Whitman: A Current Bibliography, Summer 1993

Ed Folsom
University of Iowa, ed-folsom@uiowa.edu

ISSN 0737-0679 (Print)
ISSN 2153-3695 (Online)

Copyright © 1993 Ed Folsom

Recommended Citation
WHITMAN: A CURRENT BIBLIOGRAPHY


Berger, James A. “Whitman’s Rejection of ‘Respondez!’ ” Essays in Literature 19 (Autumn 1992), 221-230. [Analyzes “Respondez!” and contrasts the ironic effects of its “extended list of grammatical imperatives” with the affirming effects of imperatives in “Crossing Brooklyn Ferry.”]


“Prayer of Columbus” as a case study of how Whitman’s work “evolvw[es] from initial blending with its author’s life-story to a progressive detachment and final autonomy.”

Campos Muñoz, Antonio. “El Cuerpo en Walt Whitman.” In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., Walt Whitman Centennial International Symposium, 61-64. [Discusses the nature of the body in Whitman’s poetry, investigating whether or not Whitman’s understanding of the body matches a contemporary understanding; in Spanish.]


Dean, Paul W., ed. “A Celebration of Walt Whitman.” Concourse [State University of New York at Binghamton] 6 (1993). [Special issue on Whitman, with preface by Dean (3), a translation of Federico Garcia Lorca’s “Ode to Walt Whitman” (by Dean Rader, 35-38), a translation of Antonio Machado’s “The Crime Was in Granada” (by Gerry Crinnin, 39-40), a translation of Pablo Neruda’s “Ode to Walt Whitman” (by Todd Burrell, 42-45), along with two original poems and five articles, each listed separately in this bibliography.]


Fyfe, Dan. “Letter to Walt from Granada.” In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., Walt Whitman Centennial International Symposium, 65-71. [Rambling address to Whitman: “I’m trying to make some sense of you Walt, some sense of your legacy.”]


Hamilton, David. “Our Secret Sharer.” In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., Walt Whitman Centennial International Symposium, 73-82. [Reviews “the state of Whitman studies in the U.S. today” by looking at articles in the Walt Whitman Quarterly Review over a two-year period.]


Janssens-Knorsch, Uta. “Lilacs and the Hidden Bird: Strained Relations between Whitman and Eliot.” In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., Walt Whitman Centennial International Symposium, 83-89. [Recapitulates the old debate about whether Eliot borrowed from Whitman; finds “resemblances of rhythm and style” and “particular images” that convince this writer “that any Whitmanesque echoes in Eliot’s poetry are no coincidence.”]

Jiménez Hefferman, Julián. “‘Song of Myself’: A Technology of the Self.” In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., Walt Whitman Centennial International Symposium, 91-99. [Using Michel Foucault’s ideas, proposes that “Song” may be “conceived of as a technology of the Self, as a space of self-presentation, or even self-creation,” although Whitman’s attempt is finally revealed as a “dubious technology that, paradoxically, works as a relentless and undoer [sic] of selfhood.”]

Jiménez Serrano, Oscar. “La Elasticidad de la Traduccion de Poesia: Apuntes Sobre Traducciones al Castellano de ‘Song of Myself’ de Walt.” In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., Walt Whitman Centennial International Symposium, 101-108. [Compares three translations of “Song of Myself” into Spanish (by Jorge Luis Borges, Enrique López Castellón, and Pablo Mañé Garzón) in order to demonstrate the flexibility of translation; discusses the problems in making evaluative judgments about translations; in Spanish.]


Larsen, Ide Hejlskov. “Nature and the Unconscious in the American Renaissance.” *Man & Nature Working Paper* 26 (May 1993) [Odense University, Denmark]. [Discusses the “underlying values related to the concepts of nature and the unconscious” in works by Emerson, Whitman, Melville, Hawthorne, and Dickinson, seeing Whitman and Emerson as writers “who stick to and idealize a pastoral image of nature” and thus “seem to adhere to a divine idea of the unconscious”; the section on Whitman, “Whitman’s Pastoral Garden of Eroticism Purified,” is on pp. 15-23.]


Martín Morillas, José M. “Moral Imagination and Poetic Reason in Whitman’s Poetry.” In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 121-128. [Attempts to define “Whitman’s existential quest” in contradistinction to Proust’s “aristocratic solipsistic project” and Nietzsche’s “elitist drive.”]

Martínez López, Miguel. “Walt Whitman and the American Utopian Tradition: Democratic Vistas.” In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 129-138. [Views Whitman as a “champion of that great tradition of American utopian writers that begins with Joseph Morgan in 1715 and ... reaches a culmination with H. D. Thoreau’s *Walden* and Whitman’s *Democratic Vistas*,” a text that proposes that the “utopian function of literature is ... above all social and political.”]

McCormick, John. “Whitman’s Legacy.” In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 139-144. [Debunks Whitman’s claims of originality, compares him unfavorably to Keats, and concludes that the “best American poets are good in spite of Whitman’s legacy, not because of it.”]

McKinley, J. “Shooting the Moon: Over-Reading Homoeroticism in Whitman’s ‘Calamus.’ ” In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., *Walt Whitman Centennial International Symposium*, 146-150. [Reviews and takes issue with Michael Moon’s *Disseminating Whitman*.]

Miller, James E. “Whitman’s Camerados in Leaves of Grass.” In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., Walt Whitman Centennial International Symposium, 7-22. [Explores Whitman’s “incorporation of the reader and of the soul in Leaves of Grass as real presences” and suggests the effects of the poet’s “device” of treating the reader and the soul “as his camerados.”]


Morillas Sánchez, Rosa, and Mauricio D. Aguilera Linde. “Sinewy Words: Whitman’s Proposal for a New American Language.” In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., Walt Whitman Centennial International Symposium, 167-178. [Analyzes An American Primer as “a reformulation of the transcendentalist philosophy now applied to the study of language”; focuses on Whitman’s “two basic postulates”: “Language is music” and “Language is the spirit of a nation.”]


Noll, Bruce. Walt Whitman’s Miracles and Other Leaves of Grass Selections. Tucson, AZ, 1993. [Audiotape of Noll reading ten Whitman poems and selections from “Song of Myself.”]

Whitman’s “exaltation of modernity,” looking at the Spanish reception (where Whitman becomes the messianic poet of collective humanism) and the Portuguese reception (where, via Fernando Pessoa, he becomes the ontological poet of an individualistic humanism); in Spanish.]

Olney, James. The Language(s) of Poetry: Walt Whitman, Emily Dickinson, Gerard Manley Hopkins. Athens: University of Georgia Press, 1993. [Three lectures delivered at Georgia Southern University in October, 1991, as the second annual Averitt Lectures: “Sprung Rhythm, Common Meter, and the Barbaric Yawp” (1-43); “Tropes of Presence, Tropes of Absence” (44-91); and “Making Strange” (92-137). Whitman figures prominently in all three lectures.]

Pollin, Alice. “Walt Whitman y Garcia Lorca: Corrientes Literarias y Traducciones.” Boletin-de-la-Fundacion-Federico-Garcia-Lorca 4 (February 1992), 181-190. [Suggests that the shared “current” between Whitman and Lorca is in their poetic voices, which forged a link between themselves and “the people,” paying homage to the voice of humankind; in Spanish.]

Rader, Dean. “On Reading Lorca’s ‘Oda a Walt Whitman.’” Concourse 6 (1993), 33-34. [Suggests that Lorca’s poem embodies the poet’s “shockingly painful struggle with personal, societal and poetic fissures,” and comments on the difficulty of translating the poem; Rader’s own translation of the ode follows on pp. 35-38.]

Ramón Sales, Elisa, Mother Teresa Romero Martin, and Francisco Rocamora Abellán. “Walt Whitman y la Elegia: ‘Memories of President Lincoln.’” In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., Walt Whitman Centennial International Symposium, 187-195. [Argues that Whitman, the innovative poet, nonetheless demonstrates in his Lincoln poems a “respect for the conventional stylistic determinants proper to the Western elegiac tradition”; in Spanish.]

Redondo, Ana, and Javier Azpetitia. “Versiones de Whitman.” Quimera: Revista-de-Literatura 109 (1992), 34-39. [Compares translations (“distinct versions or, if you will, mutual refutations”) of “Song of Myself” by Francisco Alexander, Jorge Luis Borges, José María Valverde, Concha Zardoya, Léon Felipe, and Mauro Armiño (as well as a version by the authors of the essay); in Spanish.]

Rocamora Abellán, Francisco, and Elisa Ramón Sales. “Whitman en las Traducciones de Borges y Leon Felipe.” In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., Walt Whitman Centennial International Symposium, 197-202. [Contrasts the Whitman translations of Borges and Felipe, finding Borges too rigid in his attempt to translate faithfully from the original, and praising Felipe for his playful departures from the original; in Spanish.]

Rosenthal, Bernard. “Whitman and Slavery.” Concourse 6 (1993), 17-24. [Uses Whitman’s newspaper pieces to argue that “Whitman, the bard of unity, preached the message of separation,” and, faced with the tension between his “poetic vision” and “political vision,” simply “let the discrepancy ride.”]

Sanchez Espinosa, Adelina. “Whitman, Wilde and the Self: The Case for
Divergence." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., Walt Whitman Centennial International Symposium, 203-209. [Argues that, while Whitman and Oscar Wilde both "cultivated the self, ... they used the 'self' for different purposes"; illustrates these differences by focusing on "death and suffering," "immortality through art," "life as a journey," and "diffusion of the self."]

Shurr, William H. "Irving and Whitman: Re-Historicizing the Figure of Columbus in Nineteenth-Century America." American Transcendental Quarterly 6 (December 1992), 237-250. [Explores the ways Columbus served as "a surrogate martyr figure" for both Irving and Whitman, as well as a figure through whom these authors could express "the woes of a damaged America."]


Sola Buil, Ricardo J. "La Vision Medieval en la Poesia de Whitman." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., Walt Whitman Centennial International Symposium, 217-224. [Compares passages in "Song of Myself" to Piers Plowman and The Canterbury Tales, finding similarities between Whitman and Chaucer in "their union of the ancient and the modern, their 'romantic' projection of life, and their sincere perception of reality"; in Spanish.]

Stone, Ruth. "Flash." Concourse 6 (1993), 47. [Poem about a "poetry factory ... canning W.W. type / good gray poems."]


Strassburg, Robert, ed. The Walt Whitman Circle 2 (Spring 1993). [Newsletter of the Leisure World Walt Whitman Circle, containing news of circle activities, news of international Whitman activities and publications, and brief notes by Strassburg on Whitman's Specimen Days and on Whitman's "passion for opera."]

Tedeschini Lalli, Biancamaria. "Whitman and Rhetoric." In Manuel Villar Raso, Miguel Martinez Lopez, and Rosa Morillas Sanchez, eds., Walt Whitman Centennial International Symposium, 225-236. [Investigates "the notion of Whitman as a rhetor" and examines his "full exploitation of rhetorical devices."]

Uemura, Morito. "'A Voice from the Sea': Whitman's 'A Word Out of the Sea' and Swinburne's 'Thalassius' and 'On the Cliffs.'" Studies in English Literature [Tokyo] 68 (September 1991), 75-87. [Suggests that two Swin-
burne poems were "written under a fairly distinct reflection or influence of Whitman's 'A Word Out of the Sea.'"]

Vernon, John. [Out-take from Peter Doyle.] Concourse 6 (1993), 11-16. [A previously unpublished scene from Vernon's 1991 novel, taking place in Greeley, Colorado, and involving an encounter between Whitman and a "garrulous wallpaper salesman"; includes a fictional letter from Whitman to Emily Dickinson.]


Lincoln” lecture, dated February 1879; 17 leaves, “heavily worked and corrected,” with attached newspaper and book clippings and portraits of Whitman and Lincoln; to be sold.

The University of Iowa

Ed Folsom