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ARAC, JONATHAN. "Whitman and the Problems of the Vernacular." In Betsy Erkkila and Jay Grossman, eds., Breaking Bounds, 44-61. [Questions traditional notions of Whitman's use of "the American vernacular" by arguing "instead for a comparatist perspective that emphasizes mixture"; seeks "to redefine the grounds for transatlantic comparative study of Whitman" by focusing on Whitman "as a poet in the culture of newspapers and the economy of capitalism," a move that leads to a comparison of Whitman with Baudelaire.]


ASSELINEAU, ROGER. Review of Ed Folsom, Walt Whitman's Native Representations. Etudes Anglaises 48 (July-September 1995), 362. [In French.]

------. Review of Walter Grünzweig, Constructing the German Walt Whitman. Etudes Anglaises 48 (July-September 1995), 365. [In French.]


------. "William Saroyan, Walt Whitman, et la Ponctuation." Etudes Anglaises 48 (April-June 1995), 198-200. [Notes the Whitman-inspired American trait of relaxed punctuation, a trait picked up by Saroyan but abandoned when he overpunctuated a story he was preparing for translation into French; in French.]

BAKER, WILLIAM. "'I Feel Much Possessed with the Wounded & Sick Soldiers': An Unpublished Walt Whitman Letter." Notes and Queries 42 (June 1995), 195-196. [Prints a December 3, 1863, Whitman letter to "his abolitionist friend Dr. Le Baron Russell" of Boston, thanking him for his $20 contribution and expressing how the poet's work with wounded soldiers allows for "perhaps the greatest interchange of magnetism human relations are capable of." Only a fragment from the letter appears in E. H. Miller, ed., Walt Whitman: The Correspondence; original MS is in Percival Library, Clifton College, Bristol, England.]

BART, BARBARA, ed. Starting from Paumanok 9 (Fall 1995). [Newsletter of the Walt Whitman Birthplace Association, with news of WWBA activities and one essay, listed separately in this bibliography.]

BEACH, CHRISTOPHER. "'A Strong and Sweet Female Race': Cultural Discourse and Gender in Whitman's Leaves of Grass." ATQ 9 (December 1995), 283-298. [Examines Whitman's attitudes toward the "high degree of division between the sexes" in mid-nineteenth century America and concludes that his "representations of women" are ambivalent, but that "the subject of women
and the issues surrounding women’s lives . . . remained a central preoccupa-
tion” for him as he exposed “society’s hypocrisy concerning gender.”]

Birney, Alice L. “Missing Whitman Notebooks Returned to Library of Con-

Bloom, Harold. “To the Tally of My Soul: Whitman’s Image of Voice.” In
Phillip Lopate, ed., The Ordering Mirror: Readers and Contexts (New York:
Fordham University Press, 1993), 42-71. [Reprints Bloom’s 1980 Bennington
lecture focusing on “When Lilacs Last in the Dooryard Bloom’d” and pro-
posing that the word tally “may be Whitman’s most crucial trope or ultimate
image of voice.”]

Bruns, Steven. Review of George Crumb, “Apparition” [Elegiac songs and
vocalises for soprano and amplified piano on texts from Whitman’s “When
Lilacs Last in the Dooryard Bloom’d”]. Notes 51 (June 1995), 1466-1468.

Burbick, Joan. Healing the Republic: The Language of Health and the Culture of
Nationalism in Nineteenth-Century America. New York: Cambridge University
6, “Biodemocracy in Leaves of Grass” (113-131), analyzes Whitman’s “lusty,
dissenting voice” that “celebrates the health of America” at a time when
social reformers were “ringing the alarm of ill health,” and argues that Whit-
man set out to express the human body in “poetic language [that] unifies the
nation into a biodemocracy . . . unifying all bodies together in the time and
space of the American nation.”]

Clarke, Michael Tavel. Review of John Schwiebert, The Frailest Leaves. Walt

Cutler, Bruce. The Massacre at Sand Creek: Narrative Voices. Norman: Univer-
sity of Oklahoma Press, 1995. [Poetic narrative about the 1864 massacre of
Cheyennes along Sand Creek in the Colorado Territory; includes three fic-
tional letters from Captain Silas Soule to Whitman (21-23, 68-70, 114-115).]

Davidson, Michael. “‘When the World Strips Down and Rouges Up’: Redress-
ing Whitman.” In Betsy Erkkila and Jay Grossman, eds., Breaking Bounds,
220-237. [Evoking various forms of “cross-dressing” in Whitman’s presenta-
tion of self, investigates Whitman’s influence on other poets, especially those
gay poets “who came of literary age in the 1950s and 1960s” and found
Whitman’s “direct address, sexual themes, and open forms . . . a salutary
alternative to literary and social formalisms”; particular attention is paid to
Frank O’Hara, who learns from Whitman “to regard dispersion and change
as a kind of grace.”]

Dimock, Wai Chee. “Whitman, Syntax, and Political Theory.” In Betsy Erkkila
and Jay Grossman, eds., Breaking Bounds, 62-79. [Informed by John Rawls’s
A Theory of Justice and Noam Chomsky’s Syntactic Structures, investigates
“possible connections in Whitman himself between syntactic theory and demo-
cratic theory” and identifies the essential conflict in Whitman as that “be-
tween the opposing claims of universality and particularity in the definition
of personhood,” a tension that yields “a poetry of sequence without sedi-
mentation, a poetry that sallies forth, its syntactic possibilities unmarked
and undiminished by what it has been through.”]


Folsom, Ed. “Whitman’s Calamus Photographs.” In Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds*, 193-219. [Analyzes the photos of Whitman with other people, particularly the photos of the poet with Peter Doyle, Harry Stafford, Bill Duckett, and Warry Fritzinger, all of which illustrate Whitman’s *Calamus* relationships, but none of which were published during his lifetime; suggests these photos existed for Whitman in a private and intimate space, accessible only to a close circle of friends, not to a wider public; investigates the significance of the publication history of these images, along with a Thomas Eakins sequence of nude photographs of an old man who might be Whitman.]


Gontarek, Leonard. “Prayer To Go With You To Camden.” “Conversations” (Fall 1995), 2. [Poem about “planning to go to Whitman’s / tomb and yell Hey Walt!”; reprinted from *Seven Arts* (July 1995).]

and established "Whitman as the first American to come out of the closet," and suggests that Whitman had a "dream of life in the West as a gay rights lecturer," a dream he came closest to fulfilling during his 1879 trip west.

Goulet, Catherine, ed. "Conversations" (Fall 1995). [Newsletter of the Walt Whitman Association, with news of WWA events and activities, and a list of members; also contains a poem and short reviews, listed separately in this bibliography.]


Griinzweig, Walter. "'For America—For All the Earth': Walt Whitman as an International(ist) Poet." In Betsy Erkkila and Jay Grossman, eds., Breaking Bounds, 238-250. [Deals with the "seeming paradox" of Whitman's "truly radical internationalism" and his "often acclaimed Americanness"; proposes that "even Whitman's American nationalism can be interpreted internationally"; and traces Whitman's "internationalist appeal," suggesting that for writers in many nations, Whitman's "American culture stood for global culture."]


Johns, Elizabeth. “America on Canvas, America in Manuscript: Imaging the Democracy.” In Betsy Erkkila and Jay Grossman, eds., Breaking Bounds, 147-162. [Summarizes the genres and themes of visual artists who painted during Whitman’s lifetime, demonstrating that most of these painters “focused on the separations in the citizenry, both explicit and implicit,” instead of on Whitman’s unifying “body politic”; suggests that Winslow Homer and Thomas Eakins came closest to representing “the physical and psychic being that all shared.”]

Kinney, Katherine. “Making Capital: War, Labor, and Whitman in Washington, D.C.” In Betsy Erkkila and Jay Grossman, eds., Breaking Bounds, 174-189. [Focuses on Memoranda During the War and analyzes “Whitman’s literal handling of soldier’s bodies, [and] his rendering of them in poetry and prose,” his ways of absorbing, representing, and loving the “bodily abundance” of wounded and dead soldiers, in contradistinction to the governmental and officially sanctioned displaying, memorializing, and sublimating of the wounded and the dead.]

Kostar, Ronald Edward. “Form and Self-Hood in Le Spleen de Paris and Leaves of Grass.” Ph.D. Dissertation, Rutgers University, New Brunswick, 1995. [Views Baudelaire and Whitman as “important transitional writers whose works bridged the gap linking literary Romanticism and Modernism” by comparing “their two very different perceptions and definitions of the Self” and their responses to “the aesthetic demands of the city.” DAI 56 (January 1996), 2669A.]


Mencken, H. L. “Walt Whitman: A Hitherto Unpublished Note.” In Terry Teachout, ed., A Second Mencken Chrestomathy (New York: Knopf, 1995), 298. [From unpublished Mencken files: “Walt Whitman was the greatest of American poets, and for a plain reason: he got furthest from the obvious facts. What he had to say was almost never true.”]


Molloy, Sylvia. “His America, Our America: José Martí Reads Whitman.” In Betsy Erkkila and Jay Grossman, eds., Breaking Bounds, 83-91. [Reads José
Marti’s 1887 essay on Whitman in terms of how Martí recognizes “the erotic together with the political” in Whitman, and how he “deals with his personal reactions to the Whitman text, and through those very personal reactions, ‘packages’ Whitman for Latin American consumption” as a “man-father” who recovers a “lost male unity.”

Moon, Michael, and Eve Kosofsky Sedgwick. “Confusion of Tongues.” In Betsy Erkkila and Jay Grossman, eds., Breaking Bounds, 23-29. [A dialogue quoting and analyzing Louisa Van Velsor Whitman’s letters, seeking “to represent Louisa Whitman and her desires as fully as we can, especially those that aren’t a part of conventional notions of maternal characteristics or of maternal desire,” and concluding that Whitman’s “verbal culture emerged from decades of risky mimetic negotiations with a highly talented, near-illiterate, passionate, and often exhausted older woman.”]


Murray, Martin G. “Whitman Takes on D.C.’s Dailies.” Yale University Library Gazette 70 (October 1995), 47-57. [Discusses Whitman’s “Policeman Doyle” manuscript and recounts Peter Doyle’s policeman-brother’s notorious arrest of a five-year-old boy for stealing eggs; contains valuable biographical information about the Doyle family.]

Noll, Bruce, ed. Afoot and Lighthearted 3 (November 1995). [Occasional newsletter focusing on Whitman-related performances and especially Noll’s own “Pure Grass” performances.]

Norton, Russell. Stereoviews Illustrated. Volume 1: Fifty Early Americans. New Haven: Stereoviews Illustrated Press, 1994. [Figure 13, p. 21, is a stereoview card of Walt Whitman, circa 1880, photographed and published by J. Gurney & Son.]


Pollak, Vivian R. “‘In Loftiest Spheres’: Whitman’s Visionary Feminism.” In Betsy Erkkila and Jay Grossman, eds., Breaking Bounds, 92-111. [Investi-
gates “Whitman’s disruption of his own claims to empower women by reinscribing them within fixed social roles in which they are always potentially subordinated to men,” and examines “both Whitman’s feminism and his antifeminism, his resistance to linguistically totalizing norms, and his reaffirmation of the mid-nineteenth-century American cult of the mother.”]


Roche, John F. “The Culture of Pre-Modernism: Whitman, Morris, and the American Arts and Crafts Movement.” ATQ 9 (June 1995), 103-118. [Examines William Morris and Whitman as “primogenitors of the American arts and crafts scene,” suggesting particularly their contrasting influence on “the Chicago arts and crafts movement” up through World War I.]

Salessi, Jorge and José Quiroga. “Errata sobre la erótica, or the Elision of Whitman’s Body.” In Betsy Erkkila and Jay Grossman, eds., Breaking Bounds, 123-132. [Focusing particularly on Armando Vasseur, Pablo Neruda, and Jorge Luis Borges, revisits “the critical reception of Whitman in order to underscore the homoerotically repressed scenes of instruction that may lie at the root of the Whitman question in Latin America.”]


ing “indolence as the condition that precedes life and work rather than as the reward that follows them.”]

Stegemoeller, Martin F. “The Making of the Perfect Soldiers: Nietzsche and Whitman.” Ph.D. Dissertation, Vanderbilt University, 1995. [Explores “the ways in which Nietzsche and Whitman both transform the ethical question of how one should live in their writings,” and seeks “to explain how two thinkers who put ethics in question in such similar ways could espouse such opposing political organizations.” DAI 56 (November 1995), 1820A.]


Trachtenberg, Alan. “Whitman’s Lesson of the City.” In Betsy Erkkila and Jay Grossman, eds., Breaking Bounds, 163-173. [Investigates how New York City’s “materality, its hidden or obscurely visible political economy and its economy of social relations, figures itself in the tapestry of perception Whitman invents as he sets out to model the city as poetry,” where the city becomes “not a place he represents but a process he enact[s]; analyzes a late-1890s William James lecture that evokes Whitman as a “rapturous city poet.”]


Volk, Tyler. “Vignette: Song of Ourselves.” Science 270 (October 20, 1995), 502. [Reprinted brief excerpt from Volk’s Metapatterns, across Space, Time, and Mind (New York: Columbia University Press, 1995), updating the chemical and biological processes that Whitman would be celebrating if he were writing today: “If Walt Whitman were with me, I bet he’d sing the song of the sequences metapattern.”]

Yingling, Tom. “Homosexuality and Utopian Discourse in American Poetry.” In Betsy Erkkila and Jay Grossman, eds., Breaking Bounds, 135-146. [Speculates on the interrelationship Whitman discovered between the “utopian promise of America” and homosexuality “as a mode of social organization and interaction,” and investigates the intersection of America, utopia, and homosexuality in Whitman, Ginsberg, Hart Crane, and others, suggesting that for Whitman “democracy is the mother of homosexuality, that matrix from which it springs.” With an introduction by Robyn Wiegman, 135-137.]

Wangusa, Timothy. “Stars and Stripes.” In A Pattern of Dust: Selected Poems 1965-1990 (Kampala, Uganda: Fountain, 1994), 25-30. [Poem; Section IV (“Celebration,” 28) is about Whitman, who “Broke the insular tyranny / Of Bill Shakespeare’s smug / Iambic pentameter,” and Section V (“Finale,” 29) addresses Whitman ("Poet of all things show me a wonder / And shock my eyes").]


Whitman, Walt. *Civil War Poetry and Prose*. Mineola, NY: Dover, 1995. [Labeled "unabridged," but consists of selected Civil War poems, selections from *Memoranda During the War*, and selected letters from Whitman to various correspondents concerning the Civil War. "Dover Thrift Edition." (This bibliographic entry is an expanded version of one that appeared in an earlier "Current Bibliography.")]


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