

## WHITMAN: A CURRENT BIBLIOGRAPHY

- Alcaro, Marion Walker. *Walt Whitman's Mrs. G: A Biography of Anne Gilchrist*. Rutherford: Fairleigh Dickinson University Press, and London: Associated University Presses, 1991. [To be reviewed.]
- Aspiz, Harold. Review of M. Jimmie Killingsworth, *Whitman's Poetry of the Body*. *ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews* 4 (April 1991), 98-100.
- Asselineau, Roger. "My Discovery and Exploration of the Whitman Continent (1941-1991)." *Walt Whitman Quarterly Review* 9 (Summer 1991), 15-23.
- Bart, Barbara, ed. *Starting from Paumanok* 6 (Spring 1991). [Newsletter of Walt Whitman Birthplace Association, containing news items and notes of interest to WWBA members.]
- Brown, Susan. "The Whitman/Pessoa Connection." *Walt Whitman Quarterly Review* 9 (Summer 1991), 1-14.
- Camboni, Marina. *Il Corpo dell'America: "Leaves of Grass" 1855: Introduzione all'opera di Walt Whitman. Lingua Letteratura e Didattica* [Università Degli Studi di Palermo] 8 (1990), 1-88. [Introduction (9-11) and four chapters: "La Semiesfera Romantica e l'Erba di Whitman" (13-20), "Il Ritratto del Cosmo" (21-30), "Corpus Americano" (31-42), and "La Celebrazione del Sé" (43-68), with notes and bibliography (69-88).]
- Ceniza, Sherry. "Walt Whitman and 'Woman under the New Dispensation': The Influence of Louisa Van Velsor Whitman, Abby Hills Price, Paulina Wright Davis, and Ernestine L. Rose on Whitman's Poetry and Prose." Ph.D. Dissertation, University of Iowa, 1990. [Examines Whitman's friendships with leading nineteenth-century women's rights activists and discusses "Whitman's representations of women within the context of Price's, Davis's, and Rose's writings" and within the context of his relationship to his mother. *DAI* 51 (June 1991), 4119A.]
- Cheney-Coker, Syl. *The Blood in the Desert's Eyes*. Oxford: Heinemann, 1990. [Poems. "Cactus Needles" (pp. 6-7), "The Miracle of the Morning" (p. 72), and "Children of Adam" (pp. 80-81), are either about or inspired by Whitman.]
- Engell, John. Review of Donald D. Kummings, ed., *Approaches to Teaching Whitman's "Leaves of Grass."* *Walt Whitman Quarterly Review* 9 (Summer 1991), 33-36.
- Finch, Annie Ridley Crane. "The Metrical Code and the Fate of Iambic Pentameter in American Poetry." Ph.D. Dissertation, Stanford University, 1991. [Chapter on how Whitman's iambic pentameters are "a source of poetic authority." *DAI* 52 (July 1991), 161A.]

Folsom, Ed. "Recircuiting the American Past." In Jack Myers and David Wojahn, eds., *A Profile of Twentieth-Century American Poetry* (Carbondale: Southern Illinois University Press, 1991), 1-24. [Uses Whitman's "democratic rendering of tradition" as a tool for resurrecting forgotten sources of American poetry.]

———. "Whitman's Apocryphal 'Star-and-Stripes Necktie.'" *Walt Whitman Quarterly Review* 9 (Summer 1991), 26-27.

Gates, Rosemary L. "T. S. Eliot's Prosody and the Free Verse Tradition: Restricting Whitman's 'Free Growth of Metrical Laws.'" *Poetics Today* 11 (Fall 1990), 547-578. [Analysis of "how Eliot may be identified with the Whitmanian prosodic tradition and how his prosody restricts the 'free growth of metrical laws' that Whitman had proclaimed for a new poetry seeded in America."]

Grünzweig, Walter. "Adulation and Paranoia: Eduard Bertz's Whitman Correspondence (1889-1914)." *The Gissing Journal* 27 (July 1991), 1-20. [Introduction discussing Bertz's relationship to Whitman, Horace Traubel, and various German Whitmanites, with nine annotated letters from Bertz to Whitman, Traubel, and Johannes Schlaf; this is the first of three installments of Bertz materials.]

Hodson, Joel. Review of Donald D. Kummings, ed., *Approaches to Teaching "Leaves of Grass"*. *American Studies International* 29 (April 1991), 94-95.

Hyun, Young Min. "The Anxiety of Metamorphosis: A Study of Walt Whitman's 'Song of Myself,' Hart Crane's 'The Bridge,' and William Carlos Williams' 'Paterson.'" Ph.D. Dissertation, Michigan State University, 1990. [On the "centrality of the Christ figure both as an epic hero and as a visionary poet." *DAI* 51 (March 1991), 3072A.]

Kearney, Martin F. "Whitman's 'Live Oak, with Moss': Stepping Back to See." *Innisfre* 7 (1987), 40-49. [Extended reading of Whitman's "Live Oak, with Moss" series of notebook poems, tracking "four distinct phases of experience, each corresponding with an internal group of three poems," all illustrating the poet's "philosophical development."]

Knapp, Ronald. "Of Life Immense: The Poetic Vision of Walt Whitman." *Religious Humanism* 25 (Winter 1991), 26-32. [An attempt to "give an overview of Whitman's ideas in a brief space," with a focus on his religious/prophetic vision.]

Kumar, Sudhir. "The *Gita* and Walt Whitman's Mysticism." In Abhai Maurya, ed., *India and World Literature* (New Delhi: Indian Council for Cultural Relations, 1990), 524-534. [Suggests that Whitman's poetry is "replete with the plangent overtones from the *Vedas* and the *Gita* as the informing principle," and specifically that the "'I' and 'You' of the *Song of Myself* are the symbols of Lord Krishna and Arjuna."]

Langer, Kenneth Peter. "On a Moonlit Shore." Part I of Ph.D. Dissertation, Kent State University, 1989. [Original composition for small orchestra and mixed chorus, with texts by Whitman ("Tears," "On the Beach at Night," "On the Beach at Night Alone"). *DAI* 51/01, 16A.]

- Machor, James L. *Pastoral Cities: Urban Ideals and the Symbolic Landscape of America*. Madison: University of Wisconsin Press, 1987. [Chapter 6, "Urban Pastoralism and Literary Dissent: From 'Brooklyn Ferry' to *The American Scene*," pp. 175-210, analyzes how Whitman's art "presents a world where self and other, man and nature, city and country are melded" in an "idyllic urban world," and argues that Whitman set out to produce "not a depiction of urban reality" but rather "an imaginative realization of ideal as ideal."]
- McHale, Brian. Review of Betsy Erkkila, *Whitman the Political Poet*, M. Jimmie Killingsworth, *Whitman's Poetry of the Body*, Kerry Larson, *Whitman's Drama of Consensus*, and M. Wynn Thomas, *The Lunar Light of Whitman's Poetry*. *Poetics Today* 11 (Summer 1990), 445-447.
- Miller, Jr., James E. Review of Thomas B. Byers, *What I Cannot Say*; Thomas Gardner, *Discovering Ourselves in Whitman*; and Jeffrey Walker, *Bardic Ethos and the American Epic Poem*. *Walt Whitman Quarterly Review* 9 (Summer 1991), 36-44.
- Mullins, Maire. "L'écriture féminine and *Leaves of Grass*." Ph.D. Dissertation, University of Notre Dame, 1991. [Examines "the issues of feminine sexuality and eroticism in *Leaves of Grass* using the reading strategies of French critics and writers, particularly those of Hélène Cixous and Luce Irigaray." *DAI* 51 (June 1991), 4123A.]
- Oakes, Karen. "'I stop somewhere waiting for you': Whitman's Femininity and the Reader of *Leaves of Grass*." In Laura Claridge and Elizabeth Langland, eds., *Out of Bounds: Male Writers and Gender(ed) Criticism* (Amherst: University of Massachusetts Press, 1990), pp. 169-185. [Argues that Whitman's poetry is duplicitous in the way it "permits him to have the illusion of intimacy without any of its risks, to soothe his feminine fear of the loss of the other while it assuages his masculine fear of the loss of the self," and suggests that his earlier poems incorporate "a more 'feminine' voice, imagine a more generous, subtle, and intimate relationship with his reader," while the later poems tend "toward universalization and away from the feminine voice of proximity and invitation."]
- Peters, Robert. *The Great American Poetry Bake-Off: Third Series*. Metuchen, NJ: Scarecrow, 1987. ["Two for Walt Whitman: An Essay and a Review," pp. 254-259, reprinted from *Cabirion* (1984); Peters claims he has discovered manuscripts of Whitman love letters and love poems to Warren Fritzyinger.]
- Price, Kenneth M. Review of James Perrin Warren, *Walt Whitman's Language Experiment*. *Walt Whitman Quarterly Review* 9 (Summer 1991), 28-30.
- Rietz, John. "Another Whitman Photograph: The Gurney and Rockwood Sessions Reconsidered." *Walt Whitman Quarterly Review* 9 (Summer 1991), 24-25.
- Rodman, Isaac P. "Original Relations: Pantheism, Intertextuality, and an American Renaissance Aesthetic." Ph.D. Dissertation, University of Massachusetts, 1989. [Investigates "stylistic implications" of the "intertextuality among writings of Emerson, Thoreau, Melville, Hawthorne, Poe, and Whitman." *DAI* 50 (June 1990), 3955A.]

- Sloan, Benjamin. "Set free on an ocean of language that comes to be part of us": John Ashbery and the influence of Emerson, Whitman, James, and Stevens." Ph.D. Dissertation, City University of New York, 1990. [Includes "an exploration of the way Emerson introduces a set of concerns we see advanced in the work of Whitman, Stevens, and Ashbery." *DAI* 50 (May 1991), 3747A.]
- Springer, Nancy Patterson. "The Source of Bird Imagery in the Poetry of Walt Whitman." M.A. thesis, Florida Atlantic University, 1990. [*MAI* 28/04, 504.]
- Thomas, M. Wynn. Review of Graham Clarke, *Walt Whitman: The Poem as Private History*. *Walt Whitman Quarterly Review* 9 (Summer 1991), 30-32.
- Trachtenberg, Alan. "Edward Weston's America: The *Leaves of Grass* Project." In Peter C. Bunnell and David Featherstone, eds., *EW:100: Centennial Essays in Honor of Edward Weston* (Carmel, CA: Friends of Photography, 1986; *Untitled* series #41), 103-115. [Explores Weston's photographs in the 1942 Limited Editions Club *Leaves of Grass*, speculating on "the strange encounter between an already mature non-illustrative, non-documentist photographer, a 'purist,' with one of the formative texts of self-conscious modern American culture."]
- Whitman, Walt. *Demokratiske Visioner*. Copenhagen: Gyldendals Kulturbibliotek, 1991. [Danish translation of *Democratic Vistas* by Annette Mester; foreword by Villy Sørensen (pp. 5-13, in Danish).]
- Wilson, Rob. *American Sublime: The Genealogy of a Poetic Genre*. Madison: University of Wisconsin Press, 1991. [Chapter 6, "Walt Whitman: The American Sublime as 'Song of Myself,'" pp. 134-166, looks at the ways Whitman, by "subsuming national grandeur and unity into a single citizen" and by "finding an American aura of power everywhere," actually "became the American sublime in 1855": "Whitman's sublime assumes and affirms the accumulation of concrete Americana in overstuffed, Sears, Roebuck-like catalogues with a glee that is fully material."]
- Unsigned. "Conversations" (Spring 1991). [Newsletter of Walt Whitman Association, containing news items and reprinted pieces of interest to WWA.]
- . Review of Donald D. Kummings, ed., *Approaches to Teaching Whitman's "Leaves of Grass."* *American Literature* 63 (September 1991), 597.

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