

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Alegria, Fernando. "Borges's 'Song of Myself.'" In Ezra Greenspan, ed., *The Cambridge Companion to Walt Whitman* (Cambridge: Cambridge University Press, 1995), 208-219. [Examines the ways Borges's translation of selections from "Song of Myself" creates a new poem in which Borges approaches Whitman as "a mystical companion."]
- Axelrod, David B. "Walt Whitman: The Maker of Language." *West Hills Review* (1995), 20-21. [Reads "Myself and Mine" as a representative Whitman text.]
- Ball, Kevin Eric. "From 'That Sympathetic Germ' to 'Vast Elemental Sympathy' in *Leaves of Grass*." M.A. Thesis, Northeast Missouri State University, 1994. [Investigates the origin of, nature of, and response to "Whitman's unique strain of sympathy." *MAI* 33 (February 1995), 48.]
- Berman, Paul. "Walt Whitman's Ghost." *New Yorker* 71 (June 12, 1995), 98-104. [Review of David Reynolds, *Walt Whitman's America*, and a narrative of Berman's successful search for Whitman's former residence at 99 Ryerson Street in Brooklyn; includes a photograph of the house.]
- Bohan, Ruth L. "'I Sing the Body Electric': Isadora Duncan, Whitman, and the Dance." In Ezra Greenspan, ed., *The Cambridge Companion to Walt Whitman* (Cambridge: Cambridge University Press, 1995), 166-193. [Traces the ways that Whitman's "presence resonated through Duncan's dance," emphasizing the Whitmanic nature of her performances as well as her admiration for the poet's works.]
- Carley, Lionel. "Walt Whitman, Frederick Delius and English Music." *The Delian* [Newsletter of the Delius Society, Philadelphia] (June 1995), 3-9. [Surveys Whitman settings in English and Irish music, and focuses on "some riveting similarities" between Whitman and Delius, commenting on Delius's Whitman settings, including *Sea-Drift* and an unpublished sketch for "O Hymen! O Hymenee!"]
- Ceniza, Sherry. "'Being a Woman . . . I Wish to Give My Own View': Some Nineteenth-Century Women's Responses to the 1860 *Leaves of Grass*." In Ezra Greenspan, ed., *The Cambridge Companion to Walt Whitman* (Cambridge: Cambridge University Press, 1995), 110-134. [Emphasizes the important role that women activists played in Whitman's life, and discusses the women (especially Mary Chilton and Juliette Beach) "who defended Whitman's 1860 edition of *Leaves of Grass*."]
- Crain, Caleb. Review of David Reynolds, *Walt Whitman's America*. *New York Newsday* (April 2, 1995), 35-36 (Fanfare Section).
- Culter, Bruce. "Walt Whitman, I Hear You Saying." *Midwest Quarterly* 36 (Summer 1995), 360-361. [Poem.]

- Fillard, Claude. Review of Ed Folsom, *Walt Whitman's Native Representations*. *Revue Française d'Etudes Américaines* no. 63 (February 1995), 149. [In French.]
- Folsom, Ed. "Appearing in Print: Illustrations of the Self in *Leaves of Grass*." In Ezra Greenspan, ed., *The Cambridge Companion to Walt Whitman* (Cambridge: Cambridge University Press, 1995), 135-165. [Examines the visual images of himself that Whitman included in the various editions of *Leaves*, showing how his portraits emphasized the way identity could be embodied in a book.]
- Gardner, Thomas. Review of Ed Folsom, ed., *Walt Whitman: The Centennial Essays*. *American Literature* 67 (June 1995), 386-387.
- Greenspan, Ezra, ed. *The Cambridge Companion to Walt Whitman*. Cambridge and New York: Cambridge University Press, 1995. [Collection of ten essays, each listed separately in this bibliography, with an "Introduction" (1-6), "Chronology of Whitman's Life" (x-xiv), and "Suggestions for Further Reading" (221-226), all by Greenspan.]
- . "Some Remarks on the Poetics of 'Participle-Loving Whitman.'" In Ezra Greenspan, ed., *The Cambridge Companion to Walt Whitman* (Cambridge: Cambridge University Press, 1995), 92-109. [Analyzes Whitman's "systematic use of participles" in his poetry, viewing participles as "mobility-creating devices" that give Whitman "dynamic potentiality" and offer him a kind of grammatical approximation of "the poetry-making process."]
- Grigg, Q. Review of Walter Grünzweig, *Constructing the German Walt Whitman*. *Choice* 32 (July/August 1995), 1728.
- Gudis, Catherine, ed. *From this Soil*. Berkeley: Nature Company, 1993. [Selection of Whitman poems, with introduction by Brian Edwards, and photographs by various photographers, including Ansel Adams, Harry Callahan, and Imogene Cunningham.]
- Harkins, Patricia. "For All the Distance: An Informal Study of Whitman's Influence and Reception among Caribbean Students." *West Hills Review* (1995), 10-13. [Recounts the author's positive experiences teaching Whitman to students in the Caribbean.]
- Jones, Rodney. "Moment of Whitman." In *Apocalyptic Narrative and Other Poems* (Boston: Houghton Mifflin, 1993), 38-39. [Poem containing a contemporary catalogue of Americans, invoking "Walt Whitman, snow-jobber and cataloguer of American dreams, demographer of miracles."]
- Kirk, Diane Moore. "Landscapes of Old Age in Walt Whitman's Later Poetry." Ph.D. Dissertation, Texas A&M University, 1994. [Analyzes Whitman's post-1870 poems, using an interdisciplinary approach that includes "texts in environmental reform, gerontology, rhetoric of evolution, land policy, American history, art history," and works by other writers. *DAI* 55 (April 1995), 3190A.]
- Kovilska-Poposka, Ivanka. "Whitman in Macedonia." *West Hills Review* (1995), 30. [Letter summarizing the Macedonian translations of Whitman's poetry.]

- Kuebrich, David. Review of Ed Folsom, *Walt Whitman's Native Representations. Nineteenth-Century Literature* 50 (September 1995), 255-258.
- Mancuso, Kenneth Luke. "'The Strange Sad War Revolving': Reconstituting Walt Whitman's Reconstruction Texts in the Legislative Workshop, 1865-1876." Ph.D. Dissertation, University of Iowa, 1994. [Focuses on Whitman's "prolific Reconstruction project," examining the texts published between 1865 and 1876 in the context of "the legislative discourse of black emancipation and its stormy aftermath" and delineating Whitman's evolving "federalizing rhetoric." *DAI* 55 (February 1995), 2392A.]
- Meinke, Peter. "Homespun America." *St. Petersburg Times* (May 21, 1995), 6D. [Review of David Reynolds, *Walt Whitman's America*.]
- Murray, Martin G. "Poet of the Horsecar." *The Washington Post* (July 30, 1995), C10. [Brief review of Whitman's Washington jaunts and hangouts during his years in D.C.]
- O'Brien, Geoffrey. "Whitman's Revolution." *New York Review of Books* 42 (October 19, 1995), 23-27. [Review of David Reynolds, *Walt Whitman's America*, and generalized encomium about Whitman.]
- Olsen, Robert. "Whitman's *Leaves of Grass*: Poetry and the Founding of a 'New World' culture." *University of Toronto Quarterly* 64 (Spring 1995), 305-323. [Argues that Whitman's poetic project "ultimately reflects the ambiguity of liberalism, which wants to make individual liberty into the basis for a stable community," and suggests ways that the "reader-oriented character of *Leaves*" creates a poetry that "invites its own critical exposure" while it "imagines a mythical future when a willing reader will integrate it into a whole."]
- Pierson, Kenneth Joseph. "Dramatizing Whitman." Ph.D. Dissertation, University of Minnesota, 1994. [Analyzes and categorizes (into the biographical, ideological, and poetical) "the 46 'Whitman dramas' which have been written since 1913," and chronicles the 1991 production of the author's own dramatic adaptation of "Song of Myself." *DAI* 55 (January 1995), 1957A.]
- Poirier, Richard. Review of David Reynolds, *Walt Whitman's America*. *New Republic* 212 (June 19, 1995), 33-39.
- Railton, Stephen. "'As If I Were With You'—The Performance of Whitman's Poetry." In Ezra Greenspan, ed., *The Cambridge Companion to Walt Whitman* (Cambridge: Cambridge University Press, 1995), 7-26. [Draws a distinction between "narrative and performative" aspects of Whitman's poetry and focuses on Whitman's "you" as the determining factor in "the outcome of the performance plot"—"it is actually the readers who have the power to create 'Walt Whitman.'"]
- Reynolds, David S. "Politics and Poetry: *Leaves of Grass* and the Social Crisis of the 1850s." In Ezra Greenspan, ed., *The Cambridge Companion to Walt Whitman* (Cambridge: Cambridge University Press, 1995), 66-91. [Explores "the significant changes in Whitman's literary voice that occurred in response to the shifting political climate of the 1846-1855 period," when he developed a defiant, assertive, and individualistic voice.]

- Schwarzschild, Edward Lewis. "The Preservation of America: Whitman, James, and Adams Confront the Photograph." Ph.D. Dissertation, Washington University, 1994. [One chapter pairs Whitman and Mathew Brady in order to examine Whitman's "sustained literary engagements with the photograph," discovering "the power of the photograph to undermine narratives of American aesthetic progress" and to force writers "to question their ability to represent themselves and their country." *DAI* 55 (May 1995), 3515A.]
- Strassburg, Robert, ed. *The Walt Whitman Circle* 4 (Spring 1995); 4 (Summer 1995). [Newsletter of the Leisure World Walt Whitman Circle, with news and notes on Whitman publications and Whitman events around the country and around the world; the summer issue contains two notes on Whitman and religion, both by Strassburg.]
- Thomas, M. Wynn. "Fratricide and Brotherly Love: Whitman and the Civil War." In Ezra Greenspan, ed., *The Cambridge Companion to Walt Whitman* (Cambridge: Cambridge University Press, 1995), 27-44. [Proposes that Whitman's Civil War soldier-brother George gave the poet key insights into and vicarious experiences of the war—"it was at least partly through George that Whitman was led to an intimate understanding of the real, hidden nature of the war"—and suggests that George was the source of "several of those imaginative configurations that articulated [Walt's] hopes and anxieties and that supplied the deep structure of his war poetry."]
- . "On Translating Walt Whitman's Poetry into Welsh." *Modern Poetry in Translation* n.s. 7 (Spring 1995), 202-204. [Discusses the challenges of rendering Whitman's poetry into Welsh, with its "tradition of *barddas*," involving "highest artifice," and with its "largely conservative" poetic culture.]
- Trachtenberg, Alan. "Walt Whitman: Precipitant of the Modern." In Ezra Greenspan, ed., *The Cambridge Companion to Walt Whitman* (Cambridge: Cambridge University Press, 1995), 194-207. [Proposes that "Modernism emerged in America and shaped itself at least in part as a diverse collective response to Whitman's call," and suggests Whitman's influence on a varied group of modern artists, including William Carlos Williams, Robert Henri, and Hart Crane.]
- Warren, James Perrin. "Reading Whitman's Postwar Poetry." In Ezra Greenspan, ed., *The Cambridge Companion to Walt Whitman* (Cambridge: Cambridge University Press, 1995), 45-65. [Suggests that Whitman employed two different models of "stylistic change," a "revolutionary" model before the Civil War and an "evolutionary" one afterwards; goes on to explore the often ignored evolutionary aspect of Whitman's poetic development, where the poet uses a "combinatory strategy" based on his understanding of both the "evolution of language" and the "language of evolution."]
- Whitman, Walt. *Dail Glaswellt: Eltholiad o Gerddi Walt Whitman* [*Leaves of Grass: A Selection of Whitman's Poetry*]. Cardiff: Yr Academi Gymreig [The Welsh Academy], 1995. Translated by M. Wynn Thomas. [First translations into Welsh of sixteen poems from *Leaves of Grass*, along with the first five sections and the final section of "Song of Myself"; introduction (11-30), bibliography (31), and notes (86-92) by Thomas.]

- _____. *Hojas de hierba: Antología bilingüe [Leaves of Grass: Bilingual Anthology]*. Madrid: Alianza Editorial, 1995. Translated by Manuel Villar Raso. [Translation into Spanish of ten poems from *Leaves of Grass*, including the complete "Song of Myself" (1855 version) and "When Lilacs Last in the Dooryard Bloom'd"; introduction (9-33), bibliography (35-39), and chronology (41-44) by Villar Raso.]
- _____. *Słyszcie Śpiew Ameryki [I Hear America Singing]*. Krakowie: Wydawnictwo Miniatura, 1995. Translated by Andrzej Szuba. [Translation into Polish of all or parts of seventy poems from *Leaves of Grass*, including seven sections of "Song of Myself."]
- Wolper, Page Kerry. "Qualified Assertions and Unqualified Narrators: An Inquiry into the Rhetoric of Literary Authority in Walt Whitman and Wallace Stevens." Ph.D. Dissertation, Harvard University, 1994. [Discusses the problematics of the poetic constructions of "modern equivalents of an authority that had been previously supplied by God or the ineffable or the sublime," discovering in Whitman and Stevens writers who reconstitute the "tragic paradigm." *DAI* 55 (February 1995), 2396A.]
- Unsigned. Brief review of Ed Folsom, ed., *Walt Whitman: The Centennial Essays*. *Nineteenth-Century Literature* 50 (June 1995), 133.
- _____. Brief review of Walter Grünzweig, *Constructing the German Walt Whitman*. *Nineteenth-Century Literature* 50 (September 1995), 274.
- _____. Brief review of Joel Myerson, *Walt Whitman: A Descriptive Bibliography*. *Nineteenth-Century Literature* 49 (March 1995), 559-560.
- _____. Brief review of Geoffrey Sill, ed., *Walt Whitman of Mickle Street*. *Nineteenth-Century Literature* 49 (December 1994), 428.
- _____. "A Celebration of David Ignatow." *West Hills Review* (1995), 26-27. [Notes Ignatow's long-time "personal dialogue with Whitman [as] one of the cornerstones of his creative life"; reprints Ignatow's poem "For Walt Whitman" (27).]
- _____. "A Conversation with Joseph Bruchac." *West Hills Review* (1995), 3-6. [Focuses on poetic influences on Bruchac, an Abanaki poet, and the importance of Whitman to his work; includes a poem by Bruchac (5).]
- _____. Brief review of Walter Grünzweig, *Constructing the German Walt Whitman*. *American Literature* 67 (September 1995), 627.
- _____. "Walt Whitman." In John K. Roth, ed., *American Diversity, American Identity* (New York: Henry Holt, 1995), 686-690. [Includes summaries of Whitman's achievements, biography, and a brief analysis of his work.]
- _____. *West Hills Review* (1995). [Annual journal of the Walt Whitman Birthplace Association, now resuming publication (in a reduced format) after a six-year hiatus; contains WWBA news and announcements; prints the winning poems in the 1995 WWBA Poetry Competition (14-19); prints poems by Phil Asaph, Robert Bly, Joseph Bruchac, William Heyen, and Allen

Planz; contains a tribute to William Stafford (28-29); and includes several other pieces, each listed separately in this bibliography.]

_____. "Whitman: The Man, the Myth, and the Context." *West Hills Review* (1995), 23-24. [Review of David Reynolds, *Walt Whitman's America*.]

The University of Iowa

ED FOLSOM