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WALT WHITMAN: A CURRENT BIBLIOGRAPHY


Badenhausen, Richard. “In Search of ‘Native Moments’: T. S. Eliot (Re)Reads Walt Whitman.” South Atlantic Review 57 (November 1992), 77-91. [Traces Eliot’s shifting “feelings toward Whitman,” quoting his 1944 lecture on Whitman (“a complete repudiation of his earlier [dismissive] view of Whitman”) and suggesting that Whitman “allowed Eliot an avenue by which he could return to the native land from which he had been running for so long.”]

Berndt, Fredrick, ed. The Bulletin of The Walt Whitman Music Library no. 1 (August 1993); no. 2 (September 1993); no. 3 (October 1993). [New newsletter about the Walt Whitman Music Library (345 Arguello Blvd., No. 307, San Francisco, CA 94118), with news of composers of Whitman music; inaugural issue contains a facsimile of Whitman’s “Prayer of Columbus” as it appeared in the 1874 Harper’s; second issue includes a reprint of Ned Rorem’s 1972 New Republic review of Robert Faner’s Walt Whitman & Opera; third issue contains a memorial for Whitman composer Michael Hennagin (1936-1993).]


Castanier, Chris. “‘Roadworks’: The Open Frontier in American Literature of Travel.” Ph.D. Dissertation, Wayne State University, 1992. [Argues that the “American frontier is not closed” and is kept open by travel writers; suggests Whitman is vital to this tradition because he accepts “city and country as viable roadworks landscapes”; DAI 53 (June 1993), 4318A.]

Colinas, Antonio. “La Llamada del bosque.” ABC [Literario] (March 26, 1992), 15. [Introductory comments on Whitman, with emphasis on “Whispers of Heavenly Death”; in Spanish.]


Crain, Caleb. “Gay Glue.” New Republic 208 (May 10, 1993), 16. [Suggests what the gay movement can learn from Whitman’s notions about loving comradeship.]
Davey, Christina. “Woman’s Journey in the Poetry of Walt Whitman.” M.A. Thesis, Western Washington University, 1992. [Examines “Whitman’s Quakerism and his knowledge of Quaker women as sources for the poet’s portrayal of women,” emphasizing the “way woman became both passive and active.”]

Dean, Lance. “‘O so loth to depart!’: Whitman’s Reluctance to Conclude.” ATQ 7 (March 1993), 77-90. [Argues that “since Whitman viewed his poetry as organic and democratic, the problem of concluding presented a technical, as well as thematic, challenge”; traces the ways Whitman “resists conclusion.”]


Finch, Annie. The Ghost of Meter: Culture and Prosody in American Free Verse. Ann Arbor: University of Michigan Press, 1993. [Chapter 3, “Iambic and Dactylic Associations in Leaves of Grass” (31-56), suggests how “Whitman developed connotations for the dactylic rhythm that persist throughout the rest of the nineteenth and into the twentieth centuries”; also explores Whitman’s use of “the embedded pentameter” and “the metapentameter.”]


Goytisolo, José Agustin. “O Capitán, mi Capitán!” ABC [Literario] (March 26, 1992), 21. [On Whitman as the poet of democracy; in Spanish.]

Graham, Rosemary. “Solving ‘All the Problems of Freedom’: The Case of the 1860 Leaves of Grass.” ATQ 7 (March 1993), 5-23. [Examines the 1860 edition of Leaves as a “literary utopia,” a kind of text that “arises in moments of significant economic and cultural change” and attempts “to provide an increasingly divided nation with a unifying fiction”; focuses on “Proto-Leaf” and “Chants Democratic 4.”]

Grossman, Jay Alan. “Emerson, Whitman, and the Politics of Representation.” Ph.D. Dissertation, University of Pennsylvania, 1992. [Proposes that “the issue of representation lies at the heart of political and literary practice in the United States during the period between the Constitutional Convention and the Civil War,” and explores the early and non-canonical writings of Emerson and Whitman, contrasting “the representational strategies and class dynamics encoded in Whitman’s newspaper writings with those present in Emerson’s contemporaneous lectures and journals” and concluding that these writers are linked in the way they use “enslaved bodies” as “the ‘direct objects’ against which the movements toward transcendence in their writings often occur”; DAI 53 (June 1993), 4320A.]


Isbell, Paul A. “En el sendero visionario.” El Pais (March 26, 1992), “Cultura” supplement, 12. [Suggests that Leaves of Grass, after the failure of Marxism, offers a visionary path to a better future; in Spanish.]


Liu Shusen. “Comment on the Six Chinese Versions of *The Leaves of Grass* [sic]—In Commemoration of the Centenary of Walt Whitman’s Death.” *Journal of Foreign Languages* [Shanghai International Studies University] no. 1, General Serial no. 77 (February 1992), 38-44. [Offers an “objective” view of the six Chinese translations of Whitman’s poetry published between 1944 and 1988, and discusses specific problems with and disparities between the various translations; this part of the article deals with Tian Hanyu’s early (1919) fragmentary translations, Meng Tunan’s popular 1944 translation, Tu An’s 1948 version, and Yang Naidong’s 1983 Taiwanese translation. Article continued (see next entry); in Chinese.]


Pérez Gállego, Cándido. “Poeta del cuerpo y poeta del alma.” *ABC* [Literario] (March 26, 1992), 18. [About Whitman’s singing of the body as well as the soul; in Spanish.]


Schneider, Bart. “Crossing the Alley.” Hungry Mind Review (Spring 1993), 46. [Briefly discusses Philip Callow’s From Noon to Starry Night, Sam Abrams’s Neglected Walt Whitman, and the events of the Whitman Centennial.]


Strassburg, Robert, ed. The Walt Whitman Circle 2 (Summer 1993). [Newsletter of the Leisure World Walt Whitman Circle, containing news of Circle activities, along with short notes by Strassburg on Whitman and music (1), Whitman and health (2), Whitman and teaching (2), and a report on William L. Moore’s 1993 Whitman lecture and performance tour throughout Europe (3).]


Zardoya, Concha. “Afirmación de libertad y de fuerza.” *ABC* [Literario] (March 26, 1992), 20. [Views Whitman as the dynamic poet of liberty; in Spanish.]

Zancu, Liliana. “Burns, Eminescu, and Whitman: Romantic Nationalism or Xenophobia?” *History of European Ideas* 16 (January 1993), 351-357. [Suggests that “Whitman went farther than other romantic poets in achieving a global perspective.”]


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