Walt Whitman: A Current Bibliography, Summer 1999

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WALT WHITMAN: A CURRENT BIBLIOGRAPHY


Bales, Kent. “Walt Whitman’s Daughter, or, Postcolonial Self-Transformation in the Fiction of Bharati Mukherjee.” In Sabine Coelsch-Foisner, Hanna Wallinger, and Gerhild Reisner, eds., *Daughters of Restlessness: Women’s Literature at the End of the Millennium* (Heidelberg: Universitätsverlag C. Winter, 1998), 187-201. [Examines how “Mukherjee includes herself among Whitman’s literary progeny” both stylistically and thematically, concluding that “Mukherjee inherits from Whitman . . . a sympathetically multicultural politics and a phenomenology having an intense awareness of the body as its heart.”]


Berg, Christine G. “‘giving sound to the bruised places in their hearts’: Gloria Naylor and Walt Whitman.” In Sharon Felton and Michelle C. Loris, eds., *The Critical Response to Gloria Naylor* (Westport, CT: Greenwood, 1997), 98-111. [Investigates Naylor’s “decision to incorporate” Whitman’s “Whoever You Are, Holding Me Now in Hand” into her novel *Linden Hills*; argues that Naylor “evokes images of Whitman as a brave homosexual poet, as a proponent of equality among all Americans, and as a filter for ‘many long dumb voices,’” and proposes that “Naylor finds reflections of African-American experience in Whitman.”]


and Chapter 7, “Clear from Our Very Organization,” contains a section called “Heroic Copulation” (294-300) that discusses Whitman’s poetry in relation to Hiram Powers’s *Greek Slave* sculpture, a work much admired by phrenologist Orson Fowler.]


Finneran, Richard. “‘That Word Known to All Men’ in *Ulysses*: A Reconsideration.” *James Joyce Quarterly* 33 (Summer 1996), 569-582. [Identifies an “obvious” but previously undetected allusion to Whitman’s “Out of the Cradle Endlessly Rocking” in *Ulysses* and traces “the resemblances between Whitman’s poem and Joyce’s novel,” commenting on Joyce’s knowledge of Whitman’s work and noting other allusions to Whitman in *Ulysses*; proposes that Whitman’s poem provides the answer to Stephen Dedalus’s cryptic question, “What is that word known to all men?”]


Grünzweig, Werner. “Propaganda der Trauer: Kurt Weills Whitman-Songs.” In Kim H. Kowalke and Horst Edler, eds., *A Stranger Here Myself: Kurt Weill Studien* (Hildesheim and New York: Georg Olms, 1993), 297-313. [Examines how the composers Othmar Schoeck in World War I and Kurt Weill in World War II both used Whitman’s *Drum-Taps* to explore the role of the masses in wartime, and argues that Weill’s Whitman Songs resisted propagandistic uses; in German.]


“Walt Whitman y el valor de la realidad física en la evolución espiritual del individuo.” *Káñina* [Universidad de Costa Rica] 20, no. 2 (1996), 47-51. [Reading of “Crossing Brooklyn Ferry,” focusing on the melding of the physical and spiritual; in Spanish.]


Jensen, Beth. “‘The low and delicious word death’: The Acquisition of Language in ‘Out of the Cradle Endlessly Rocking.’” *Intertexts* 2 (1998), 131-143. [Reads “Out of the Cradle Endlessly Rocking” in terms of “the process of language acquisition [Julia] Kristeva describes in *Revolution in Poetic Language*” and argues that “Whitman is well served by Kristeva theory which focuses on the pre-Oedipal stage of child development”; suggests that the poem enacts “the disintegration of the M/other-child dyad.”]


Klier, Ron. “Walt Whitman, Woody Guthrie, Bob Dylan, and *The Anxiety of Influence.*” *Midwest Quarterly* 40 (Spring 1999), 334-350. [Argues that “in some sense, a direct line of poetic descent can be drawn from Whitman to Guthrie to Dylan” and enumerates stylistic and thematic similarities among the three poets.]


McElroy, John Harmon, ed. *The Sacrificial Years: A Chronicle of Walt Whitman's Experiences in the Civil War*. Boston: David R. Godine, 1999. [Claims to present “the first selective and chronologically comprehensive account of Whitman’s experiences in the Civil War” by arranging “nearly three hundred selections from Whitman’s various prose writings about the Civil War . . . in the chronological sequence of events they refer to (rather than, in some cases, when they were written) in order to construct a semblance of the diary Whitman regretted not having kept during that period”; with “Introduction” by McElroy (xi-xix) and over fifty illustrations of Whitman, Civil War scenes, and Civil War soldiers.]

Mullin, Amy. “Whitman’s Oceans, Nietzsche’s Seas.” *Philosophy Today* 42 (Fall 1998), 270-283. [Records “the odd effect of reading Nietzsche and Whitman together,” noting “their many similarities with their radical differences,” and focusing on “the challenge that Whitman represents for Nietzsche’s determination to affirm life.”]

Nicholson, Karen, ed. “Conversations” (Spring/Summer 1999). [Semiannual newsletter of the Walt Whitman Association, with news of Association events, including, in this issue, a report on the construction of Commonplace Park (the long-delayed “poetry place” being built adjacent to the Whitman House in Camden) and the winning entries in the Walt Whitman Association 1999 High School Poetry Contest.]

O’Neil, Margaret. “Collection Highlight: Whitman Bust by Sidney Morse.” “Conversations” (Spring/Summer 1999), 3. [Note about Morse’s 1887 plaster bust of Whitman.]


Phillips, Dana. “Whitman and Genre: The Dialogic in ‘Song of Myself.’” *Arizona Quarterly* 50 (Autumn 1994), 31-58. [Takes issue with David Reynolds’s characterization of Whitman (in *Walt Whitman’s America*) as a poet of “fusion” who molds the popular, subversive literature of his time into high art; argues that “this valorization of ‘fusion’ over subversion runs very much counter to the spirit of the dialogic,” and, following Bakhtin, concludes that, “whether one is the author or reader of *Leaves of Grass*, fusion and the dialogic are incommensurable values.”]


Rozakis, Laurie. *Instant American Literature*. New York: Fawcett, 1995. [Chapter 8, “Walt Whitman” (131-149), offers a breezy summary of Whitman’s work intended for teenagers (e.g., “Whitman did for poetry what Howard Stern does for radio: stand it on its ear” or “As the golden arches are to the Big
Mac, so grass is to the Big Poet”); focuses on “Crossing Brooklyn Ferry,” “I Sing the Body Electric,” “A Noiseless Patient Spider,” “When Lilacs Last in the Dooryard Bloom’d,” “Passage to India,” “Out of the Cradle Endlessly Rocking,” and “Scented Herbage of My Breast.”]


Smith, Jeff. “Saint or Sinner?” San Diego Reader (July 29, 1999), 82. [Review of Loving Comrades, a play about Whitman by Jesus Sierra Oliva, performed July 20 and 21, 1999, at Diversionary Theatre in San Diego, California, and directed by Ed Stevens.]


Sullivan, Jack. New World Symphonies: How American Culture Changed European Music. New Haven: Yale University Press, 1999. [Chapter 4, “New World Songs: The Legacy of Whitman” (95-130), investigates “one of the more tantalizing mysteries of American culture”—“just why Whitman is so attractive to composers”—and concludes that European composers “transcribed into music” Whitman’s “fundamental optimism—along with a peculiarly American amleness and multiplicity”; focuses on the Whitman-inspired music of Frederick Delius, Ralph Vaughan Williams, Gustav Holst, Kurt Weill, and Paul Hindemith.]

thus “releases its full potential and meaning” only from a post-war perspective.

Valero Garcés, Carmen. “Jorge L. Borges, poeta y traductor de Walt Whitman: análisis de las estrategias en la traducción de poesía.” Torre de Papel 5 (Fall, 1995), 19-40. [Examines Borges’s translation of Leaves of Grass and finds Borges a re-creator more than a translator of Whitman’s work; in Spanish.]


Westphalen, Emilio Adolfo. “Sobre la concepción de la poesía, con el ejemplo de Whitman.” In his Escritos varios: Sobre arte y poesía (Lima: Fondo De Cultura Económica, 1997), 87-98. [Essay by the Peruvian poet Westphalen, celebrating Whitman; originally written in 1945 and revised in 1947; in Spanish.]


_____ . Review of Jerome Loving, Walt Whitman: The Song of Himself. Publisher’s Weekly 246 (February 8, 1999), 204.


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