WALT WHITMAN: A CURRENT BIBLIOGRAPHY


Gilbert, Sandra M. "'Now in a moment I know what I am for': Rituals of Initiation in Whitman and Dickinson." Mickle Street Review no. 11 (1989), 46-55. [On the "deeply different psychosexual imperatives" that led Whitman to inscribe his ritual of initiation into the form of an ode ("Out of the Cradle") and Dickinson to inscribe hers into a ballad ("My Life Had Stood").]


Jones, Richard, and Kate Daniels, eds. "McCarran-Walter/Walt Whitman." Poetry East, no. 27 (Spring 1989), 59-62. [Juxtaposition of excerpts from the McCarran-Walter Act of 1952 (prohibiting entry into the U.S. of certain undesirable aliens), an excerpt from Democratic Vistas, and "I Sit and Look Out"; part of a special issue devoted to the work of writers "who have been barred from entering this country because of the allegedly subversive nature of their writing." ]
Kaplan, Justin. “The Biographer’s Problem.” *Mickle Street Review* no. 11 (1989), 80-88. [Examination of the problems in trying to ascertain the actual “biographical” nature of Whitman’s sexuality—the distinctions between Whitman’s homosexuality and his “homotextuality.”]


Loving, Jerome. “Whitman’s Idea of Women.” *Mickle Street Review* no. 11 (1989), 17-33. [Whitman portrays women not only as mothers but in the passionate act of “becoming a mother”; Whitman’s homosexuality allowed him to celebrate women’s fecundity in a nonpossessive way.]


Perelman-Hall, David K. “Wolfe and Whitman.” *Thomas Wolfe Review* 13 (Spring 1989), 15-25. [Points of comparison between Wolfe and Whitman, including the relationship of their lives to their art; their styles; their “epical personification of nature”; their ideas of time and space; and their views of America.]

Pollak, Vivian R. “Death as Repression, Repression as Death: A Reading of Whitman’s ‘Calamus’ Poems.” *Mickle Street Review* no. 11 (1989), 56-70. [On Whitman’s anticipation of “a heroic death that will liberate him from the death-in-life which he associates with erotic bereavement and with sexual repression”; and on the ways the “Calamus” poems “negotiate between Whitman’s sense of himself as a representative American bard and his sense of himself as a member of a sexual minority.”]


Shurr, William H. “Whitman and the Seduction of the Reader.” *Mickle Street Review* no. 11 (1989), 71-79. [Posits that the origins of Whitman’s poetry are sexual, the subject matter is sexual, and the purpose of his poetry is “a sexual relationship with the reader.”]


Simpson, Louis. “Strategies of Sex in Whitman’s Poetry.” *Mickle Street Review* no. 11 (1989), 34-45. [Whitman wrote coyly for two audiences—“the common, heterosexual reader,” and the gay reader of the “sexual underground”—and each received the poet’s messages quite differently.]


