

## WALT WHITMAN: A CURRENT BIBLIOGRAPHY

Asselineau, Roger. "The Acclimatization of *Leaves of Grass* in France." In Marina Camboni, ed., *Utopia in the Present Tense: Walt Whitman and the Language of the New World* (Rome: Il Calamo, 1994), 237-263. [Surveys the reactions of French critics and poets to Whitman from 1872 to the present, with an appendix (256-263) containing excerpts of French poems (translated into English) that reveal Whitman's influence.]

Bart, Barbara Mazor, ed. *Starting from Paumanok* 9 (Fall 1994). [Newsletter of the Walt Whitman Birthplace Association, containing news of WWBA activities and a list of recent Whitman references in the media ("Walt Whitman Spotted," 3).]

Benetazzo, Viviana. "Walt Whitman in Italy: Translations of *Leaves of Grass* from 1950 to 1992." In Marina Camboni, ed., *Utopia in the Present Tense: Walt Whitman and the Language of the New World* (Rome: Il Calamo, 1994), 285-300. [Describes and evaluates Italian translations of Whitman's poetry; contains a bibliography (299-300) of translations.]

Bloom, Harold. *The Western Canon: The Books and School of the Ages*. New York: Harcourt Brace, 1994. [Chapter 11, "Walt Whitman as Center of the American Canon," 264-290, presents Whitman as the most important American writer viewed "against the background of Western tradition": "No Western poet, in the past century and a half . . . overshadows Walt Whitman or Emily Dickinson"; Bloom identifies a handful of poems that "matter most in Whitman," including "When Lilacs Last in the Dooryard Bloom'd": "Only a few poets in the language have surpassed 'When Lilacs Last in the Dooryard Bloom'd': Shakespeare, Milton, perhaps one or two others. Whether even Shakespeare and Milton have achieved a more poignant pathos and a darker eloquence than Whitman's 'Lilacs,' I am not always certain."]

Camboni, Marina, ed. *Utopia in the Present Tense: Walt Whitman and the Language of the New World*. Rome: Il Calamo, 1994. [Collects sixteen essays originally presented at an international conference on Whitman held at the University of Macerata, Italy, October 29-30, 1992, with an introduction by Camboni (9-10); essays appear in four sections, "Time and tense, language and rhetorics in *Leaves of Grass*" (13-88), "The poem as a portrait, an icon and a body" (89-160), "Whitman's words: rhythm and form song music and dance" (161-234), and "The European reception: France and Italy" (235-300); each essay is listed individually in this bibliography.]

———. "Walt's New World Language." In Marina Camboni, ed., *Utopia in the Present Tense: Walt Whitman and the Language of the New World* (Rome: Il Calamo, 1994), 71-88. [Views Whitman's "linguistic experiment" "from

the perspective of a contemporary theory of living organisms,” with a focus on “America’s Mightiest Inheritance” and the first three editions of *Leaves of Grass*.]

Chard-Hutchinson, Martine. “The Forms of Orality in ‘Song of Myself.’” In Marina Camboni, ed., *Utopia in the Present Tense: Walt Whitman and the Language of the New World* (Rome: Il Calamo, 1994), 163-169. [Discusses the “furtive manner” of Whitman’s orality, and how the essence of that orality “depends on the capacity of fusion of his voice with those of the askers and talkers.”]

Clarke, Graham, ed. *Walt Whitman: Critical Assessments*. Four volumes. Robertsbridge, East Sussex: Helm Information, 1994. [Volume 1, “The Man and the Myth: Biographical Studies,” reprints twelve documents, including Emerson’s July 1855 letter to Whitman, the *New York Times* obituary of Whitman, and biographies or biographical statements by John Burroughs, William O’Connor, Moncure Conway, Richard Maurice Bucke, Bronson Alcott, George Rice Carpenter, Bliss Perry, Edward Carpenter, and Gay Wilson Allen; Volume 2, “The Response to the Writing,” reprints fifty-six early reviews of Whitman’s work, from Charles A. Dana’s 1855 *New York Daily Tribune* review to Thomas Wentworth Higginson’s 1899 assessment, along with ten recent (1955-1991) readings of “Song of Myself” and eight recent (1949-1985) readings of “other poems”; Volume 3, “Writers on Whitman’s Writing,” reprints thirteen statements by nineteenth-century writers (from Thoreau through Henry James) and thirty-two by twentieth-century writers (from G.K. Chesterton through Guy Davenport); Volume 4, “Walt Whitman in the Twentieth Century: A Chronological Overview,” reprints seventy pieces of criticism published between 1900 and 1991.]

Corona, Mario. “‘Whoever You Are Holding Me Now in Hand’: A Book, A Body, and What Company to Keep.” In Marina Camboni, ed., *Utopia in the Present Tense: Walt Whitman and the Language of the New World* (Rome: Il Calamo, 1994), 123-136. [Offers a close reading of “Whoever You Are” as “one of the greatest love lyrics in American poetry.”]

Darras, Jacques. “Comment on domestique Whitman.” *Esprit* 5 (May 1994), 181-186. [On translating and adapting the works of Whitman for the French literary public; in French.]

Davis, Robert Leigh. “‘America, Brought to Hospital’: The Romance of Democracy and Medicine in Whitman’s Civil War.” *Wordsworth Circle* 25 (Winter 1994), 50-53. [Investigates how “Whitman’s romance of medicine is the poet’s most urgent response to the meaning of democratic representations,” and how “democratic representation is marked by absence for Whitman, marked by what it’s missing, by what it cannot see or say or name.”]

Feehan, Michael. “Multiple Editorial Horizons of *Leaves of Grass*.” *Resources for American Literary Study* 20 (1994), 213-230. [Employing textual theories of Jerome McGann and Kenneth Burke, argues that “Whitman’s many manipulations of his texts actually create new works, however stable his

title,” and views the various versions of *Leaves* published during Whitman’s lifetime as “nine separate, distinct texts and nine participants in a thirty-seven year drama.”]

Ferlazzo, P.J. Review of Ed Folsom, ed., *Walt Whitman: The Centennial Essays*. *Choice* 32 (October 1994), 190.

Folsom, Ed. “Whitman and Photography.” In Marina Camboni, ed., *Utopia in the Present Tense: Walt Whitman and the Language of the New World* (Rome: Il Calamo, 1994), 91-105. [Suggests how photography “gave Whitman a basis for his democratic poetics”; revised version of essay first published in *Mickle Street Review* 10 (1988).]

Gordon, Travis. “Whitman’s ‘Spontaneous Me.’” *Explicator* 52 (Summer 1994), 219-222. [Reads “Spontaneous Me” as Whitman’s equation of “the urge to disseminate sexually and the urge to disseminate the self in language.”]

Griffin, Larry. “Walt Whitman and Rock ‘n’ Roll.” In Marina Camboni, ed., *Utopia in the Present Tense: Walt Whitman and the Language of the New World* (Rome: Il Calamo, 1994), 203-211. [Suggests that Whitman was among the first to recognize the possibilities for African-American contributions to an American musical tradition; his “‘native grand opera in America’ is twentieth-century rock ‘n’ roll which arises from the African-American traditions of Negro spirituals, ragtime, jazz, and the blues.”]

Killingsworth, M. Jimmie. Review of Ed Folsom, *Walt Whitman’s Native Representations*. *Walt Whitman Quarterly Review* 12 (Summer 1994), 52-56.

Lanigan-Schmidt, Therese. “When Lilacs On Fire Island Bloom’d.” *Fire Island Tide* 18 (July 8, 1994), 7, 21. [Briefly summarizes Whitman’s Long Island associations, speculating that his rambles “no doubt” took him to Fire Island; under the misapprehension that the “Calamus” poems were written to Peter Doyle, the author imagines one of the poems “memorializing a romantic seaside visit to Fire Island with Doyle.”]

Larsen, Ide Hejlskov. “Adam i den vilde amerikanske have: Myter om amerikansk natur og identitet” [“Adam in the Wild American Garden: American Nature and Identity”]. In Søren Baggesen, Thomas Møller Kristensen, and Ide Hejlskov Larsen, eds., *Naturen som argument [Nature as an Argument]* (Odense: Odense University Press, 1994), 123-135. [Compares the use of the American myth of the new Adam in Whitman’s poetry and David Lynch’s movie *Blue Velvet*, with a focus on gender and psychic implications; in Danish.]

Mancuso, Luke. “‘Reconstruction is Still in Abeyance’: Walt Whitman’s *Democratic Vistas* and the Federalizing of National Identity.” *American Transcendental Quarterly* 8 (September 1994), 229-250. [Detailed investigation of the cultural work Whitman’s *Democratic Vistas* performed during the Reconstruction period, suggesting that “the representative poet and the Congressional representatives were both articulating rhetorical strategies for reconstructing a composite identity, out of which to build a greater sense of social solidarity.”]

- Mariani, Andrea. "Light and Colors in Walt Whitman's Poetry: A Comparative Approach." In Marina Camboni, ed., *Utopia in the Present Tense: Walt Whitman and the Language of the New World* (Rome: Il Calamo, 1994), 137-160. [Deals with Whitman's "color perception," how "color always means energy, vibration, movement" in Whitman's poetry, how his use of color parallels that of nineteenth-century American landscape painters, the nature of his color tones, his "night colors," his "colors in sounds," and his pindaric love of light.]
- Marius, Richard, ed., *The Columbia Book of Civil War Poetry*. New York: Columbia University Press, 1994. [Includes seventeen poems by Whitman in four different sections of the book: "The Horrors of War" (10-19), "Snapshots of War" (162-179), "Lincoln" (335-347), and "Aftermath" (392-393).]
- Martin, Robert K. "'Walt Whitman.'" In Mari Jo Buhle, Paul Buhle, and Harvey J. Kaye, eds., *The American Radical* (New York: Routledge, 1994), 57-62. [Brief essay on how "Whitman's vision" is a "product . . . of an American radical tradition."]
- Milesi, Laurent. "From Tropic Song and 'Rhythmus' Onwards: Whitman and the (Post)Modern Dance." In Marina Camboni, ed., *Utopia in the Present Tense: Walt Whitman and the Language of the New World* (Rome: Il Calamo, 1994), 213-234. [Focuses "on notions of song, rhythm, and dance as a constantly reelaborated chain of tropes for poetic activity" from Whitman to postmodern poetry.]
- Murray, Martin G. "'Pete the Great': A Biography of Peter Doyle." *Walt Whitman Quarterly Review* 12 (Summer 1994), 1-51.
- Parker, Hershel, ed. *Walt Whitman/Emily Dickinson: Selections from The Norton Anthology of American Literature, Fourth Edition*. New York: W. W. Norton, 1994. [Special supplementary volume for classes using the Norton Anthology, containing only the Whitman and Dickinson selections from the 2-volume anthology.]
- Paro, Maria Clara Bonetti. "Encontro das águas: Tietê e Potomac." *Revista do Instituto de Estudos Brasileiros* [Sao Paulo, Brazil] no. 36 (1994), 81-93. [Discusses Mário de Andrade (1893-1945) as a reader of *Leaves of Grass* and analyzes some of his poems as a response to Whitman's work; in Portuguese.]
- Portelli, Alessandro. *The Text and the Voice: Writing, Speaking, and Democracy in American Literature*. New York: Columbia University Press, 1994. [Chapter 6, "Symbols: The Oral Origins of the World," contains a section called "The Tongue and the Heart: Whitman" (129-135), arguing that "Whitman's dream of the voice is rooted upon typographical soil" and thus his "poetry is the triumph of writing, won by means of the absorption in it of a triumphant orality."]
- Reynolds, David S. Review of Ed Folsom, ed., *Walt Whitman: The Centennial Essays*. *Walt Whitman Quarterly Review* 12 (Summer 1994), 57-58.
- Ricciardi, Caterina. "Walt Whitman and the Futurist Muse." In Marina Camboni, ed., *Utopia in the Present Tense: Walt Whitman and the Language of the New World* (Rome: Il Calamo, 1994), 265-284. [Tracks Whitman's influence

- on the poets of the “first phase” of Italian Futurism—Enrico Thovez, Paolo Buzzi, Enrico Cavacchioli, Adolfo De Bosis, Ardengo Soffici, and others.]
- Riley, D.W. “Walt Whitman.” *John Rylands Research Institute Newsletter* no. 8 (Summer 1994), 11-12. [Reports on recent acquisition by Rylands Library of a copy of the 1894 issue of *Leaves of Grass*, owned and heavily annotated by J.W. Wallace, a leading member of the Bolton Whitman circle.]
- Salska, Agnieszka. “The Growth of the Past in *Leaves of Grass*.” In Marina Camboni, ed., *Utopia in the Present Tense: Walt Whitman and the Language of the New World* (Rome: Il Calamo, 1994), 35-51. [Views “Whitman’s poetry as a continuum, a process in which the power of the self becomes gradually eroded while the loss is compensated by the growth of the significance of the past,” and concludes that by the 1870s “the past proved less recalcitrant to [Whitman’s] imagination than either the present or the future.”]
- Schenkel, Elmar. “Walt Whitman and Fourth of July Rhetoric.” In Paul Goetsch and Gerd Hurm, eds., *The Fourth of July: Political Oratory and Literary Reactions, 1776-1876* (Tübingen: Gunter Narr, 1992), 205-217. [Focuses on “the significance political speeches had for Whitman, his concept of language and its indebtedness to the Declaration of Independence and his methods of coping with a political crisis by resorting to Fourth of July rhetoric.”]
- Selim, Ali Mohamed. *Yonnonidio*. Media, PA: Media Inc., 1994. [16-minute color music video “inspired by the Walt Whitman poem of the same name.”]
- Stefanelli, Maria Anita. “‘Chants’ as ‘Psalms for a New Bible.’” In Marina Camboni, ed., *Utopia in the Present Tense: Walt Whitman and the Language of the New World* (Rome: Il Calamo, 1994), 171-188. [Investigates the ways Whitman “reshapes” some Biblical patterns in his poetry so that “a ‘large’ chiasmus-like paradigm is produced between Whitman’s language and the language of the Bible, thus resulting in a mirroring of inverted meanings.”]
- Strassburg, Robert, ed. *The Walt Whitman Circle* 3 (Fall 1994). [Quarterly newsletter of the Leisure World Walt Whitman Circle, with news of circle activities; this issue focuses on Emerson, with brief notes on “Whitman and Emerson” (1), “The Charter of an Emperor” (reprinting Emerson’s 1855 letter to Whitman), and “Ralph Waldo Emerson, Poet & Mentor” (2).]
- Swerdlow, Joel L. “America’s Poet: Walt Whitman.” *National Geographic* 186 (December 1994), 106-141. [Generously illustrated overview of Whitman’s life and career, with ruminations about Whitman’s value and relevancy today.]
- Tapscott, Stephen. “Whitman in 1855 and the Image of the ‘Body Politic.’” In Marina Camboni, ed., *Utopia in the Present Tense: Walt Whitman and the Language of the New World* (Rome: Il Calamo, 1994), 107-122. [Argues that if we “restore to [the 1855 *Leaves*] some of its original political energies” the poem will come to seem “less idealizing than performative, less epic than dramatic in its argument.”]
- Tedeschini Lalli, Biancamaria. “Utopia in the Present Tense: Walt Whitman and the Language of the New World.” In Marina Camboni, ed., *Utopia in*

*the Present Tense: Walt Whitman and the Language of the New World* (Rome: Il Calamo, 1994), 15-33. [Examines how "the American faith in the present as history" has an impact on Whitman's language, and explores "the relationship between language and history" in Whitman's work.]

Villar Raso, Manuel. "Musical Structure of Whitman's Poems." In Marina Camboni, ed., *Utopia in the Present Tense: Walt Whitman and the Language of the New World* (Rome: Il Calamo, 1994), 189-201. [Suggests some musical analogies and bases of Whitman's poetry, especially "Crossing Brooklyn Ferry" and "When Lilacs Last in the Dooryard Bloom'd" (which "clearly follows the principle of the sonata form").]

Warren, James Perrin. "Reading Whitman's Post-War Poetry." In Marina Camboni, ed., *Utopia in the Present Tense: Walt Whitman and the Language of the New World* (Rome: Il Calamo, 1994), 53-69. [Traces "Whitman's combinatorial strategies and evolutionary style" in his post-Civil War work, especially "Passage to India."]

Whitman, Walt. *The Walt Whitman Reader: Selections from Leaves of Grass*. Philadelphia: Courage Books, Running Press, 1993. [Selection of thirty-four poems, with unsigned introduction (3-4), and two reprinted essays: T.S. Eliot, "Observations on Walt Whitman" (1926), 307-308, and D.H. Lawrence, "Whitman" (1923), 309-320.]

Zappulla, Elio. "Columbus, Whitman, and Conrad: A Passionate Linkage." *Italian Journal* 8, nos. 3-4 (1994), 28-31. [Offers autobiographical reading of "Prayer of Columbus" as a poem that "begins in a despair born of physical suffering and ends in a despair that is perhaps deeper"; suggests parallels between "Whitman's Columbus and the figure of Kurtz in Joseph Conrad's *Heart of Darkness*."] ]

Unsigned. Brief review of Joel Myerson, *Walt Whitman: A Descriptive Bibliography*. *A.B. Bookman's Weekly* (November 22, 1993), 2136.

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