

## WHITMAN: A CURRENT BIBLIOGRAPHY

- Bart, Barbara Mazor, ed. *Starting from Paumanok* 8 (Winter 1993). [Newsletter of Walt Whitman Birthplace Association, West Hills, Long Island; contains news of WWBA activities, and one article and a review, both listed separately in this bibliography.]
- Bidney, Martin. "Thinking about Walt and Melville in a Sherwood Anderson Tale: An Independent Woman's Transcendental Quest." *Studies in Short Fiction* 29 (Autumn 1992), 517-530. [Reads the characters Walter Sayers and Melville Stoner in Anderson's "Out of Nowhere into Nothing" as figures suggesting "Anderson's attitude regarding two of his notable visionary predecessors, Walt Whitman and Herman Melville."]
- Campbell, Josie P., ed. *ATQ* n.s. 6 (September 1992). [Special issue on Whitman, with five essays, listed individually in this bibliography, and an introduction by Campbell, 145-149.]
- Comer, Keith V. "Strange Meetings: Walt Whitman, Wilfred Owen and Poetry of War." Ph.D. Dissertation, University of Oregon, 1992. [Explores how Whitman and Owen "confront the immense difficulties of finding a means of adequate poetic response in an age of mechanized mass death." *DAI* 53 (February 1993), 2803-A.]
- Cmiel, Kenneth. "'A Broad Fluid Language of Democracy': Discovering the American Idiom." *Journal of American History* 79 (December 1992), 913-936. [Studies nineteenth-century American "language debates" and their ties to "issues of nationalism" and the "liberating implications of democracy," with special attention to Whitman's commitment to "an unbound American language," an idea that "in the years after the Civil War . . . would become commonplace, although by no means universally accepted."]
- Cummings, Glenn N. Review of Mark Bauerlein, *Whitman and the American Idiom*. *American Literature* 65 (March 1993), 154-155.
- . "Whitman's *Specimen Days* and the Theatricality of 'Semirenewal.'" *ATQ* n.s. 6 (September 1992), 177-187. [Uses Paul de Man's notions of temporality and autobiography to question "if and how Whitman recovers" from "war and illness" in *Specimen Days*, concluding that he enacts a "semirenewal," observing Nature as theatre rather than uniting with it as he did in his earlier work.]
- Davenport, Guy. "Whitman a Century after His Death." *Yale Review* 80 (October 1992), 1-15. [Claims that "Whitman thrives best in allusion and obliquities," that he is "not the people's poet but a poet's poet," and illustrates this claim with Ronald Johnson's poetic cycle, "Letters to Whitman."]

- Davis, Robert Leigh. "Whitman's Tympanum: A Reading of *Drum-Taps*." *ATQ* n.s. 6 (September 1992), 163-175. [Focuses on the "doubleness" of *Drum-Taps*, suggesting that for Whitman the Civil War was "both wounding and healing"; *Drum-Taps* evokes "a romance world between fact and dream, a homosexual world between wandering and community, a convalescent world between recovery and death," working toward a "middle ground," offering, "against the binary deadlock of secession and civil war, a curious combination of intermingled states."]
- Duperray, Annick. "Emancipation et parole poétique dans l'oeuvre de Walt Whitman." In *Voix et Langages aux Etats-Unis* [Actes du Colloque de 20-22 mars 1992] (Aix-en-Provence: Publications de l'Université de Provence, 1992), 43-52. [Reads *Leaves of Grass* from the perspective of Mikhail Bakhtin's aesthetics; in French.]
- Folsom, Ed. Review of Collectors Reprints facsimile of 1855 *Leaves of Grass*. *Walt Whitman Quarterly Review* 10 (Winter 1993), 160-162.
- Godfrey, Cheri. "Walt Whitman and William Heyen: Two Long Island Poets View the Civil War and the Holocaust." *Long Island Historical Journal* 5 (Fall 1992), 101-105. [Second-place winner of Secondary School Essay Contest, comparing Whitman and Heyen as "Long Island poets who served as beacons to a nation and a world embroiled in historic events that epitomized man's inhumanity to man."]
- Gould, Christopher. "Reading about the Poet." *Washington Blade* (March 5, 1993), 51. [Review of Byrne Fone, *Masculine Landscapes*, and Philip Callow, *From Noon to Starry Night*.]
- Grossman, Jay. "Breaking Bounds: A Whitman Centennial Celebration." *Conversations* (Spring 1993), 1-3. [Summary of Whitman conference held in October 1992 at University of Pennsylvania.]
- . Review of Robert K. Martin, ed., *The Continuing Presence of Walt Whitman*. *Walt Whitman Quarterly Review* 10 (Winter 1993), 154-160.
- Hatlen, Burton. "The Many and/or The One: Poetics Versus Ideology in Whitman's 'Our Old Feuillage' and 'Song of the Banner at Daybreak.'" *ATQ* n.s. 6 (September 1992), 189-211. [Investigates the "one/many opposition" in Whitman's work as "a struggle between poetics . . . and ideology," the tension between "unlimited semiosis within Whitman's language" and his equally strong "impulse to find a unitary 'meaning' within or behind the multiplicities of experience."]
- Holden, Philip. Review of Michael Moon, *Disseminating Whitman*. *Canadian Literature* no. 134 (Autumn 1992), 142.
- Kelly, Lionel. Review of Edwin H. Miller, *Walt Whitman's Song of Myself: A Mosaic of Interpretations*. *Modern Language Review* 87 (October 1992), 950-951.
- Killingsworth, M. Jimmie. *The Growth of "Leaves of Grass": The Organic Tradition in Whitman Studies*. Columbia SC: Camden House, 1993. [Parallels between Whitman's continuous revision of *Leaves* and critics' "organic" approaches to *Leaves*.]

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- . Review of Philip Akers, *The Principle of Life*. *Walt Whitman Quarterly Review* 10 (Winter 1993), 162-164.
- Kirchdorfer, Ulf. "Whitman's Debt to the Muse." *Walt Whitman Quarterly Review* 10 (Winter 1993), 149-153.
- Krieg, Joann P. "Centenary Celebration." *Starting from Paumanok* 8 (Winter 1993), 1-2. [Review of Whitman Centennial activities at the Whitman Birthplace.]
- . Review of Dennis Berthold and Kenneth Price, eds., *Dear Brother Walt*. *Long Island Journal of History* 3 (Spring 1991), 271-272.
- Kuo, Chang-jui. "Some Vast Heart: A Study of Walt Whitman's Aspirations in the Three Periods of His Poetic Career." Ph.D. Dissertation, University of Rochester, 1992. [Investigates Whitman's varying aspirations in "the prewar, war, and postwar" periods of his life. *DAI* 53 (January 1993), 2371-A.]
- Lee, Kun Jong. "Reading Race in(to) the American Renaissance: A Study of Race in Emerson, Whitman, Melville, and Ellison." Ph.D. Dissertation, University of Texas at Austin, 1992. [Deals with how Ralph Ellison criticizes the "racial ideas" of Whitman and other American Renaissance authors, and how he "de-racializes" their "social visions," reinterpreting for example "Whitman's idea of America's Unionism as a matter of regional integration into an issue of racial rapport." *DAI* 53 (February 1993), 2815-A.]
- Littauer, Andrew. "Whitman's Return." *Sewanee Review* 100 (Autumn 1992), 554. [Poem.]
- Loving, Jerome. *Lost in the Customhouse*. Iowa City: University of Iowa Press, 1993. [Chapter 7, "Whitman's Idea of Women," 109-124, discusses the ways in which *Leaves* is "essentially a woman's book," especially in Whitman's focus on female fecundity, on "the woman's becoming a mother"; the "Epilogue," 211-218, recounts Loving's experiences teaching Whitman in France in 1989.]
- . Review of David Kuebrich, *Minor Prophecy*. *Studies in Romanticism* 31 (Fall 1992), 404-407.
- Miller, Wilbur R. Review of Henry M. Christman, ed., *Walt Whitman's New York*. *Long Island Journal of History* 3 (Fall 1990), 137-138.
- Mullins, Maire. "'Act-Poems of Eyes, Hands, Hips and Bosoms': Women's Sexuality in Walt Whitman's *Children of Adam*." *ATQ* n.s. 6 (September 1992), 213-231. [Argues that *Children of Adam* "represents Whitman's recognition of the struggle to express woman as a sexually constituted subject" and "is Whitman's testimony to an inclusive sexuality."]
- Murray, David. Review of Graham Clarke, *Walt Whitman: The Poem as Private History*. *Journal of American Studies* 26 (December 1992), 449-450.
- Murray, Martin. "Bunkum Did Go Sogering." *Walt Whitman Quarterly Review* 10 (Winter 1993), 142-148.
- . "Walking with Whitman." *Washington Blade* (March 5, 1993), 47-51. [Narrates a walking tour of Whitman-related landmarks in Washington, D.C.]

- Nelson, Gerald Brian. Review of Kenneth M. Price, *Whitman and Tradition*. *Long Island Journal of History* 4 (Spring 1992), 257-258.
- Noll, Bruce, ed. *Afoot and Lighthearted* 2 (Fourth Month 1993). [Newsletter focusing on Noll's performances of *Pure Grass*, his dramatic interpretation of *Leaves of Grass*; contains brief unsigned article on Whitman's love of trees (1), and reprints excerpts from Whitman's "Sun-Down Papers," no. 9 (2).]
- Paro, Maria Clara Bonetti. "Ronald de Carvalho e Walt Whitman." *Revista de Letras* (1992), 142-151. [Investigates Whitman's influence on the free verse of Brazilian poet Ronald de Carvalho, especially in his *Toda a América* (1926); in Portuguese.]
- Paulin, Tom. "The Phallic Thumb of Love: Whitman and Hopkins." *Yale Review* 80 (October 1992), 16-28. [Looks at the "imaginative affinity" between Whitman and Hopkins, "so deep that we need to recognize it as a conceptual relationship which is just as important as the simply one-way relationship of influence which Whitman had on Hopkins."]
- Sastry, C.N. *Walt Whitman and Rabindranath Tagore: A Study in Comparison*. New Delhi: B.R. Publishing Corporation, 1992. [Investigates how Whitman and Rabindranath Tagore (1861-1941) "may be regarded as representative [sic] voices of the two great democracies of the modern world, America and India," and how "As visionaries Whitman and Tagore envisage a bright future for mankind under the divine Leadership, marching towards the distant goal of universal fraternity, holding aloft the banner of love, goodwill, peace and liberty."]
- Skolnick, Vic. Review of John Kent Harrison, director, *Beautiful Dreamers. Starting from Paumanok* 8 (Winter 1993), 3-4.
- Smith, Gayle L. "Reading 'Song of Myself': Assuming What Whitman Assumes." *ATQ* n.s. 6 (September 1992), 151-161. [Argues that Whitman's style in "Song," "characterized by elipsis [sic], anaphoric references, and suspended sentence structures," creates difficulties and challenges for the reader, but that the last ten sections of the poem are more direct as the poet "relinquishes some of his control" and invites the reader "to assume the role of the poet."]
- Stansell, Christine. "Whitman at Pfaff's: Commercial Culture, Literary Life and New York Bohemia at Mid-Century." *Walt Whitman Quarterly Review* 10 (Winter 1993), 107-126.
- Szczesiul, Anthony. "The Maturing Vision of Walt Whitman's 1871 Version of *Drum-Taps*." *Walt Whitman Quarterly Review* 10 (Winter 1993), 127-141.
- Winter, Kate H. "Whitman and Women: the Poet as Feminist." *Long Island Historical Journal* 4 (Spring 1992), 200-212. [Overview of Whitman's female friends and his "two hundred and thirty references to women in *Leaves of Grass*"; argues that, "Even with its Christian aura and heterosexual focus, Whitman's vision of the new land peopled by divinely beautiful women, men, and children could pass for a feminist's dream."]

Wolfson, Leandro. "Tres Veces Walt Whitman." *Indiomania* (Buenos Aires) 1 (August 1992), 18-23. [Compares four translations (by Armandu Vasseur, León Felipe, Jorge Luis Borges, and Leandro Wolfson) of Section 52 of "Song of Myself"; in Spanish.]

Unsigned. Brief reviews of Robert Martin, ed., *The Continuing Presence of Walt Whitman*, Byrne Fone, *Masculine Landscapes*, Philip Callow, *From Noon to Starry Night*, and Lee Bennett Hopkins, ed., *Voyages*. *Lamda Book Report* 3 (November 1992), 45-46.

———. Brief reviews of Joel Myerson, ed., *Whitman in His Own Time*, and Francis O. Mattson, ed., *Walt Whitman: In Life or Death Forever*. *American Literature* 65 (March 1993), 207.

———. *Conversations* (Spring 1993). [Newsletter of Walt Whitman Association, Camden NJ; contains news of WWA activities and one article, listed separately in this bibliography.]

———. "Walt Whitman and Diversity's Promise." *New York Times* (January 20, 1993), A22. [Editorial celebrating New York City's immigrant populations and ethnic diversity: "Whitman reminds us that the city's diversity is a miracle all its own." The editorial prompted a letter to the editor ("Walt Whitman Made No Secret of Being Gay," February 2, 1993, A18) by Jim Davis, arguing that the *Times* had failed to recognize that "Whitman was himself an open member of the last minority community in New York City to gain human rights under the law: the gay and lesbian community." This letter prompted another one ("Walt Whitman's Secret," February 15, 1993, A14) by Louis Simpson, pointing out that "Whitman went to considerable pains to disguise his homosexuality."]

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