

## WHITMAN: A CURRENT BIBLIOGRAPHY

- Allen, Gay Wilson. "History of My Whitman Studies." *Walt Whitman Quarterly Review* 9 (Fall 1991), 91-100.
- Anderson, Douglas. *A House Undivided: Domesticity and Community in American Literature*. Cambridge: Cambridge University Press, 1990. [Chapter 5, "Melville, Whitman, and the Predicament of Intimacy," 121-147, claims that "Whitman's multimaniacal speaker" is "trapped in an autoerotic isolation that belies the romantic or marital promise that the poems often appear to celebrate," and analyzes how "Song of Myself" rearranges but maintains "all the essential elements" of the Bible.]
- Aspiz, Harold. Review of Ezra Greenspan, *Walt Whitman and the American Reader*. *Walt Whitman Quarterly Review* 9 (Fall 1991), 101-104.
- Babington, Douglas. Review of Kenneth Price, *Whitman and Tradition*. *Canadian Review of American Studies* 22 (Summer 1991), 130-132.
- Bauerlein, Mark. *Whitman and the American Idiom*. Baton Rouge: Louisiana State University Press, 1991. [To be reviewed.]
- Benfey, Christopher. "Telling It Slant." *The New Republic* 204 (March 18, 1991), 35-40. [Includes review of Michael Moon, *Disseminating Whitman*.]
- Berndt, Frederick. *A List of Composers of "Whitman Music."* N.p.: Walt Whitman Music Library, 1991. [Alphabetical listing of 479 composers who have written music based on Whitman's poetry.]
- Bohan, Ruth L. Review of Jessica Haigney, *Walt Whitman and the French Impressionists*. *Walt Whitman Quarterly Review* 9 (Fall 1991), 108-110.
- Bromwich, David. "Whitman and Memory: A Response to Kateb." *Political Theory* 18 (November 1990), 572-576. [Response to George Kateb's essay, listed below.]
- Chappell, Fred. "Ancestors." *Chronicles* (March 1991), 17-26. [Short story about government-produced simulacra ("sims") of Civil War veterans who visit a modern couple to talk of their war experiences; Walt Whitman—here called "Wade Wordmore"—is one very garrulous sim.]
- Collom, Jack. "Poems Based on 'This Compost.'" In Ron Padgett, ed., *The Teachers & Writers Guide to Walt Whitman* (New York: Teachers & Writers Collaborative, 1991), 174-181. [How Whitman's poem "can bring some fresh air to the subject" of ecology, with samples of college students' poems based on the idea that "life rises out of 'ugliness.'" ]
- Cook, Albert. "The Transformation of 'Point': Amplitude in Wordsworth, Whitman, and Rimbaud." *Studies in Romanticism* 30 (Summer 1991), 169-188. [Investigates the "pragmatic situation" and rhetorical structures of the poems of these three writers, arguing that, in Whitman, "The very audience

is being defined and in a sense created as its members are being collectively addressed.” Whitman works away from literary “point” (“the verbal exhibition of modesty of self-containment and of skill by condensation”) and toward journalistic “amplitude” (“at least an impression of amplitude, an impression that much has been communicated, although in a little space”).]

Corn, Wanda M. “Postscript: *Walt Whitman and the Visual Arts*.” In Geoffrey M. Sill and Roberta K. Tarbell, eds., *Walt Whitman and the Visual Arts* (New Brunswick, NJ: Rutgers University Press, 1992), 166-174. [A response to the reprinted essays that appear in the collection, arguing that “art historians who live in a postmodernist age [must] find ways of talking about Whitman that take his measure more carefully by picturing him in a dialectical relationship with his own culture.”]

Costanzo, Angelo. Review of Edwin Haviland Miller, ed., *Selected Letters of Walt Whitman*. *Choice* 28 (November, 1990), 223.

———. Review of Ezra Greenspan, *Walt Whitman and the American Reader*. *Choice* 28 (June 1991), 1160.

Dayan, Joan. “From Romance to Modernity: Poe and the Work of Poetry.” *Studies in Romanticism* 29 (Fall 1990), 413-437. [Argues that Poe’s *Eureka*, with “its extraordinary blend of romanticism, science, philosophizing, exhortation, and reverie,” served as an “incentive” to Whitman’s own search for “the fundamentally anti-generic long poem.”]

Fagin, Larry. “I Hear Chevrolets Parking: Using ‘I Hear America Singing’ as a Model.” In Ron Padgett, ed., *The Teachers & Writers Guide to Walt Whitman* (New York: Teachers & Writers Collaborative, 1991), 50-55. [Samples of elementary school children’s poems inspired by Whitman’s poem.]

Fletcher, Angus. “Whitman and Longfellow: Two Types of the American Poet.” *Raritan* 10 (Spring 1991), 131-145. [Examination of how these two poets “carved out two distinct tracks between which American poets have since been forced to choose,” even though “the easiest distinctions between these two poets turn out to be less stable than at first appears to be the case”; Fletcher’s goal is “to reinstate” Longfellow as a major poet “without at the same time deprecating his massive opposite.”]

Folsom, Ed. “‘Affording the Rising Generation an Adequate Notion’: Whitman in Nineteenth-Century Textbooks, Handbooks, and Anthologies.” In Joel Myerson, ed., *Studies in the American Renaissance / 1991* (Charlottesville: University Press of Virginia, 1991), 345-374. [Analyzes how Whitman was represented in the first American literature textbooks, and how early textbook-writers “were channeling Whitman into safe measure” at the same time that they were inscribing him as a remarkable part of the emerging institution of American literature.]

———. “*Leaves of Grass, Junior*: Whitman’s Compromise with Discriminating Tastes.” *American Literature* 63 (December 1991), 641-663. [Examines Whitman’s complicity in the publication of the four expurgated editions of *Leaves* that appeared during his lifetime.]

- . Review of Ezra Greenspan, *Walt Whitman and the American Reader*. *American Literature* 63 (December 1991), 745-747.
- Fortenberry, George. Review of Edwin H. Miller, *Walt Whitman's Song of Myself: A Mosaic of Interpretations*. *A.L.R.: American Literary Realism 1870-1910* 24 (Fall 1991), 95-96.
- Galt, Margot Fortunato. "Writing Civil War Ballads from Photographs and Whitman's Words." In Ron Padgett, ed., *The Teachers & Writers Guide to Walt Whitman* (New York: Teachers & Writers Collaborative, 1991), 151-173. [Extended classroom exercise involving isolating key phrases from Whitman's Civil War writings and fashioning them into modern ballads about the war; with student examples.]
- Gilbert, Roger. *Walks in the World: Representation and Experience in Modern American Poetry*. Princeton: Princeton University Press, 1991. [A section of "Introduction: A Walk Is a Poem, A Poem Is a Walk" is entitled "Whitman and Thoreau," 45-48, and views these writers as "mark[ing] two extreme possibilities" for the genre of the "walk poem": future poets "who want to explore the possible relations between poem and walk" will have to negotiate between Whitman's "lyrical intensity" and Thoreau's "experiential particularity."]
- Kateb, George. "Walt Whitman and the Culture of Democracy." *Political Theory* 18 (November 1990), 545-571. [Explores why Whitman is "perhaps the greatest philosopher of the culture of democracy," particularly in his examination of the way democratic culture is "the setting for democratic individuality." Followed by four responses (572-600) by David Bromwich, Nancy L. Rosenblum, Michael Mosher, and Leo Marx, each listed separately in this bibliography.]
- Kepos, Paula, ed. *Nineteenth-Century Literature Criticism*. Volume 31. Detroit: Gale Research, 1991. ["Walt Whitman," 357-448, contains excerpts from criticism on *Leaves of Grass* from 1855 to 1990; includes short overview of Whitman's career (357-358), early anonymous review (by Whitman) of *Leaves* (358-359), excerpts from "A Backward Glance O'er Travel'd Roads" (365-368), and excerpts from previously published books or essays by Richard Maurice Bucke (359-365), Havelock Ellis (368-373), Louis Untermeyer (373-374), T.S. Eliot (374-375), Malcolm Cowley (375-378), John Berryman (378-385), Walter Allen (385-386), James E. Miller, Jr. (386-394), Kenneth Rexroth (394-395), Jorge Luis Borges (395-401), William White (401-405), Galway Kinnell (405-410), Robert K. Martin (410-417), Harold Bloom (417-419), Stephen A. Black (419-425), Allen Ginsberg (425-435), Howard Moss (435-438), and Ezra Greenspan (438-446); also includes annotated bibliography of "Further Reading" (446-448).]
- Koch, Kenneth. "Teaching 'Song of Myself' to Children." In Ron Padgett, ed., *The Teachers & Writers Guide to Walt Whitman* (New York: Teachers & Writers Collaborative, 1991), 45-49. [How children can emulate Whitman's style, tone, and themes; with samples of Whitman-like poems by sixth-graders.]

- Lenhart, Gary. "Whitman's Informal History of His Times: *Democratic Vistas & Specimen Days*." In Ron Padgett, ed., *The Teachers & Writers Guide to Walt Whitman* (New York: Teachers & Writers Collaborative, 1991), 130-150. [A reading of Whitman's prose as "a marvelous informal history of nineteenth-century America," with suggestions for student writing assignments.]
- Levine, Herbert J. "The Interplay of Style and Purpose in the First Three Editions of *Leaves of Grass*." *ESQ: A Journal of the American Renaissance* 37 (1991), 35-55. [Traces the overall changes in the 1855, 1856, and 1860 editions of *Leaves*, arguing that Whitman moved from "organic, spontaneous unity" through an "essayistic style" to a "deliberately achieved unity"; uses Whitman's notebook entries to trace his growing "conative" style and purpose, as well as his balancing of "lyrical and exegetical styles" that allow him to maintain "self-expression, persuasion, and referentiality in a mutually reinforcing system."]
- Logan, William Bryant. "Teaching 'The Sleepers' to Younger Children." In Ron Padgett, ed., *The Teachers & Writers Guide to Walt Whitman* (New York: Teachers & Writers Collaborative, 1991), 68-70. [Suggestions for using Whitman's poem to get elementary school students inspired about strong verbs and action words; with samples of student poems.]
- . "Whitman's Own Way: The Poet as Role Model." In Ron Padgett, ed., *The Teachers & Writers Guide to Walt Whitman* (New York: Teachers & Writers Collaborative, 1991), 79-83. [Short hagiography of Whitman as "a model of what a Real Man should be."]
- Long, John C. "The Scene at the Sickbed in Poe, Hawthorne, and Whitman: The Clinic as Discourse in Tales and Poems of Morbid Physic." *University of Hartford Studies in Literature* 21 (1989), 21-37. [Whitman as "practitioner of Foucaultian clinical medicine," who, "like Poe and Hawthorne, draws from, and contributes to, the tradition of thwarted physic in which medicine is a vehicle of horror."]
- Loving, Jerome. Review of Michael Moon, *Disseminating Whitman*. *Walt Whitman Quarterly Review* 9 (Fall 1991), 104-107.
- Martin, Judy. "Heralding a Golden Age." *The Fairfield [Iowa] Source* (November 1991), 19. [How Maharishi International University is carrying out Whitman's "predictions for the Midwest" as the future "center of the American union."]
- Martin, Ronald E. *American Literature and the Destruction of Knowledge: Innovative Writing in the Age of Epistemology*. Durham: Duke University Press, 1991. [Chapter 2, "Walt Whitman and the World Beyond Rationalism," 16-30, is "a study of Whitman's knowledge-myth" and of the "variety of techniques Whitman developed for destroying [conventional] knowledge and developing new pathways of knowing," finally affirming "that knowing is a fluid, manifold endeavor."]
- Marx, Leo. "George Kateb's Ahistorical Emersonianism." *Political Theory* 18 (November 1990), 595-600. [Response to George Kateb's essay, listed above.]

- McCarthy, Colman. "Worth Going to Bat For." *Washington Post* (April 13, 1991), Op/Ed 19. [Argues for why Washington, DC, deserves a major league baseball team, and suggests reasons for naming the team after Whitman.]
- Mosher, Michael. "Walt Whitman: Jacobin Poet of American Democracy." *Political Theory* 18 (November 1990), 587-595. [Response to George Kateb's essay, listed above.]
- Nathanson, Tennie. Review of Betsy Erkkila, *Whitman the Political Poet*. *Modern Philology* 89 (August 1991), 138-142.
- Padgett, Ron, ed. *The Teachers & Writers Guide to Walt Whitman*. New York: Teachers & Writers Collaborative, 1991. [With Preface, ix-xiii, "Other Ideas for Teaching and Writing," 182-185, a chronology of Whitman's life, 194-196, and annotated list of "Whitman Resources," 197-205, all by Padgett. Essays, most very brief, by fifteen poets about teaching Whitman's work from kindergarten through college. Several of the essays are reprinted or revised: Allen Ginsberg, "Taking a Walk through *Leaves of Grass*," 1-35 (originally in Jim Perlman, Ed Folsom, Dan Campion, eds., *Walt Whitman: The Measure of His Song* [1981]); Jim Berger, "Whitman's Long Lines," 40-44 (originally in *Teachers & Writers* 19, no. 3); Kenneth Koch, "Teaching 'Song of Myself' to Children," 45-49 (excerpted from his book *Rose, Where Did You Get that Red?* [1973]); Allen Ginsberg, "My High School English Teacher," 125 (Originally in *Teachers & Writers* 17, no. 3); Langston Hughes, "The Ceaseless Rings of Walt Whitman," 126-129 (reprinted from *I Hear the People Singing* [1946]); and Dave Morice, "The Adventures of Whitman" (comic strip), 186-193 (reprinted from his *Poetry Comics* [1982]). Also reprints three articles by Whitman from *Brooklyn Daily Eagle* under the title "Whitman on Education," 116-124. Original essays appearing in the book are listed separately in this bibliography. Reviewed in this issue.]
- . "Walt Whitman the Teacher." In Ron Padgett, ed., *The Teachers & Writers Guide to Walt Whitman* (New York: Teachers & Writers Collaborative, 1991), 112-115. [Short note on Whitman as a schoolteacher and his "humanistic approach to education."]
- Price, Kenneth M. "Walt Whitman, Free Love, and *The Social Revolutionist*." *American Periodicals* 1 (Fall 1991), 70-82. [Examines *The Social Revolutionist*, published in 1856-57, and looks at Whitman's annotated copy of one of the issues of this free-thought journal, viewing Whitman's early career "against the backdrop of the free love movement."]
- , and Cynthia G. Bernstein. "Whitman's Sign of Parting: 'So long!' as *l'envoi*." *Walt Whitman Quarterly Review* 9 (Fall 1991), 65-76.
- Rizzo, Patrick. "Kosmos Whitman, Cosmological Cosmogonist." *Eyepiece* [Journal of the Amateur Astronomers Association of New York] 37 (December 1991), 1-3. [How Whitman anticipated the Anthropic Principle, "a principle that is now being seriously discussed in almost all new books on scientific cosmology written by science writers."]
- Rosenblum, Nancy L. "Strange Attractors: How Individualists Connect to Form Democratic Unity." *Political Theory* 18 (November 1990), 576-586. [Response to George Kateb's essay, listed above.]

- Rowe, John Carlos. "Whitman and Dickinson." In David J. Nordloh, ed., *American Literary Scholarship: An Annual 1989* (Durham: Duke University Press, 1991), 63-80. [Review of Whitman scholarship published in 1989, 63-73.]
- Ruland, Richard, and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. London and New York: Routledge, 1991. [Section IV of Chapter 5, "Yea-saying and nay-saying" (143-149), is about Whitman's "ideal of large embrace" and his "essentially avant-garde" aims.]
- Shurr, William H. "Walt Whitman's *Leaves of Grass*: The Making of a Sexual Revolution." *Soundings* 74 (Spring/Summer 1991), 101-128. [A reading of the 1855 *Leaves* as "a Manifesto of Sexual Liberation. . . . Whitman presented the mid-Victorian reader with a vividly descriptive and totally celebratory survey of human sexuality."]
- Sill, Geoffrey M., and Roberta K. Tarbell, eds. *Walt Whitman and the Visual Arts*. New Brunswick, NJ: Rutgers University Press, 1992. [Reprints essays originally appearing in *The Mickle Street Review*, no. 12 (1990), an issue focusing on "Walt Whitman and the Visual Arts," and adds introductory statements by Roberta K. Tarbell ("John Storrs and the Spirit of Walt Whitman" [ix-xi]), David S. Reynolds ("Foreword" [xiii-xv]), and Geoffrey M. Sill ("Introduction" [xvii-xxi]), as well as a postscript by Wanda M. Corn (166-174; listed separately in this bibliography), a "Bibliographic Essay on Walt Whitman" by David S. Reynolds (175-182), and a "Selected Bibliography on Walt Whitman and the Visual Arts" by Ruth L. Bohan (183-185). This volume also adds thirty illustrations not in the *Mickle Street Review* issue. Reprinted essays, all by art historians, include Ruth L. Bohan, "'The Gathering of the Forces': Walt Whitman and the Visual Arts in Brooklyn in the 1850s" (1-27); Laura Meixner, "'The Best of Democracy': Walt Whitman, Jean-François Millet, and Popular Culture in Post-Civil War America" (28-52); Albert Boime, "*Leaves of Grass* and Real Allegory: A Case Study of International Rebellion" (53-84); William Innes Homer, "New Light on Thomas Eakins and Walt Whitman in Camden" (85-98); Lauren S. Weingarden, "Louis Sullivan's Emersonian Reading of Walt Whitman" (99-120); Matthew Baigell, "Walt Whitman and Early Twentieth-Century American Art" (121-141); and Roberta K. Tarbell, "Mahonri Young's Sculptures of Laboring Men, Walt Whitman, and Jean François Millet" (142-165).]
- Statman, Mark. "Poet of the Crowd." In Ron Padgett, ed., *The Teachers & Writers Guide to Walt Whitman* (New York: Teachers & Writers Collaborative, 1991), 76-78. [About the comforting effects of reading Whitman while in Central and South America.]
- Strassburg, Robert, ed. *The Walt Whitman Circle* (Fall 1991). [First issue of "a quarterly newsletter of the Leisure World Walt Whitman Circle," with news and information about Circle activities and about Whitman activities worldwide.]
- Traubel, Horace. *With Walt Whitman in Camden*. Volume 7: July 7, 1890-February 10, 1891. Ed. Jeanne Chapman and Robert MacIsaac. Carbondale: Southern Illinois University Press, 1992. [To be reviewed.]

Vernon, John. *Peter Doyle*. New York: Random House, 1991. [Novel covering the years 1821-1886, involving the interplay between Whitman, Emily Dickinson, Peter Doyle, and Napoleon's penis-turned-relic; "I have shamelessly mixed history and fiction," says the author in an afterword, "in a speculative attempt to correct history's minor errors while accurately describing its major ones." The fictional Whitman in this novel is made up of pieces from his poems, letters, and conversations with Horace Traubel. Contains the complete (fictional) correspondence between Whitman and Dickinson. Reviewed in this issue.]

Waldman, Anne. "The 'I' Is Another." In Ron Padgett, ed., *The Teachers & Writers Guide to Walt Whitman* (New York: Teachers & Writers Collaborative, 1991), 71-75. [Brief meditation on reading "The Sleepers" "with feelings and senses open."]

Warner, Michael. Review of Michael Moon, *Disseminating Whitman*. *American Literature* 63 (December 1991), 744-745.

Whitman, Walt. *Kobieta Czeką na Mnie [A Woman Waits for Me]*. Translated by Andrzej Szuba. Kraków: W-M, 1991. [Translation into Polish of over sixty short Whitman poems, with English texts; drawings by Maria Filek.]

———. *This Is What You Shall Do*. Browerville, MN: Ox Head Press, 1991. Minnesota Miniatures Prototype Edition. [Limited edition (200), in slip-cover; consists of lines from Whitman's 1855 Preface to *Leaves of Grass*. D. Olsen, printer.]

Winship, Michael, ed. *Bibliography of American Literature*. Volume Nine: Edward Noyes Westcott to Elinor Wylie. New Haven: Yale University Press, 1991. ["Walt Whitman" entry (28-103) contains some major bibliographic clarifications. Section I: "Primary books in first or revised edition; books containing first book publication of Whitman works, including contributions to the books of others" (28-68); Section II: "Printed slips of Whitman texts or texts by others produced for Whitman for promotional purposes" (69-88); Section III: "Reprinted Whitman books, collections and selections of reprinted Whitman material . . . published during the 19th century" (89-93); Section IV: "Books by authors other than Whitman containing reprinted Whitman material" (94-97), and "References and ana" (97-103).]

Wohlpert, A. James. "From Outsetting Bard to Mature Poet: Whitman's 'Out of the Cradle' and the *Sea-Drift* Cluster." *Walt Whitman Quarterly Review* 9 (Fall 1991), 77-90.

Worsley, Dale. "Crafty Lures: Using Whitman's 'There Was a Child Went Forth.'" In Ron Padgett, ed., *The Teachers & Writers Guide to Walt Whitman* (New York: Teachers & Writers Collaborative, 1991), 56-67. [Suggestions for teaching Whitman's poem to third- and sixth-graders in New York City, with samples of student-written imitations.]

Zavatsky, Bill. "Teaching Whitman in High School." In Ron Padgett, ed., *The Teachers & Writers Guide to Walt Whitman* (New York: Teachers & Writers Collaborative, 1991), 84-111. [Includes a reminiscence of the author's introduction to Whitman, a "grand list" of the twenty most representative char-

acteristics of Whitman's poetry, ideas for having students write imitations of Whitman's verse, some paper assignments about Whitman, a short survey of how other poets have viewed and used Whitman, and an annotated bibliography.]

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