

## WHITMAN: A CURRENT BIBLIOGRAPHY

- Andrews, Malcolm. "Walt Whitman and the American City." In Graham Clarke, ed., *The American City: Literary and Cultural Perspectives* (New York: St. Martin's, 1988), 179-197. [Whitman's celebration of an energetic urban experience contrasts with British evocations of the city; New York City is the basis of Whitman's "natural, exuberant iconoclasm" and the source for his cataloguing technique.]
- Alazraki, Jaime. "Enumerations as Evocations: On the Use of a Device in Borges' Latest Poetry." In Carlos Cortínez, ed., *Borges the Poet* (Fayetteville: University of Arkansas Press, 1986), 149-157. [On Borges' adaptation and personalization of Whitman's technique of "chaotic enumerations." Reprinted from *Poesis*, 1984.]
- Araas-Vesely, Suzanne. "Gertrud Kolmar's Response to Walt Whitman." *Walt Whitman Quarterly Review* 7 (Fall 1989), 87-91.
- Bacigalupo, Massimo. "'Life is an ecstasy': A Transcendentalist Theme in Whitman, Pound, and Other American Poets." *Revue du Centre de Recherche Interspace* [Université de Nice] (1987), 3:107-120.
- Bart, Barbara M., ed. *Starting from Paumanok* 4 (Fall 1989). [Newsletter of the Walt Whitman Birthplace Association; contains items relating to WWBA business, and one article, listed separately in this bibliography.]
- Bastos, María Luisa. "Whitman as Inscribed in Borges." In Carlos Cortínez, ed. *Borges the Poet* (Fayetteville: University of Arkansas Press, 1986), 219-231. [Translated with Daniel Balderston. Borges rendered Whitman's tone "at a lower pitch" as he employed Whitman in subtle ways in his own poetry.]
- Bickman, Martin. *American Romantic Psychology: Emerson, Poe, Whitman, Dickinson, Melville*. Dallas: Spring Publications, 1988. [Chapter 6, "A Word Out of the Sea: Walt Whitman," pp. 95-116; the book is a reprinting of Bickman's *The Unsounded Centre: Jungian Studies in American Romanticism* (1980), with a new title, a new introduction, and a new appendix.]
- Carr, Carolyn Kinder. "A Friendship and a Photograph: Sophia Williams, Talcott Williams, and Walt Whitman." *American Art Journal* 21 (1989), 3-12. [Proposes that an 1886 photograph of Whitman, previously attributed to Thomas Eakins, was actually taken by Sophia Wells Royce Williams; offers background information on Sophia and Talcott Williams; reprints two versions of the photograph, along with Eakins's individual portraits of Sophia Williams, Talcott Williams, and Whitman (this portrait is also reproduced in color on the cover of the journal).]
- Ceniza, Sherry. "Walt Whitman and Abby Price." *Walt Whitman Quarterly Review* 7 (Fall 1989), 49-67.

Clarke, Graham. "A 'Sublime and Atrocious' Spectacle: New York and the Iconography of Manhattan Island." In Graham Clarke, ed., *The American City: Literary and Cultural Perspectives* (New York: St. Martin's, 1988), 36-61. [Whitman's image of the city is of a place "alive with transcendent presence . . . a vertical growth," opposed to Melville's dark vision of a city of limitations; Dos Passos, Stephen Crane, Dreiser, Hart Crane, Stieglitz, and others are considered in relation to this dichotomy.]

\_\_\_\_\_. " 'To emanate a look': Whitman, Photography and the Spectacle of the Self." In Ian F. A. Bell and D. K. Adams, eds., *American Literary Landscapes: The Fiction and the Fact* (New York: St. Martin's, 1989), 78-101. [Investigates "ways in which, both through Whitman's relationship to and use of the new visual technology, we can see him at once constructing an image—a persona—in the poetry, but also the way in which that construction is presented as an *image* of the times"; Whitman and America become "images of *desire*: there but unobtainable," and Whitman's poems gain an "affinity with cinema" in their tendency to celebrate flux and surface.]

Conn, Peter. *Literature in America: An Illustrated History*. Cambridge: Cambridge University Press, 1989. ["Walt Whitman and the Civil War," pp. 210-222.]

Conoley, Gillian. "Walt Whitman in the Car Lot, Repo or Used." *North American Review* 274 (June 1989), 56-57. [Poem.]

DeLancey, Mark. "Texts, Interpretations, and Whitman's 'Song of Myself.'" *American Literature* 61 (October 1989), 359-381. [Theoretical essay on how a "wide spectrum of competing interpretations . . . is essential to the community's task of self-understanding"; the essay illustrates the theory with "two different accounts, Emersonian and Wordsworthian," of "Song of Myself."]

Downey, Charlotte. "How the Mathematical Concepts Portrayed in the Language Patterns of Walt Whitman's and ED's Poems Relate to Meaning." *Dickinson Studies*, no. 72 (Second Half, 1989), 17-32. [Whitman and Emily Dickinson "express their poetic messages in language patterns reflecting mathematical concepts, especially those of set theory and some of the properties of natural numbers."]

Dressman, Michael R. "Whitman and Worcester." *Walt Whitman Quarterly Review* 7 (Fall 1989), 91-92.

Durand, Régis. "Walt Whitman: The Poet as Modernist." In Roland Hagenbüchle and Laura Skandera, eds., *Poetry and Epistemology: Turning Points in the History of Poetic Knowledge* (Regensburg: Pustet, 1986), 125-134. [Whitman's poetry enacts "a shift from Romanticism to Modernism" and thus explores "a new territory, the indeterminate and unstable area between denial and desire," working out its own "law of contradictions."]

Ferlazzo, P. J. Review of Betsy Erkkila, *Whitman the Political Poet*. *Choice* 26 (June 1989), 1680.

Flint, Christopher. "Flesh of the Poet: Representations of the Body in *Romancero gitano* and *Poeta en Nueva York*." *Papers on Language & Literature* 24

- (Spring 1988), 177-211. [In his "Oda a Walt Whitman," Lorca offers the "body of Whitman" as a "deified symbol of physical, moral, political, and sexual transcendence."]
- French, R. W. "From Major to Minor: A Reading of 'As I Ebb'd with the Ocean of Life.'" *Walt Whitman Quarterly Review* 7 (Fall 1989), 68-78.
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- Hollis, C. Carroll. Review of George B. Hutchinson, *The Ecstatic Whitman*, and M. Wynn Thomas, *The Lunar Light of Whitman's Poetry*. *ANQ* 2 (April 1989), 65-68.
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- Ljungquist, Kent. "'Meteor of the War': Melville, Thoreau, and Whitman Respond to John Brown." *American Literature* 61 (December 1989), 674-680. [How these authors used the appearance of meteors in 1859 as a figure of "metaphysical significance" associated with the hanging of John Brown; analyzes "Year of Meteors."]
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- Marx, Leo. *The Pilot and the Passenger: Essays on Literature, Technology, and Culture in the United States*. New York: Oxford University Press, 1988. ["The Vernacular Tradition in American Literature," focusing on Whitman and Twain, appears on pp. 3-17. Reprinted from *Die Neueren Sprachen*, 1958.]
- Matos Moquete, Manuel. "Poética política en la poesía de Pedro Mir." *Revista Iberoamericano* 54 (January-March 1988), 199-211. [Considers Whitman's influence on Mir, particularly in "Contracanto a Walt Whitman."]
- Nuhn, Ferner. *Central Figures in American Culture: Emerson, Lincoln, Whitman*. Millwood, NY: Associated Faculty Press, 1988.
- Pascal, Richard. "'Dimes on the Eyes': Walt Whitman and the Pursuit of Wealth in America." *Nineteenth-Century Literature* 44 (September 1989), 141-172. [Analyzes how the "pandemic of capitalist ambition" in the 1840s

- affected Whitman's *Leaves*, creating a Whitman who was "America's sternly watchful doomsayer" assessing his country's "morbid appetite for money"; suggests ways that Whitman (mostly in the 1855 and 1856 *Leaves*, in "Song of the Banner at Daybreak," and in *Democratic Vistas*) employs "capitalism's basic vocabulary in order to undermine some of its basic assumptions."
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Whitman as "the manufacturer and retailer of his own goods," acutely conscious of the literary marketplace.]

Unsigned. Review of Edwin Haviland Miller, *Walt Whitman's "Song of Myself": A Mosaic of Interpretations*. *American Literature* 61 (December 1989), 739.

\_\_\_\_\_. Review of Kerry Larson, *Whitman's Drama of Consensus*. *University Press Book News* 1 (March 1989), 26.

*The University of Iowa*

ED FOLSOM