

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Alexander, Jonathan Flint. "The Poetry In-Between: Presence and Absence in Whitman, Rimbaud, and Hopkins." Ph.D. Dissertation, Louisiana State University, 1994. [Investigates ways that Whitman, Rimbaud, and Hopkins eventually "negotiated a poetic stance which views the self as in-between a full presence and a complete absence of cosmic totality." *DAI* 54 (February 1994), 3017A.]
- Allen, Gay Wilson. "Whitman Biography in 1992." In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 3-9. [Offers an overview of Whitman biography, focusing on its difficult origins, its major accomplishments, and its future potential.]
- Allen, Irving Lewis. *The City in Slang: New York Life and Popular Speech*. New York: Oxford University Press, 1993. [The first four sections of Chapter 8, "Social Types in City Streets," 189-196, use Whitman's essay "Broadway" to trace a "bestiary of urban street types."]
- Aspiz, Harold. "The Body Politic in *Democratic Vistas*." In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 105-119. [Tracks how in *Democratic Vistas* Whitman appropriated the commonplace "body politic trope" and transformed it into a strikingly original physical metaphor, portraying the nation as an organism with bodily functions.]
- Asselineau, Roger. "The European Roots of *Leaves of Grass*." In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 51-60. [Catalogs the wide array of influences that Whitman absorbed through translations of European literature.]
- Bart, Barbara Mazor, ed. *Starting from Paumanok* 9 (Winter 1994); 9 (Spring 1994). [Newsletter of the Walt Whitman Birthplace Association, with news of Association activities, including, in the winter issue, the announcement of Robert Bly as the 1994 WWBA Poet-in-Residence and a report on the progress of the project to erect a new Visitor Center on the site of the Whitman birthplace, with an update on the project in the spring issue.]
- _____. "A Whitman Fan." *New York Times* (October 24, 1993), Section 8, p. 11. [Brief letter commenting on former National Football League player Timm Rosenbach's knowledge of Whitman, as evidenced by his use of the phrase "barbaric yawps."]
- Berndt, Fredrick, ed. *The Bulletin of the Walt Whitman Music Library* no. 6 (January 1994); no. 7 (February 1994). [Contains news and information about Whitman composers; these two issues reprint, in two parts, an essay by Joseph Gerard Brennan, "Delius and Whitman," originally published in the *Walt Whitman Review* 18 (1972).]

- Birmingham, William. "Whitman's Song of the Possible American Self." *Cross Currents* 43 (Fall 1993), 341-357. [Suggests that "religious Americans might profit spiritually from a committed reading" of "Song of Myself," and goes on to offer such a reading, "one in which, having suspended disbelief, readers allow themselves to experience the text as meaningful aesthetic event, bringing to bear only later their critical faith practice."]
- Burbick, Joan. Review of James Olney, *The Language(s) of Poetry: Walt Whitman, Emily Dickinson, Gerard Manley Hopkins*. *American Literature* 66 (March 1994), 167-168.
- Burnette, Margo Malden, ed. *Conversations* (Spring 1994). [Newsletter of the Walt Whitman Association, with news of WWA activities and one article, listed separately in this bibliography.]
- Chari, V. K. "Whitman Criticism in the Light of Indian Poetics." In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 240-250. [Proposes that the Indian "theory of poetic emotions" called *Rasa* can guide us away from concerns with the politics, biography, and sexuality of Whitman's poems, back to the "emotional tone" that his poems set out to provide readers.]
- Cohen, Susan. *Guide to the William D. Bayley Walt Whitman Collection*. Delaware, Ohio: Ohio Wesleyan University, 1993. [Pamphlet describing the Bayley Whitman collection at Beeghly Library, Ohio Wesleyan University: "I. The Book Collection" (2); "II. Manuscripts and Memorabilia" (3-11); and "III. Photographs and Illustrations" (12-13); contains facsimiles of selected manuscripts and photos.]
- Cohen, Tom. "Only the Dead Know Brooklyn Ferry: The Inscription of the Reader in Whitman." *Arizona Quarterly* 49 (Summer 1993), 23-51. [Offers a reading of "Crossing Brooklyn Ferry" that asks "Where, in routinely constructing 'Whitman,' do we overlook a rupture in the address itself, one irreducible to explanations available through some dissenting tradition relying on an image of the anti-social Whitman?"; goes on to ask "where a self-division preceding mimesis and in the voice that we tend to suppress rewrites the vatic ferryman as a sort of scriptive, and knowing, Charon," turning the poem into a work about "the metatextual relation of (future) reading to the temporal *event* of inscription": "To read Whitman's 'face to face' at face value is to miss its open logic of defacement, inscription, and, indeed, readerly ambush or rap(tur)e."]
- Cowley, Page. "Walt Whitman House Interpretation." *Conversations* (Spring 1994), 1-3. [Discusses the difficulties in arranging and presenting Whitman's Mickle Street residence "as part shrine and part historic house."]
- Eiselein, Gregory. "Humanitarian Works: Writing, Reform, and Eccentric Benevolence in the Civil War Era." Ph.D. Dissertation, University of Iowa, 1993. [Investigates the "dramatic changes" in humanitarian projects of the mid-nineteenth century, focusing on those humanitarians who "urged 'eccentric' styles of helping which undid the hierarchy between humanitarian 'agents' and those helped ('patients')"; Chapter 5, "Whitman and the Hu-

manitarian Possibilities of Lilacs,” “demonstrates how Whitman reshaped mourning conventions to create a less coercive consolation.” *DAI* 54 (January 1994), 2577A.]

———. “Whitman and the Humanitarian Possibilities of Lilacs.” In Jack Salzman, ed., *Prospects* 18 (New York: Cambridge University Press, 1993), 51-79. [Investigates *Sequel to Drum-Taps* in its historical context as an exercise in “grief, mourning, and consolation,” and as an “uncommonly suggestive example of Whitman’s dialogue with his culture,” especially in terms of “the consolatory practices that appeared during and after the war.”]

Erkkila, Betsy. “Whitman and the Homosexual Republic.” In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 153-171. [Argues that the perceived dichotomies of Whitman’s poetry are in fact radical lexical confluences that work to make more permeable the boundaries between traditionally rigid binaries like private and public, male and female, heterosexual and homosexual.]

Folsom, Ed. Review of Bettina L. Knapp, *Walt Whitman*. *Walt Whitman Quarterly Review* 11 (Winter 1994), 144-145.

———. Review of Stephen Mitchell, ed., *Song of Myself*. *Walt Whitman Quarterly Review* 11 (Winter 1994), 145-147.

———, ed. *Walt Whitman: The Centennial Essays*. Iowa City: University of Iowa Press, 1994. [Contains nineteen essays, each listed separately in this bibliography, and an introduction, “Generations Hence” (xv-xxiii) by Folsom. These essays, arranged in four groups (“The Life: The Biographical Whitman” [1-47], “The Texts: Origins and Style” [48-102], “The Culture: Politics and Sexuality” [103-181], and “The Influence: Whitman Among Others” [183-250]), are based on the talks given at the 1992 Whitman Centennial Conference in Iowa City.]

———. *Walt Whitman’s Native Representations*. Cambridge: Cambridge University Press, 1994. [Views Whitman’s career from four different cultural perspectives—the development of American dictionaries, the growth of baseball, the evolution of American Indian policy, and the development of photography and photographic portraits.]

Golden, Arthur. “The Obfuscations of Rhetoric: Whitman and the Visionary Experience.” In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 88-102. [Investigates the distance between Whitman’s idealizing poetic voice (celebrating the American common people) and his condemnatory prose voice (finding fault with them), arguing also that his poetry includes black Americans while his prose excludes them.]

Goodblatt, Chanita. “Walt Whitman and Uri Zvi Greenberg: Voice and Dialogue, Apostrophe and Discourse.” *Prooftexts: A Journal of Jewish Literary History* 13 (September 1993), 237-251. [Offers an extended rhetorical comparison of Whitman and the Hebrew poet Greenberg (1895-1981), with a focus on two pairs of poems: “Crossing Brooklyn Ferry” and *Yerushalayim shel matah*; “Out of the Cradle Endlessly Rocking” and *Emah gedolah veyareah*.]

Greenberg, Robert M. *Splintered Worlds: Fragmentation and the Ideal of Diversity in the Work of Emerson, Melville, Whitman, and Dickinson*. Boston: Northeastern University Press, 1993. [Chapter 5, "Personalism and Fragmentation in Whitman's *Leaves of Grass*," 121-149, is concerned with "Whitman's poetic response to segmentary and atomistic fragmentation," and investigates "four variants of Personalism in Whitman's poetry between 1855 and 1860: *mystic/mythic* Personalism, in which he tries to merge optically with other fragments; *homosexual* Personalism, in which he tries to escape his isolation by merging with other lonely 'atoms'; *tragic* Personalism, in which he accepts loss of love as being as inevitable as death; and *fragmentary* Personalism, in which he comes to terms with the condition of man as a fragment in a contingent universe."]

Grünzweig, Walter. " 'Teach Me Your Rhythm': The Poetics of German Lyrical Responses to Whitman." In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 226-239. [Examines the tradition of German poets responding to Whitman in poems, from Arthur Drey's 1911 "Walt Whitman" through Jürgen Wellbrock's 1976 "Dein Selbst kann ich nicht singen."]

Hanratty, Gregory L. "Walt Whitman: The Journalist-Poet." M.A. Thesis, Point Park College, 1992. [Traces "similarities between the writer's poetry and journalism on historical, thematic and stylistic levels."]

Heath, W. G. Review of Robert K. Martin, ed., *The Continuing Presence of Walt Whitman*. *Canadian Review of American Studies* 23 (Fall 1993), 249-251.

Hollis, C. Carroll. " 'Tallying, Vocalizing All': Discourse Markers in *Leaves of Grass*." In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 61-67. [Examines Whitman's frequent use of discourse markers in the 1860 *Leaves of Grass*, suggesting they are a major factor in Whitman's creation of an "oral" text.]

Hutchinson, George B. "The Whitman Legacy and the Harlem Renaissance." In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 201-216. [Shows how Whitman's legacy worked among writers of the Harlem Renaissance, particularly Alain Locke, James Weldon Johnson, and Jean Toomer, arguing that Whitman's work "contributed crucially to some of the most fruitful developments in black writing of the twentieth century."]

James, C.L.R. *American Civilization*. Ed. Anna Grimshaw and Keith Hart. Cambridge, MA: Blackwell, 1993. [This is the first publication of this book manuscript by James, originally written around 1950. Chapter 2, "The American Intellectuals of the Nineteenth Century," contains a section called "Walt Whitman" (51-67), arguing that Whitman was the poet of "Individualism, Romanticism in the United States" and represents "the opposite pole to Melville." This section of the book was published in another version as a separate essay, "Whitman and Melville," in Anna Grimshaw, ed., *The C.L.R. James Reader* (Cambridge, MA: Blackwell, 1992), 202-219.]

- Jaworski, Philippe. "Whitman par Darras." *Quinzaine Littéraire*, no. 647 (May 16, 1994), 16. [Review of *Feuilles d'Herbe II*, Jacques Darras's new French translation of *Leaves of Grass*, comparing it with the translation of Roger Asselineau; in French.]
- Kessler, Milton. "Notes to Accompany Whitman's Letter of July 28, 1891." *Walt Whitman Quarterly Review* 11 (Winter 1994), 137-141.
- Killingsworth, M. Jimmie. "Whitman's Physical Eloquence." In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 68-78. [Traces the ways that Whitman intensifies his rhetoric by insisting on sexual intimacy as his trope for the acts of reading and writing, and suggests that Whitman's sexual metaphors direct readers toward physical experience.]
- Kirby, David. Review of Joel Myerson, ed., *Walt Whitman Archive*. *Library Journal* 119 (February 1, 1994), 77.
- Krieg, Joann P. "A Visit to Bolton, England." *Starting from Paumanok* 9 (Spring 1994), 1, 3. [Reports on Krieg's visit to the Bolton Central Library Whitman collection.]
- Loewen, Nancy. *Walt Whitman*. Mankato, MN: Creative Editions, 1993. [Children's book, with short biography of Whitman, selection of photographs of the poet, and selections of his work; illustrated by Rob Day.]
- Loving, Jerome. "The Binns Biography." In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 10-18. [Offers original research into the life of Henry Bryan Binns, Whitman's first "objective biographer," and suggests a rationale for Binns's portrayal of Whitman.]
- . "A Newly Discovered Whitman Poem." *Walt Whitman Quarterly Review* 11 (Winter 1994), 117-122.
- . Review of James Dougherty, *Walt Whitman and the Citizen's Eye*. *American Literature* 66 (March 1994), 166-167.
- . Review of Tenney Nathanson, *Whitman's Presence*. *Nineteenth-Century Literature* 48 (December 1993), 376-377.
- Martin, Robert K. "Whitman and the Politics of Identity." In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 172-181. [Analyzes a "triptych" of "Calamus" poems (#18, #19, #20) that traces out the construction of "a particular gay identity."]
- Maslan, Mark. "Whitman and His Doubles: Division and Union in *Leaves of Grass* and Its Critics." *American Literary History* 6 (Spring 1994), 119-139. [Arguing that, in "encountering disunion, Whitman discovers America," this review essay discusses Betsy Erkkila, *Whitman the Political Poet*, Kerry Larson, *Whitman's Drama of Consensus*, Robert K. Martin, ed., *The Continuing Presence of Walt Whitman*, and Michael Moon, *Disseminating Whitman*.]
- McWilliams, Jim. "An Unknown 1879 Profile of Whitman." *Walt Whitman Quarterly Review* 11 (Winter 1994), 141-143.

- Miller, Jr., James E. "Whitman's Multitudinous Poetic Progeny: Particular and Puzzling Instances." In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 185-200. [Explores Whitman's "omnisexual theme" and looks at several authors who have incorporated it into their own work, especially women writers like Anne Gilchrist, Kate Chopin, and Muriel Rukeyser.]
- Mullin, Joseph Eugene. "The Whitman of *Specimen Days*." *Iowa Review* 24 (Winter 1994), 148-161. [Summarizes *Specimen Days* and, in an attempt to justify "its casual ordering and its fragmentary nature," suggests the work might be read as a kind of prose *silva*.]
- Myerson, Joel. "Whitman: Bibliography as Biography." In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 19-29. [Argues that analytical bibliography can clarify key aspects of Whitman's life.]
- Newfield, Christopher. "Democracy and Male Homoeroticism." *Yale Journal of Criticism* 6 (Fall 1993), 29-62. [Asks "How are U.S. democracy and homophobia connected?" and argues that, "In a broad tradition most famously articulated in the United States by Walt Whitman, homoeroticism figures a faith in radical democracy, in a 'brotherly love' in which a fusion of sexual and political identity defeats the competitive hierarchy that mainstream U.S. culture works especially hard to cast as the only viable mode of personal freedom"; section three of the essay, "Whitman's Homotopia: Loving the Masses" (42-46), argues that "For Whitman, the psychology of the crowd is the psychology of adhesion."]
- Nolan, James. *Poet-Chief: The Native American Poetics of Walt Whitman and Pablo Neruda*. Albuquerque: University of New Mexico Press, 1994. [Proposes "American Indian poetics as the model" for Whitman's and Neruda's own "oral, tribal poetics."]
- Parini, Jay. "In the Forest Primeval." *TLS* (April 8, 1994), 30. [Review of John Morrell's *Democracy*, a play about Whitman and Emerson.]
- Phillips, Michael. "A Jungian Interpretation of 'Song of Myself.'" M.A. Thesis, University of North Carolina at Chapel Hill, 1992. [Argues that "Jung's theories provide a convincing explanation of the poet's cryptic conception of the self."]
- Pollak, Vivian R. "Whitman Unperturbed: The Civil War and After." In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 30-47. [Psychobiographical reading of "When Lilacs Last in the Dooryard Bloom'd," with an emphasis on Whitman's antipresidential sentiment and his subtle complicity in the act he condemns.]
- Prettyman III, Charles Gibbons. "The Great Trust: Idealizations of Industry in American Middleclass Literature." Ph.D. Dissertation, University of California, Irvine, 1993. [One chapter suggests how *Democratic Vistas* "addresses middleclass fears about mass democracy and national disunity" while calling for "a professionalized modern literature which would use industrial methods to mass-produce spiritual unity." *DAI* 54 (February 1994), 3034A.]

Price, Kenneth M. "Whitman, Dos Passos, and 'Our Storybook Democracy.'" In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 217-225. [Examines John Dos Passos's "career-long engagement with Whitman."]

Ratcliff, Carter. "Jackson Pollock & American Painting's Whitmanesque Episode." *Art in America* 82 (February 1994), 64-69, 118. [Compares Whitman and Pollock as "promulgators of an absolute egalitarianism"; also comments on Whitmanesque dimensions in the art of Robert Rauschenberg, Jasper Johns, Andy Warhol, Claes Oldenburg, Roy Lichtenstein, Robert Smithson, and Julian Schnabel.]

Raven, Arlene. "What Goes Around." *Village Voice* 38 (December 28, 1993), 59. [Reviews Amy Hauff's "Whitman Raised," an art exhibit at Brooklyn's Cadman Plaza West, featuring fifteen signs hung on Sycamores, each containing words from "Crossing Brooklyn Ferry"; also reviews the mixed-media objects of another "post-Whitman" artist, sculptor Anne Chu.]

Schneider, Steven P. *A.R. Ammons and the Poetics of Widening Scope*. Rutherford, NJ: Fairleigh Dickinson University Press, 1994. [Chapter 2, "'Curious' Science: Ammons and His Forebears," discusses the connections between Ammons's poetry and the work of Emerson, Thoreau, and Whitman; the section on Whitman (65-70) presents Whitman and Ammons as "poets of science."]

Strassburg, Robert, ed., *The Walt Whitman Circle* 3 (Spring 1994). [Newsletter of the Leisure World Walt Whitman Circle, containing news of Whitman activities worldwide; this issue has brief articles on "Walt Whitman and the Civil War" (1) and "Music Inspired by Whitman's Civil War Poems" (1).]

Thomas, M. Wynn. Review of James Dougherty, *Walt Whitman and the Citizen's Eye. Nineteenth-Century Literature* 48 (December 1993), 373-376.

———. "Whitman and the Dreams of Labor." In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 133-152. [Demonstrates ways the dreams and realities of the nineteenth-century world of labor shaped Whitman's reading of American political affairs, creating his "rhetoric of conciliation" in the 1860 poetry and leading to his avoidance of the nation's labor problems toward the end of his life.]

Trachtenberg, Alan. "The Politics of Labor and the Poet's Work: A Reading of 'A Song for Occupations.'" In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 120-132. [Positing that for Whitman "labor" is the conversion of "democracy" into "America," this essay examines Whitman's labor of retrieving "occupations" from dead classifications and returning them to living praxis.]

Walkington, J. W. "Mystical Experience in H.D. and Walt Whitman: An Intertextual Reading of *Tribute to the Angels* and "Song of Myself." *Walt Whitman Quarterly Review* 11 (Winter 1994), 123-136.

Warren, James Perrin. "Reconstructing Language in *Democratic Vistas*." In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 79-87. [Analyzes Whitman's "reconstructive strategies" in

Democratic Vistas, noting that reconstruction for Whitman is as much textual as political; demonstrates that *Vistas* has its roots in Whitman's antebellum writing.]

Whittington-Egan, Richard. "The Calamitic Blade." *Contemporary Review* 263 (October 1993), 220-221. [Review of Philip Callow, *From Noon to Starry Night*.]

Whitman, Walt. *Feuilles d'Herbe II*. Translated and with a preface (7-16) by Jacques Darras. Paris: Grasset, Les Cahiers Rouges, 1994. [Second volume of Darras's French translation of *Leaves of Grass*; first volume appeared in 1989.]

———. *Leaves of Grass*. Translated by Zhao Luorui. 2 vols. Shanghai: Shanghai Translations Press, 1991. [Foreign Literary Masterpieces Series; in Chinese.]

———. *One Hundred Lyrical Poems of Whitman*. Translated by Zhao Luorui. Jinan, Shangdong [China]: Shangdong Literature and Arts Press, 1992. [Selection of translations from Zhao Luorui's complete translation of *Leaves*; in Chinese.]

———. *Selected Poems*. New York: Dover, 1991. [A one-dollar "Dover Thrift Edition" of "24 representative and highly regarded poems."]

Yates, Christopher Alan. "Translations." M.A. thesis, State University of New York at Stony Brook. [Chapter 1, "Walt Whitman and Mysticism" (1-13), presents *Leaves of Grass* as "a document of mysticism."]

Anonymous. "The Gay Wilson Allen Papers." *The Jay B. Hubbell Center Newsletter* no. 4 (January 1994), 2. [Reports on the acquisition by Duke University of the Allen Papers, which supplement the Trent Collection of Whitman materials: "The Allen Papers document not only Allen's own career as a Whitman scholar but also the entire history of Whitman scholarship, from Furness back to Barrus and to Burroughs."]

———. "Sophia Wells Royce Williams: 'Walt Whitman in His Camden, New Jersey, Home.'" *Sotheby's: Photographs*, Sale 6551 (April 23, 1994), item 39. [Platinum print of Sophie Williams's photograph of Whitman, described and reproduced; listed for \$2,000-\$3,000.]