

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Asselineau, Roger. Review of Mark Bauerlein, *Whitman and the American Idiom*. *Etudes Anglaises* 46 (April-June 1993), 237.
- Bart, Barbara, ed. *Starting From Paumanok* 8 (Spring 1993); 10 [sic] (Fall 1993). [Newsletter of the Walt Whitman Birthplace Association, with news of Association activities, including the announcement of Adrienne Rich as the WWBA 1993 Poet-in-Residence, and the report that New York State has appropriated funds for the building of a Visitor Center at the Walt Whitman Birthplace.]
- Berman, Russell A. "Poetry for the Republic: Heine and Whitman." In Peter Uwe Hohendahl and Sander L. Gilman, eds., *Heinrich Heine and the Occident* (Lincoln: University of Nebraska Press, 1991), 199-223. [Offers "parallel readings of Heine and Whitman" to investigate "the utopian challenge of a democratic literature," noting that both poets "were deeply engaged in the construction of a democratic culture, and both were committed to the transformation of the prevailing institution of lyric verse in such a way so as to explore the possibility of a genuine poetry for the republic"; concludes that "Heine and Whitman play an important role in the formation of fascist aesthetics, as objects of negation."]
- Berndt, Frederick, ed. *The Bulletin of the Walt Whitman Music Library* no. 4 (November 1993); no. 5 (December 1993). [Contains news and information about composers of Whitman-inspired music: the November issue has a profile of Joelle Wallach (2), reprints a 1908 review of Frederick Delius's "Sea Drift" (3), reprints a statement by Virgil Thomson (4), and contains an assessment by Robert Strassburg of Robert Faner's *Walt Whitman and Opera* (4); the December issue reprints Whitman's early poem "The Love That Is Hereafter," which was set to music by Norwegian composer Morten Gaathaug.]
- Branch, Watson. Review of Mark Bauerlein, *Whitman and the American Idiom*. *Notes and Queries* 40 (September 1993), 401-402.
- Bronson, Michael, producer. "Father Owen Lee Discusses Walt Whitman and Opera." [Intermission feature on the Texaco-Metropolitan Opera International Radio Network broadcast of Gaetano Donizetti's *Lucia di Lammermoor*, January 29, 1994.]
- Buckley, J. F. "Transcendental Subjectivity: Desire and Protean Gender in the Social Criticism of Fuller, Whitman, Melville, and Dickinson." Ph.D. Dissertation, Ohio State University, 1993. [Explores how these writers conceive "of gender as mutable and multiple within any one subject rather than fixed and bipolar"; contends that Whitman "engages in a hermeneutic of fluid gendering." *DAI* 54 (November 1993), 1800A.]

- Burnette, Margo Malden, ed. *Conversations* (Fall 1993). [Newsletter of the Walt Whitman Association, with news of WWA activities; this issue reprints a 1923 *Camden Daily Courier* editorial about the dedication of Whitman's Camden house as a memorial museum (1) and prints the four winning poems from the WWA high school poetry contest (2-3).]
- Ceniza, Sherry. Review of Joyce W. Warren, *Fanny Fern*. *Walt Whitman Quarterly Review* 11 (Fall 1993), 89-95.
- Clemente, Vince. "Father of My Spirit." *Starting From Paumanok* 10 (Fall 1993), 1. [Memorial tribute to John Ciardi, focusing on his experience as the Walt Whitman Birthplace's Poet-in-Residence in 1984 and quoting Ciardi's "last word on Walt Whitman."]
- Deleuze, Gilles. "Whitman." In *Critique et Clinique* (Paris: Editions de Minuit, 1993), 75-80. [Essay on *Comme des baies de genévrier* (French translation of *Specimen Days*); in French.]
- Dizikes, John. *Opera in America: A Cultural History*. New Haven: Yale University Press, 1993. ["Interlude: Walt Whitman," 184-188, claims that "Opera's greatest contribution to American culture in the nineteenth century was the poetry of Walt Whitman"; summarizes Whitman's experience with and love of opera, suggesting that it gave him "part of his vocabulary" and helped him "understand the nature of poetry."]
- Elliot, Angela. "The Eidolon Self: Emerson, Whitman, and Pound." In Jacqueline Kaye, ed., *Ezra Pound and America* (New York: St. Martin's, 1992), 43-54.
- Erkkila, Betsy. Review of David Kuebrich, *Minor Prophecy: Walt Whitman's New American Religion*. *American Literature* 65 (December 1993), 794-795.
- Ferlazzo, Paul J. Review of M. Jimmie Killingsworth, *The Growth of "Leaves of Grass"*. *Choice* 31 (September 1993), 118-119.
- Folsom, Ed. "Prospects for the Study of Walt Whitman." *Resources for American Literary Study* 20 (1994), 1-15. [Offers an overview of the current state of Whitman scholarship and assesses some possibilities for future research.]
- . "An Uncollected Whitman Prose Manuscript." *Walt Whitman Quarterly Review* 11 (Fall 1993), 103.
- . "Walt Whitman." *Iowa Journal of Communication* 25, no. 3 (1993), 103-107. [Summarizes Whitman's response to Lincoln's Gettysburg Address and offers a pastiche of Whitman's comments as an answer to Lincoln's speech.]
- Fredman, Stephen. *The Grounding of American Poetry*. New York: Cambridge University Press, 1993. [Chapter 6, "Conclusion," part 1, "Endlessly Rocking: Creeley and Whitman on Repetition," 131-139, pairs "a projectivist poet with a transcendentalist, placing Robert Creeley's later writing against the background of Walt Whitman's 'Out of the Cradle Endlessly Rocking'" to demonstrate how both poets share "a method of confronting groundlessness by the 'sometimes endless gathering' activities of repetition and return."]

- French, Roberts W. Review of Sam Abrams, ed., *The Neglected Walt Whitman*. *Walt Whitman Quarterly Review* 11 (Fall 1993), 84-86.
- Gannon, Frank. "I Hear America Swinging." *New York Times Magazine* (November 28, 1993), 94. [Whimsical essay imagining Whitman as a big band leader during the swing era.]
- Graham, Jorie. *Materialism*. Hopewell, NJ: Ecco, 1993. [This book of poems is punctuated with excerpts from "Crossing Brooklyn Ferry," x-xi, 108.]
- Graham, Rosemary. "Affection and the Problems of Freedom: *Leaves of Grass* in 1860." Ph.D. Dissertation, University of Virginia, 1992. [Examines the third edition of *Leaves*, arguing that it "can best be understood as a literary utopia" in which Whitman attempted to create "a textual space where regional conflict is dissolved, all work is dignified, men and women are equal, and racial and ethnic conflict nonexistent." *DAI* 54 (November 1993), 1804A.]
- Greenspan, Ezra. Review of Tenney Nathanson, *Whitman's Presence*. *American Literature* 65 (December 1993), 792-793.
- Griffin, Larry D. "Barbaric Yawp as Autobiography." In John H. Morgan, ed., *The Cloverdale Review of Criticism and Poetry 1992/93* (Bristol, IN: Cloverdale Library, 1993), 101-117. [Views "Song of Myself" as autobiography, with special attention to how Whitman faces "the paradox of individual and community."]
- Grossman, Jay. Review of Byrne Fone, *Masculine Landscapes: Walt Whitman and the Homoerotic Text*. *American Literature* 65 (December 1993), 793-794.
- Hawes, David P. "Whitman's *Leaves of Grass*." *Explicator* 51 (Summer 1993), 224-226. [Offers an explanation of Whitman's use of the word "quits" in "Who Learns My Lesson Complete."]
- Howell, Craig. "Chatham: The Original 'Whitman-Walker Clinic.'" *Washington Blade* 19 (January 1, 1988), 1, 11. [Summarizes Whitman's and Dr. Mary Walker's nursing services at the Chatham mansion hospital after the Battle of Fredericksburg.]
- Hummer, T.R. "Walt Whitman in Hell." *Kenyon Review* 15 (Summer 1993), 20-32. [Poem in Whitman's voice: "O I freely confess it now: America, / I was wrong. I am only slightly larger than life. / I contain mere conspiracies."]
- Krieg, Joann P. "Walt Whitman in the Public Domain: A Tale of Two Houses." *Long Island Historical Journal* 6 (1993), 83-95. [Narrates the convoluted stories of how Whitman's birthplace in West Hills, Long Island, and his Mickle Street home in Camden, New Jersey, came to be publicly owned historical sites.]
- Kummings, Donald D. Review of A. S. Ash, ed., *The Original 1855 Edition of "Leaves of Grass"*. *Walt Whitman Quarterly Review* 11 (Fall 1993), 86-89.
- Li, Xilao. "The Song of the Ethnic Self: An Affinity Study of Walt Whitman and Ethnic American Writers." Ph.D. Dissertation, State University of New York at Stony Brook, 1993. [Investigates "the affinity between Whitman and

writers from Native, African, Mexican, Jewish and Asian American groups and treats the relationship as an intriguing dialogue that has been going on from Whitman's time to the present." *DAI* 54 (November 1993), 1805A.]

Marcus, Mordecai. "'Crossing Brooklyn Ferry': Whitman's Sexual Dying into Eternity." *Literature and Psychology* 39 (1993), 121-134. [Offers a sexual reading of Whitman's imagery, viewing the poem as a record of "Whitman's struggles to both conceal and reveal his homosexual orientation," and finding "as much pain as joy" in this "self-cathartic" work.]

Martin, Robert K. Review of Walter Grünzweig, *Walt Whitmann: Die deutschsprachige Rezeption als interkulturelles Phänomen*. *Walt Whitman Quarterly Review* 11 (Fall 1993), 82-84.

Mitskov, Georgi. "Wolt Witman, bard na amerikanskiia narod." *Literaturen Forum: Sedmichnik na Nesavisimite Balgarski Pisateli* [Sofia, Bulgaria] 33 (August 1992), 1, 6. [In Bulgarian.]

Mulcaire, Terry. "Publishing Intimacy in *Leaves of Grass*." *ELH* 60 (Summer 1993), 471-501. [Reads the relationship between Whitman's readers and Whitman's book as "at once deeply alienated and erotically intimate," very much a product of the "era of the mass production of books under the conditions of capitalism"; examines how Whitman embraces "the constraints of a market society . . . as the basis for new relations between author and audience instituted by the mass marketplace, new standards of poetic publication rising out of the alienation built into the commodity form of the mass-produced book," standards that require readers to "relate his book at once as a product of a mass technology and as a person."]

Myerson, Joel. *Walt Whitman: A Descriptive Bibliography*. Pittsburgh: University of Pittsburgh Press, 1993. [1,097 pages, "limited to writings by Whitman," including "Separate Publications," "Collected Editions," "Miscellaneous Collections," "First Book and Pamphlet Appearances," "First-Appearance Contributions to Magazines and Newspapers," "Proof Copies, Circulars, and Broad-sides," "Reprinted Material in Books and Pamphlets," and "Separate Publication of Individual Poems and Prose Works."]

———, ed. *The Walt Whitman Archive*. New York: Garland, 1993. Volume 3: Whitman Manuscripts at the University of Virginia (2 parts). [The third volume of the Garland Whitman archive; this volume contains facsimiles of over 130 manuscripts of Whitman's poems, including the manuscripts for poems first appearing in the 1860 *Leaves*, all housed in the University of Virginia's Clifton Waller Barrett collection.]

Oerlemans, Onno. "Whitman and the Erotics of Lyric." *American Literature* 65 (December 1993), 703-730. [Setting out "to recover to some degree the personal investment of the poet in his writing," this essay contests recent criticism on Whitman by arguing that "what is important and original in Whitman's poetry is its representation not of the process of forming ideology but of resisting such formations," and suggests that "it is in his engagement with lyric that the drama of the self's interaction with the social is acted out" through an "antinarrative poetics."]

- Paro, Maria Clara Bonetti. "Walt Whitman in Brazil." *Walt Whitman Quarterly Review* 11 (Fall 1993), 57-66.
- Pease, Donald. "Walt Whitman's Visionary Democracy." In Jay Parini, ed., *The Columbia History of American Poetry* (New York: Columbia University Press, 1993), 148-171. [Overview of Whitman's career and work, emphasizing Whitman's "changeable persona" and how "Whitman understood his presence in the poems as indissociable from the United States' ongoing experiment in democracy."]
- Pétillon, Pierre-Yves. "Herbier d'automne." *Quinzaine Littéraire* no. 633 (October 16, 1993), 5-6. [Review of Julien Deleuze, trans., *Comme des baies de genévrier* (French translation of *Specimen Days*); in French.]
- Pollard, Scott. "Cooper, Details, and the Patriotic Mission of *Twin Peaks*." *Literature/Film Quarterly* 21 (1993), 296-304. [Extended comparison of Dale Cooper, the main character in the television series *Twin Peaks*, "to his most luminous predecessor, Walt Whitman."]
- Rich, Adrienne. "Beginners." *Kenyon Review* 15 (Summer 1993), 12-19. Reprinted in Rich's *What Is Found There: Notebooks on Poetry and Politics* (New York: Norton, 1993), 90-101. [Contends that Whitman and Emily Dickinson "were a strange, uncoupled couple, moving together in a dialectic that the twentieth century has only begun to decipher," and that, though "they seem to act out precisely the chartered roles, the constructions of white, middle-class masculinity and femininity that suited the times," they were in fact "a wild woman and a wild man, writing their wild carnal and ecstatic thoughts, self-censoring and censored, as the empire of the United States pushed into the Far West, Mexico, the Caribbean"; also views Muriel Rukeyser as a poet who "assumes the scope of her own living to be at least as large as Whitman's."]
- Rietz, John. "A Sense of the Past: Memory and History in Whitman's Poetry and Prose." Ph.D. Dissertation, University of Michigan. [Examines the course of development of "Whitman's conception of history" from the 1855 edition of *Leaves* through his Civil War poetry and prose. *DAI* 54 (July 1993), 180A.]
- Strassburg, Robert, ed. *The Walt Whitman Circle* 2 (Fall 1993); 3 (Winter 1994). [Newsletter of the Leisure World Walt Whitman Circle, with news of Whitman-related events: the fall issue has a special feature on "Walt Whitman and Women," including excerpts from Whitman's poetry (1); "Six Women in Whitman's Life" (1), with brief comments on his mother, his two sisters, Fanny Fern, Mary [sic] Gilchrist, and Ellen O'Connor; and "Walt Whitman and Women Composers" (2), listing eleven female composers of music based on Whitman's poetry; the winter issue has brief pieces on "Walt Whitman and Religion" (1), "Walt Whitman's Bible" (1), and "Walt Whitman and God" (2).]
- Toliver, Brooks. "*Leaves of Grass* in Claude Debussy's Prose." *Walt Whitman Quarterly Review* 11 (Fall 1993), 67-81.

Whitman, Walt. *Comme des baies de genévrier—Feuilles de carnets*. Trans. Julien Deleuze; introduction by Philippe Jaworski. Paris: Mercure de France, 1993. [French translation of extracts from *Specimen Days*.]

———. *Leaves of Grass: The "Death-bed" Edition*. New York: Modern Library, 1993. [With unsigned new biographical note, v-vii.]

———. *Song of Myself*. Ed. Stephen Mitchell. Boston: Shambhala, 1993. [Miniature pocket edition of Whitman's poem, offered in a "conflated version," using the 1855 "Song" as the base text, but adopting "any revision that seemed to be even a minor improvement."]

Unsigned. Brief review of James Dougherty, *Walt Whitman and the Citizen's Eye*. *Reference and Research Book News* 8 (June 1993), 41.

———. Brief review of M. Jimmie Killingsworth, *The Growth of "Leaves of Grass."* *American Literature* 65 (December 1993), 835.

———. *Walt Whitman / Interview with the Author of "Leaves of Grass" / How he Commenced to Write and the Way his Works were Received / His War Experience and the Book he Wrote About it / What he Thinks of Himself and Several Other Authors / His Appearance and a Sketch of his Life / A Long Visit to Canada*. Toronto: Letters, 1993. [Pamphlet reprinting London (Ontario) *Free Press* interview with Whitman, originally published June 5, 1880; limited edition of 113 copies, with woodcut by James Flora.]

The University of Iowa

ED FOLSOM

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