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Bart, Barbara, ed. *Starting from Paumanok* 6 (Spring 1991). [Newsletter of Walt Whitman Birthplace Association, containing news items and notes of interest to WWBA members.]


Ceniza, Sherry. “Walt Whitman and ‘Woman under the New Dispensation’: The Influence of Louisa Van Velsor Whitman, Abby Hills Price, Paulina Wright Davis, and Ernestine L. Rose on Whitman’s Poetry and Prose.” Ph.D. Dissertation, University of Iowa, 1990. [Examines Whitman’s friendships with leading nineteenth-century women’s rights activists and discusses “Whitman’s representations of women within the context of Price’s, Davis’s, and Rose’s writings” and within the context of his relationship to his mother. *DAI* 51 (June 1991), 4119A.]

Cheney-Coker, Syl. *The Blood in the Desert’s Eyes*. Oxford: Heinemann, 1990. [Poems. “Cactus Needles” (pp. 6-7), “The Miracle of the Morning” (p. 72), and “Children of Adam” (pp. 80-81), are either about or inspired by Whitman.]


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Gates, Rosemary L. “T. S. Eliot’s Prosody and the Free Verse Tradition: Restricting Whitman’s ‘Free Growth of Metrical Laws.’” *Poetics Today* 11 (Fall 1990), 547-578. [Analysis of “how Eliot may be identified with the Whitmanian prosodic tradition and how his prosody restricts the ‘free growth of metrical laws’ that Whitman had proclaimed for a new poetry seeded in America.”]

Grünzweig, Walter. “Adulation and Paranoia: Eduard Bertz’s Whitman Correspondence (1889-1914).” *The Gissing Journal* 27 (July 1991), 1-20. [Introduction discussing Bertz’s relationship to Whitman, Horace Traubel, and various German Whitmanites, with nine annotated letters from Bertz to Whitman, Traubel, and Johannes Schlaf; this is the first of three installments of Bertz materials.]


Kearney, Martin F. “Whitman’s ‘Live Oak, with Moss’: Stepping Back to See.” *Innisfre* 7 (1987), 40-49. [Extended reading of Whitman’s “Live Oak, with Moss” series of notebook poems, tracking “four distinct phases of experience, each corresponding with an internal group of three poems,” all illustrating the poet’s “philosophical development.”]


Kumar, Sudhir. “The *Gita* and Walt Whitman’s Mysticism.” In Abhai Mau-rya, ed., *India and World Literature* (New Delhi: Indian Council for Cultural Relations, 1990), 524-534. [Suggests that Whitman’s poetry is “replete with the plangent overtones from the *Vedas* and the *Gita* as the informing principle,” and specifically that the “‘I’ and ‘You’ of the *Song of Myself* are the symbols of Lord Krishna and Arjuna.”]


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Machor, James L. *Pastoral Cities: Urban Ideals and the Symbolic Landscape of America*. Madison: University of Wisconsin Press, 1987. [Chapter 6, "Urban Pastoralism and Literary Dissent: From 'Brooklyn Ferry' to *The American Scene*," pp. 175-210, analyzes how Whitman's art "presents a world where self and other, man and nature, city and country are melded" in an "idyllic urban world," and argues that Whitman set out to produce "not a depiction of urban reality" but rather "an imaginative realization of ideal as ideal."]


Oakes, Karen. "'I stop somewhere waiting for you': Whitman’s Femininity and the Reader of *Leaves of Grass*." In Laura Claridge and Elizabeth Landland, eds., *Out of Bounds: Male Writers and Gender(ed) Criticism* (Amherst: University of Massachusetts Press, 1990), pp. 169-185. [Argues that Whitman’s poetry is duplicitous in the way it "permits him to have the illusion of intimacy without any of its risks, to soothe his feminine fear of the loss of the other while it assuages his masculine fear of the loss of the self," and suggests that his earlier poems incorporate "a more ‘feminine’ voice, imagine a more generous, subtle, and intimate relationship with his reader," while the later poems tend "toward universalization and away from the feminine voice of proximity and invitation."]


Sloan, Benjamin. "'Set free on an ocean of language that comes to be part of us': John Ashbery and the influence of Emerson, Whitman, James, and Stevens." Ph.D. Dissertation, City University of New York, 1990. [Includes "an exploration of the way Emerson introduces a set of concerns we see advanced in the work of Whitman, Stevens, and Ashbery." DAI 50 (May 1991), 3747A.]


Trachtenberg, Alan. "Edward Weston's America: 'The Leaves of Grass Project.'" In Peter C. Bunnell and David Featherstone, eds., EW:100: Centennial Essays in Honor of Edward Weston (Carmel, CA: Friends of Photography, 1986; Untitled series #41), 103-115. [Explores Weston’s photographs in the 1942 Limited Editions Club Leaves of Grass, speculating on "the strange encounter between an already mature non-illustrative, non-documentist photographer, a 'purist,' with one of the formative texts of self-conscious modern American culture."]

Whitman, Walt. Demokratiske Visioner. Copenhagen: Gyldendals Kulturbibliotek, 1991. [Danish translation of Democratic Vistas by Annette Mester; foreword by Villy Sørensen (pp. 5-13, in Danish).]


Unsigned. "Conversations" (Spring 1991). [Newsletter of Walt Whitman Association, containing news items and reprinted pieces of interest to WWA.]


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