

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Asselineau, Roger. Review of Byrne Fone, *Masculine Landscapes*; Robert K. Martin, ed., *The Continuing Presence of Walt Whitman*, and Horace Traubel, *With Walt Whitman in Camden* (vol. 7). *Etudes Anglaises* 47 (January-March 1994), 107-109. [In French.]
- Cushman, Stephen. *Fictions of Form in American Poetry*. Princeton: Princeton University Press, 1993. [Chapter 2, "Walt Whitman's Six Children" (25-41), discusses Whitman's "formal practices," his "fiction of a nationally appropriate form," and the implications of his "promotion of nationality over formalism."]
- Dickstein, Morris. "The City as Text: New York and the American Writer." *TriQuarterly* (Winter 1991-92), 183-205. [Overview of how American writers have represented New York, with suggestions (186-190) about how Whitman "made the eddying flow of the crowd not simply the subject of his work but one of its formal principles," thus becoming "the poet of urban euphoria."]
- Folsom, Ed. "Whitman Naked?" *Walt Whitman Quarterly Review* 11 (Spring 1994), 200-202.
- French, R. W. Review of Jay Parini, ed., *The Columbia History of American Poetry*. *Walt Whitman Quarterly Review* 11 (Spring 1994), 209-212.
- Goldberg, Beckian Fritz. "Whitman's Confession: In the Cleft of Eternity." *WHR* [*Western Humanities Review*] 48 (Spring 1994), 62-63. [Poem imagining Whitman's thoughts at the moment of his death.]
- Goodblatt, Chanita. "The Succession of Images: Towards a Common Poetics for Walt Whitman and Dylan Thomas." In James A. Davies, et al., eds., *Writing Regions and Nations* (University of Wales, 1994), 221-228. [Compares and contrasts ways that "both poets exploit the succession of images to produce a continuous shift in focus" in their writings.]
- [Heller, Scott]. "Hot Type." *Chronicle of Higher Education* 40 (June 29, 1994), A10. [Reviews Ed Folsom's "Prospects for the Study of Walt Whitman" essay (*Resources for American Literary Study* 20 [1994]), reports on Jerome Loving's discovery of a previously unidentified Whitman poem (*Walt Whitman Quarterly Review* 11 [Winter 1994]), and discusses Folsom's recent and forthcoming Whitman books.]
- Huang, Guiyou. "Cross Currents: American Literature and Chinese Modernism, Chinese Culture and American Modernism." Ph.D. Dissertation, Texas A&M University, 1993. [Chapter 2, "Passage to China: Whitmanism and Twentieth Century Chinese Literature"; Chapter 3, "The Visible and Invisible Ties: The American Bard and Chinese Intellectuals"; Chapter 4, "The Political Complex: The Bourgeois Democratic Poet and Chinese Marxist Critics," and Chapter 7, "The Circulation of Cultures—Whitmanism, Imag-

- ism, and Modernism in China and America" investigate Whitman's poetic influence on Chinese literature and the Chinese appropriation and adaptation of Whitman's political thought and ideology. *DAI* 54 (June 1994), 4441A.]
- Killingsworth, M. Jimmie. Review of James Dougherty, *Walt Whitman and the Citizen's Eye*. *Walt Whitman Quarterly Review* 11 (Spring 1994), 203-206.
- Krieg, Joann P. "Letters from Warrie." *Walt Whitman Quarterly Review* 11 (Spring 1994), 163-173.
- Kydoniatou, Zanet S. *Opou pneuma Kyriou kai eleutheria* [Where the Spirit of the Lord Is, There Is Liberty]. Athens: n.p., 1992. [Two lectures, one inspired by Whitman's poetry, one by lyrics of Greek folk songs, suggesting that both Whitman and Greek folk songs may serve to lead us to "loftier" heights of Poetry; suggests that Whitman speaks for and to the poor; includes several translations (by Rita Boumi Pappa, Nikos Proestopoulos, and Yannis Sfakinakis) of Whitman poems into Greek (19-30). In Greek.]
- Loving, Jerome. Review of Joel Myerson, *Walt Whitman: A Descriptive Bibliography*. *Walt Whitman Quarterly Review* 11 (Spring 1994), 206-209.
- Martin, Robert. "Whitman's Different Lights: Challenges to 19th-Century Philosophy and Attitudes Toward Sex." *History Today* 44 (April 1994), 45-49. [Discusses how "Whitman's vision" was a product "of an American radical tradition," sexually, politically, and poetically.]
- Mazzaro, Jerome. "Can These Bones Live?" *Sewanee Review* 102 (Winter 1994), 143-147. [Review essay discussing Mark Bauerlein, *Whitman and the American Idiom*, James Dougherty, *Walt Whitman and the Citizen's Eye*, M. Jimmie Killingsworth, *The Growth of "Leaves of Grass,"* and Michael Moon, *Disseminating Whitman*.]
- Mir, Pedro. *Countersong to Walt Whitman and Other Poems*. Washington, DC: Azul Editions, 1993. Trans. Jonathan Cohen and Donald Walsh. [A bilingual edition of Mir's *Contracanto a Walt Whitman—canto a nosotros mismos* (1952), with an introduction by Silvio Torres-Saillant and a foreword by Jean Franco.]
- Munk, Linda. "Giving Umbrage: The Song of Songs Which Is Whitman's." *Journal of Literature and Theology* 7 (March 1993), 50-65. [Argues that "some of the most sexually explicit passages of *Leaves of Grass*" play off the Song of Songs and are Whitman's reaction "against the allegorical interpretation" of the Canticles; connects passages from "Song of Myself" to Song of Songs, including "cunningly disguised" passages like that about the "timorous pond-snipe," where "the word hidden beneath *snipe* is *penis*."]]
- Peterson, Merrill D. *Lincoln in American Memory*. New York: Oxford University Press, 1994. [Discusses how Whitman in "When Lilacs Last in the Dooryard Bloom'd" "summoned the inspiration to engrave the funeral permanently in American memory" (21-23), and discusses Whitman's "Death of President Lincoln" lecture (138-140).]
- Ping, Chou. "Walt Whitman: 'Whispers of Heavenly Death Murmur'd I Hear.'" *Chicago Review* 39 (1993) 299-300. [Poem.]

- Rehder, Robert. Review of Graham Clarke, *Walt Whitman: The Poem as Private History*. *Review of English Studies* 45 (February 1994), 125-126.
- Rice, John Robin. "The Songs of Lee Hoiby." D.M.A. Dissertation, University of Cincinnati, 1993. [Studies Hoiby's Whitman song cycle ("I Was There," Op. 49).]
- Roback, Diane, and Elizabeth Devereaux. Review of Nancy Loewen, *Walt Whitman*. *Publisher's Weekly* 241 (February 28, 1994), 89.
- San, Debra. "Dickinson's 'I am alive—I guess—.'" *Explicator* 52 (Winter 1994), 83-86. [Compares and contrasts Dickinson's cautiously affirmative poem with the "self-celebratory" poems of Whitman.]
- Scholnick, Robert J. "The Original Eye: Whitman, Schelling and the Return to Origins." *Walt Whitman Quarterly Review* 11 (Spring 1994), 174-199.
- Sill, Geoffrey, ed. *Walt Whitman of Mickle Street: A Centennial Collection*. Knoxville: University of Tennessee Press, 1994. [Collects all the papers delivered at the Whitman conferences sponsored by the Whitman Studies Program at Rutgers University, Camden, from 1985-1990; with an "Introduction" by Sill (xi-xvii). The essays, all originally published in the *Mickle Street Review*, are: Daniel Hoffman, "'Hankering Gross, Mystical, Nude': Whitman's 'Self' and the American Tradition" (1-17); Justin Kaplan, "The Biographer's Problem" (18-27); Louis Simpson, "Strategies of Sex in Whitman's Poetry" (28-37); David S. Reynolds, "Whitman and Nineteenth-Century Views of Gender and Sexuality" (38-45); Daniel Aaron, "Whitman and the Founding Fathers" (46-53); Betsy Erkkila, "Whitman and American Empire" (54-69); Peter Balakian, "Whitman as Jeremiah" (70-79); Ed Folsom, "Whitman and the Visual Democracy of Poetry" (80-93); Alan Trachtenberg, "Whitman's Visionary Politics" (94-108); Xilao Li, "Whitman and Ethnicity" (109-122); Joseph Coulson, "The Poem Is the Body: Pronominal Relation in 'Song of Myself'" (123-128); Tenney Nathanson, "Whitman's Address to His Audience" (129-141); William H. Shurr, "The Salvation of America: Walt Whitman's Apocalypticism and Washington Irving's *Columbus*" (142-150); Jerome Loving, "Whitman's Idea of Women" (151-167); Sandra M. Gilbert, "'Now in a Moment I Know What I Am For': Rituals of Initiation in Whitman and Dickinson" (168-178); Vivian R. Pollak, "Death as Repression, Repression as Death: A Reading of Whitman's 'Calamus' Poems" (179-193); Kenneth M. Price, "Whitman's Influence on Hamlin Garland's *Rose of Dutcher's Cooly*" (194-204); Lorelei Cederstrom, "Walt Whitman and the Imagists" (205-223); Norma Wilson, "Heartbeat: Within the Visionary Tradition" (224-235); Sigurdur A. Magnússon, "Whitman in Iceland" (236-243); Walter Grünzweig, "'Inundated by This Mississippi of Poetry': Walt Whitman and German Expressionism" (244-256); Alexander Coleman, "The Ghost of Whitman in Neruda and Borges" (257-269); Roger Asselineau, "When Walt Whitman Was a Parisian" (270-275); Gay Wilson Allen, "Kornei Chukovsky, Whitman's Russian Translator" (276-282); Yassen Zassoursky, "Whitman's Reception and Influence in the Soviet Union" (283-290); and William Heyen, "Piety and Home in Whitman and Milosz" (291-296).]

- Simkin, Stephen J. " 'Extremes Meet': Hopkins and Walt Whitman." *Forum for Modern Language Studies* 30 (January 1994), 1-17. [Reviews previous scholarship on the Hopkins/Whitman relationship, emphasizing "the aesthetic and the ascetic in Hopkins and Whitman" and "clarify[ing] some points at which they radically diverge."]
- Stonum, Gary Lee. "Whitman and Dickinson." In David J. Nordloh, ed., *American Literary Scholarship: An Annual 1992* (Durham: Duke University Press, 1994), 65-77. [Offers a selective review of Whitman scholarship published during 1992 (65-72).]
- Strassburg, Robert. "New Light on Old Walt." *Walt Whitman Circle* 3 (Summer 1994), 2. [Review of Ed Folsom, *Walt Whitman's Native Representations*.]
- , ed. *The Walt Whitman Circle* 3 (Summer 1994). [Quarterly newsletter of the Leisure World Walt Whitman Circle, with news of circle events and Whitman events worldwide.]
- Suermondt, Tim. "Briefly Eavesdropping on Walt Whitman, Virginia, 1863." *Poetry* 164 (July 1994), 195. [Poem on Whitman's Civil War experience.]
- Tufariello, Catherine Jean. "Language Experiments: Whitman, Dickinson, and the Poetics of Allusion." Ph.D. Dissertation, Cornell University, 1993. [First two chapters deal with Whitman's "distinctive modes of allusion," including "the conventionally prosaic technique of paraphrase" ("one of Whitman's signature tropes") and "his revisions of his literary 'foregoers,' particularly Emerson," revisions that "inflect his eroticized wrestling matches with his implicitly male readers." *DAI* 54 (June 1994), 4444A.]
- Whitman, Walt. *Selected Poems*. London: Bloomsbury Publishing, 1992; New York: St. Martin's Press, 1993. [Selection of poems and excerpts of poems, chosen by Ian Hamilton; Bloomsbury Poetry Classic series.]
- Zapata-Whelen, Carol Marie. "'With Faces Turn'd Sideways': Walt Whitman and Ruben Dario." Ph.D. Dissertation, University of California, Los Angeles, 1993. [Examines "the body of Ruben Dario's 'filial' text of an aristocratic tradition next to the 'maternal' democratic text of Walt Whitman." *DAI* (May 1994), 4085A.]
- Unsigned. Brief review of Joel Myerson, *Walt Whitman: A Descriptive Bibliography*. *American Literature* 66 (June 1994), 423.