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Allen, Gay Wilson. "Dual Images of Walt Whitman." *Études Anglaises* 45 (July-September 1992), 259-267. [How photographs, paintings, sculptures, and caricatures of Whitman from his time to the present have emphasized the dual aspects of Whitman as sensual and spiritual; with twelve illustrations.]

Asselineau, Roger, ed. *Études Anglaises* 45 (July-September 1992), 257-340. Special Whitman Centennial issue, containing eight essays (listed separately in this bibliography), a preface ("Walt Whitman, 1892-1992") by Roger Asselineau (257-258; in French), and a "Post-Scriptum" by Jacques Darras (340; in French).

--- . "Quelques interprétations et lectures de *Leaves of Grass*." *Études Anglaises* 45 (July-September 1992), 268-274. [Proposes a reading of *Leaves* based on Gaston Bachelard’s "material imagination"; in French.]


Bart, Barbara, ed. *Starting from Paumanok* 7 (Fall 1992). [Newsletter of the Walt Whitman Birthplace Association, containing news of WWBA activities, including a report on the Centenary renovation of the Whitman birthplace.]


Belgodere, Jeanine. "Le motif de la danse dans *Leaves of Grass* de Walt Whitman." *Études Anglaises* 45 (July-September 1992), 299-310. [Investigates how the dynamics and rhythms of *Leaves of Grass* suggest elements of dance, and how Whitman’s work is a precursor of "la nouvelle esthétique de la danse"; in French.]

Bergman, David. *Gaity Transfigured: Gay Self-Representation in American Literature*. Madison: University of Wisconsin Press, 1991. [Chapter 3, "Choosing Our Fathers: Gender and Identity in Whitman, Ashbery, and Richard Howard," 44-63, views gay poets’ “attempts to resolve the problem of the social construction of a gay poetic selfhood,” beginning with Whitman, whose "genius is not that he was able to establish a gay identity . . . but that he points out the difficulties so clearly"; Bergman reads *Calamus* as "a moving portrait of psychosexual isolation against which [Whitman’s] grandiosity is clearly a strategy to prevent the most profound depression."]


that “Children of Adam” is an exception to Whitman’s usual strongly femi-
nist sympathies. MAI 29 (Winter 1991), 549.


Callow, Philip. From Noon to Starry Night: A Life of Walt Whitman. Chicago:
Ivan R. Dee, 1992. [To be reviewed.]

Clark, William Bedford. “Whitman, Warren, and the Literature of Discov-

Post (March 29, 1992), F1. [Summarizes Whitman’s life as a “Washington-
nian” from 1862-1873.]

America), with extended comments on Specimen Days.]

Dacey, Philip. “Harry Stafford: Whitman at Timber Creek.” Southern Review
27 (July 1991), 670-673. [Poem.]

DeGruson, Gene. “Walt Whitman Erratum: BAL 21415.” Papers of the Bib-
liographical Society of America 85 (June 1991), 180-181. [Corrects an entry in
the BAL concerning lines from “Europe” that Whitman printed in The
Kansas Memorial (1880).]

New Jersey Weekly Desk, NJ19. [About the current state of Whitman’s
Camden house.]

Dickie, Margaret. Review of M. Jimmie Killingsworth, Whitman’s Poetry of the

(April 5, 1992), Long Island Weekly Desk, LI15. [Summarizes Whitman’s
Long Island connections.]

Leaves of Grass.” Études Anglaises 45 (July-September 1992), 311-323. [An-
alyzes the annexes to Leaves of Grass, suggesting how these late poems
dramatize Whitman’s determination to keep on writing despite his awareness
that he is the victim of “une imagination moribonde”; in French.]

Folsom, Ed. “Culturing White Anxiety: Walt Whitman and American Indians.” Études Anglaises 45 (July-September 1992), 286-298. [Examines the
“contradictions in Whitman’s long and involved reactions to Native Ameri-
cans” and analyzes the Acoma poet Simon Ortiz’s response to Whitman in
From Sand Creek.]

———. “A Whitman Tintype?” Walt Whitman Quarterly Review 10 (Sum-
mer 1992), 56.

Philological Quarterly 70 (Summer 1991), 399-401.

Gardner, John Fentress. American Heralds of the Spirit: Emerson, Whitman, Melville. Hudson, NY: Lindisfarne Press, 1992. [Chapter 4, "Walt Whitman: The Poet of Death and Life," 112-147, argues that Whitman's faith was in "the creative force, divine in both origin and destination, that underlies all that exists and eternally evolves"; Chapter 5, "Walt Whitman: The New Columbus," 148-180, compares "the life-gestures, the styles of the two men, Whitman and Columbus"; Whitman, Melville, and Emerson are seen throughout this book as America's cultural and spiritual founders, as "spokesmen for the spirit," and as American prophets.]


Howe, Irving. "The Self in Literature." Salmagundi no. 90-91 (Spring 1991), 56-77. [Discusses "the idea of the self" as dependent on "the presence of liberalism" in modern culture, and tracks the idea in Rousseau's Confessions, Wordsworth's Prelude, and Whitman's "Song of Myself" (where "the idea of self takes on its most benign expressions and copious modes").]


Koenigsberg, Allen. "Walt Whitman (1819-1892) Speaks?" Antique Phonograph Monthly 10, no. 3 (1992), 9-22. [Discusses the recently rediscovered recording of what may be Whitman's voice, concluding "that Edison did intend to record the poet's words in 1889, but that this record is not the result of that effort."]


Lin, Jian-Zhong. "Walt Whitman and His Readers: A Problem in Communications." Ph.D. Dissertation, University of California, Riverside, 1991. [Investigates "the American reception of Walt Whitman during the poet's lifetime as well as the Chinese reception of the poet in the twentieth century," with a focus on "his distrust of his readers." DAI 52 (June 1992), 4330A.]

Loving, Jerome. "The One Book for Whitman Study." Études Anglaises 45 (July-September 1992), 333-339. [Recollects teaching Whitman in France in 1989-1990 where students were interested more in the poetry than in cultural and deconstructive theories about the poetry, and speculates about the reasons for the American fascination with such theories.]


Maslan, Mark. “Whitman’s ‘Strange Hand’: Body as Text in *Drum-Taps*.” *ELH* 58 (Winter 1991), 935-955. [Argues for a new view of “the relation between body and text in Whitman” where “Whitman’s body and his text become identical not because his text is like a body, but instead because his body, like his text, represents something other than what it materially is.”]


Miller, Jr., James E. *Leaves of Grass: America’s Lyric-Epic of Self and Democracy.* New York: Twayne, 1992. [Twayne’s Masterwork Studies; to be reviewed.]

——— . “Whitman’s Omnisexual Sensibility.” *Études Anglaises* 45 (July-September 1992), 275-285. [How Whitman’s “imagination and vision were omnisexual” and how the sexual imagery of *Leaves of Grass* “is auto-erotic, hetero-erotic, homo-erotic . . . [and] cosmo-erotic.”]


Miller, L[ouis]. “The First and Only.” *Yiddishe Kultur* 54 (May-June 1992), 7-10. [Views Whitman as the patron saint of the “United Front” version of people’s democracy; in Yiddish, and followed by Yiddish translations of selections from thirteen of Whitman’s poems, 11-16. The essay and the translations originally appeared in Miller’s *Poems from “Leaves of Grass”* (1940).]


Noll, Bruce, ed. *Afoot and Lighthearted* 1 (January 1992); 1 (September, 1992). [Newsletter about dramatic performances of Whitman and his work, particularly Noll’s *Pure Grass.*]


Reynolds, David S. “Of Me I Sing: Whitman in His Time.” *New York Times Book Review* (October 4, 1992), 1, 27-29. [Asserts that the America of Whitman’s time was as politically corrupt, as polluted, and as sex-obsessed as America today, and that Whitman in his poetry used an “improving strategy” to emphasize the positive aspects of his culture; also discusses Whitman’s sexuality, arguing that we can “go too far in imposing our sexual standards on his.”]


Sherrill, Helen Cecil. “The Quality of Childhood Consciousness and Its Significance.” Ph.D. Dissertation, Emory University, 1991. [This psychology dissertation explores the “original quality of childhood consciousness” and offers Whitman as “a model of wholeness reinstated, who is able to communicate its quality through his poetry.” *DAI* 52 (October 1991), 2342B.]


Snodgrass, W.D. “Pulse and Impulse.” *Southern Review* 27 (July 1991), 505-521. [Discusses how Whitman’s poetic techniques have served Snodgrass as a model for his own poetry, with comments on Whitman’s ability to “establish a rhythm which he then treats much like a musical theme for a set of variations.”]


Stillman, Jacob. “Walt Whitman on the 100th Anniversary of His Death.” Yiddishe Kultur 54 (May-June 1992), 6. [Contends that L. Miller’s Yiddish translations of Whitman’s poetry sometimes equal the original; in Yiddish.]


———. *Leaves of Grass.* New York: Collectors Reprints, 1992. [A new printing of the 1855 *Leaves*, limited to 2,500 copies and containing (according to the publisher) “all the detail of the original green cloth binding, including gilded edges, goldstamping and marbled endpapers”; part of “The Library of American Poets” series, available as part of the series for $75, or individually for $95.]

———. *Selections from Sands at Seventy.* New York: South Street Seaport Museum, 1992. [Limited edition of 125, with wood engravings by June Paris; signed by the illustrator.]


Woodress, James. “Whitman and Cather.” Études Anglaises 45 (July-September 1992), 324-332. [Surveys Cather’s reactions to Whitman’s work and his influence on her, especially in *O Pioneers!*]


———. *Conversations* (Fall 1992). [Newsletter of the Walt Whitman Association, containing news of WWA activities, with a brief history of Harleigh Cemetery by Paul Schopp, and containing the winning poems in the WWA High School Poetry contest.]


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