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--- . Review of Betsy Erkkila, Whitman the Political Poet. Études Anglaises 43 (January-March, 1990), 126-127. [In French.]

--- . Review of Kerry Larson, Whitman's Drama of Consensus. Études Anglaises 43 (January-March, 1990), 125-126. [In French.]


Atwan, Robert. "... observing a spear of summer grass." Kenyon Review 12 (Spring 1990), 17-25. [Series of meditations on Whitman as poet-essayist—his chaotic notebooks, his "blurred distinction between prose and poetry," his "mind of an essayist."]

Baigell, Matthew. "Whitman and Early Twentieth Century American Art." Mickle Street Review no. 12 (1990), 99-113. [Discusses the importance of Whitman to a number of major figures in early twentieth century American art, including Robert Henri, John Sloan, Paul Rosenfeld, Marsden Hartley, Joseph Stella, and Stuart Davis.]


Bohan, Ruth L. "'The Gathering of the Forces': Walt Whitman and the Arts in Brooklyn." Mickle Street Review no. 12 (1990), 10-30. [Traces Whitman's affiliation with the Brooklyn Art Union, his friendship with visual artists (including Gabriel Harrison), and his familiarity with New York art galleries and exhibitions.]
Boime, Albert. “Courbet and Whitman: A Case Study of International Rebellion.” *Mickle Street Review* no. 12 (1990), 49-73. [Catalogues the “thematic and subjective affinities of Whitman and [Gustave] Courbet,” as well as their remarkable biographical parallels and their mutual identification with “the heritage of the French Revolution,” all leading to the assertion that similar cultural forces produced the phenomenon of a “transatlantic Doppelgänger.”]


Fillard, Claudette. “Quand l’herbe a des feuilles” (“When Grass Has Leaves”). *Études Anglaises* 43 (January-March 1990), 14-28. [About the implications of Whitman’s insistence on the term “leaves” to refer to grass (instead of the more common “blades” or “spears”), with suggestions of possible etymological and phonological reasons for his preference. In French.]


———. “Screenwriter ‘lost soul’ until he discovered cinema.” *The Globe and Mail* (Toronto), March 23, 1990, C3. [About John Kent Harrison’s ideas about Whitman as he wrote and directed the film *Beautiful Dreamers.*]

Gold, Dilys, ed. *A Marriage of True Minds: Walt Whitman to Dora.* London: Regency Press, 1990. [Consists of transcriptions of Whitman’s talks from the spirit world via a Ouija board to Dilys Gold’s late friends Dora Head and Daisy Day in the 1950s. Whitman reports he is doing well, worshipping at the “Church Universal,” working for world peace, thinking about his love for Dora, and doing some interplanetary traveling where he spends time on one favorite orb with what he calls “the Little Blue People.” The reliability of the conversations is perhaps undermined by the inaccuracies that are reported about Whitman’s life—that he was a “stretcher bearer,” for example, or that the 1854 daguerreotype of Whitman was taken “during the American Civil War,” or that Tennyson came to the United States to visit him. Includes two literally posthumous Whitman poems “received through Daisy Day’s hand.”]


———. “Whitman’s Catalogs as Literary Gestalts: Illustrative and Meditative Functions.” *Style* 24 (1990), 45-58. [About the tension in Whitman’s catalogs between “the order of a literary Gestalt and the disorder of an unorganized succession of images,” and how readers respond to apparent catalog disorder by conceptualizing items as examples of a particular category (illustrative catalogs) or by engaging in sensory perception (meditative catalogs).]


Harrison, John Kent, director and writer. *Beautiful Dreamers*, 1990. [Film about Whitman’s 1880 visit to Dr. R. M. Bucke’s London Asylum for the
Insane. Produced by Michael Macler and Martin Walters; starring Rip Torn as Whitman, Colm Feore as Dr. Bucke, and Wendel Meldrum as Mrs. Bucke. According to the publicity poster, “It’s about repression, and freedom / It’s about passion lost, and passion regained / It’s about Walt Whitman, and eating asparagus / But most of all, it’s about feelings. . . . / A motion picture about all of us.” Premiered March 21, 1990, in London, Ontario, and March 23 in Toronto.


Hodder, Alan D. “‘Wonderful Indirections’ and Whitman’s Rocking Cradle.” ESQ: A Journal of American Renaissance 35 (1989), 109-146. [Wide-ranging essay that focuses on “Out of the Cradle” but touches on the “religious” nature of Whitman’s poetry, especially the revelatory powers of death, the paradox of presence and absence, and the nature of Whitman’s Adamic language of “indirection” with its “sacrifice of signification” and its aspiration to achieve “the condition of music” by suggesting the inaudible but not inaccessible “perfect speech or cadences of the cosmos” that lie beyond human speech; the five-fold repetition of “death” in “Cradle” becomes the key example of how Whitman empties words of “conventional semantic sense” to achieve “a means of personal transcendence.”]

Homer, William Innes. “New Light on Eakins and Whitman in Camden.” Mickle Street Review no. 12 (1990), 74-82. [Additional substantiation of Eakins’s and Whitman’s admiration for each other, based in part on unpublished portions of Horace Traubel’s With Walt Whitman in Camden.]


McWilliams, Jr., John P. The American Epic: Transforming a Genre, 1770-1860. Cambridge: Cambridge University Press, 1990. [Chapter 8, “An Epic of Democracy?,” pp. 217-237, views Leaves of Grass in relation to the epic tradition, arguing that, despite Whitman’s late claims, Leaves of Grass is not an epic, since it lacks necessary epical elements like a structured narrative and a “culturally accepted hero.”]


Moss, William. “Walt Whitman in Dixie.” Southern Literary Journal 22 (Spring 1990), 98-118. [Identifies and reprints John Reuben Thompson’s parody of Whitman—“‘The War’ by Walt Whitman”—in the January 1862 Southern Literary Messenger, and discusses Thompson’s and Paul Hamilton Hayne’s views (published in June 1860 in Southern Field and Fireside) of how Whitman “came to represent all the ills of the North that threatened to infect the South.”]


Peattie, Roger W., ed. Selected Letters of William Michael Rossetti. University Park, PA: Pennsylvania State University Press, 1990. [Contains over 600 Rossetti letters, most previously unpublished, including over fifty that mention Whitman and his work; one of Rossetti’s last letters begins, “At the age of 85 I retain unimpaired my love for Walt Whitman. . . .”]


[Traces "a lineage of poetic development" through Whitman to Olson "in which the concept of space becomes an analog for poetic structure." DAI 50/05-A, 1306.]


Schultz, Susan Martha. “Hart Crane’s Divided Voice.” Ph.D. Dissertation, University of Virginia, 1989. [Discusses Crane’s engagement with Whitman’s voice, and his demonstration of how Whitman’s “myths have failed.” DAI 50/09-A, 2900.]


Tarbell, Roberta K. “Mahonri Young’s Sculptures of Laboring Men, French and American Realism, and Walt Whitman’s Poetics for Democracy.” Mickle Street Review no. 12 (1990), 114-122. [Proposes that Young’s “bronze statuettes of America’s laboring men . . . expressed Whitman’s democratic vision.”]

———, guest editor, and Geoffrey Sill, ed. The Mickle Street Review no. 12 (1990). Special Issue: “Walt Whitman and the Visual Arts.” [Contains seven essays, two poems, and eight reviews (all those dealing with Whitman are listed separately in this bibliography), and a preface, “Walt Whitman and the Visual Arts,” by Geoffrey Sill and Roberta Tarbell, pp. 3-5.]

Warren, Joyce. "Subversion versus Celebration: The Aborted Friendship of Fanny Fern and Walt Whitman." In Shirley Marchalonis, ed., *Patrons and Protégées: Gender, Friendship, and Writing in Nineteenth-Century America* (New Brunswick: Rutgers University Press, 1988), 59-93. [Details the relationship of Fanny Fern (Sara Payson Willis) and Whitman, claiming that she was the social radical, he the social conservative.]

Weingarden, Lauren S. “Sullivan’s Emersonian Reading of Whitman.” *Mickle Street Review* no. 12 (1990), 83-98. [Argues that Whitman’s “pastoral urbanism poems” influenced Sullivan through the architect’s reading of Edmund Clarence Stedman’s portrayal of Whitman in *Poets of America*, and proposes that Sullivan’s “ornamented skyscrapers” embodied his understanding of Whitman.]


