WHITMAN: A CURRENT BIBLIOGRAPHY

Abbe, Mary. “Walt Whitman’s work inspires woodblock prints by Larkin.” Minneapolis Star Tribune (January 31, 1991), 1-ex, 8-ex. [About Minneapolis exhibition (called “Flag of My Disposition”) of Eugene Larkin’s monoprints inspired by “Song of Myself”; includes illustrations of two of the works.]


———. “Some Contexts for ‘Song of Myself.’ ” In Donald D. Kummings, ed., Approaches to Teaching Whitman’s “Leaves of Grass” (New York: Modern Language Association, 1990), 64-66. [Teaching “Song of Myself” by allowing students free flight before grounding them in historical and biographical specifics; with some thoughts on using Gaston Bachelard’s work to teach Whitman’s poetry.]

Bart, Barbara M., ed. Starting from Paumanok 5 (Fall 1990). [Newsletter of the Walt Whitman Birthplace Association, with news of WWBA activities, and one essay, “Remembering William Stafford,” by Vince Clemente (pp. 1, 6), touching on Stafford’s views about Whitman.]

———, ed. Starting from Paumanok 6 (Winter 1991). [Walt Whitman Birthplace Association news and events, with one essay, listed separately in this bibliography.]

Bidney, Martin. “Listening to Whitman: An Introduction to His Prosody.” In Donald D. Kummings, ed., Approaches to Teaching Whitman’s “Leaves of Grass” (New York: Modern Language Association, 1990), 90-98. [Teaching Whitman’s “metrical music” through comparison to other poets.]


Cameron, Ann M. “Whitman’s ‘Starting from Paumanok.’ ” Explicator 49 (Winter 1991), 86-89. [Extended reading of the poem as “a journey that began in Paumanok and that has extended to eternity.”]

Cederstrom, Lorelei. “A Jungian Approach to the Self in Major Whitman Poems.” In Donald D. Kummings, ed., Approaches to Teaching Whitman’s
“Leaves of Grass” (New York: Modern Language Association, 1990), 81-89. [Teaching Leaves as a single, unified poem that traces “the structure and dynamics of the Jungian self . . . a dynamic self growing through oppositions into a unified and unifying being.”]


Dean, Susan Day. “The Poetic Uses of Whitman’s Prose.” In Donald D. Kummings, ed., Approaches to Teaching Whitman’s “Leaves of Grass” (New York: Modern Language Association, 1990), 112-119. [Teaching Whitman’s prose (through techniques like diagramming sentences and rewriting his propositions) as the key to “the theory of Leaves of Grass.”]


Downey, Charlotte. “Direct and Indirect Variation in Walt Whitman’s Style.” Starting from Paumanok 6 (Winter 1991), 1-2. [How Whitman’s “language patterns express his messages through mathematical concepts.”]

Erkkila, Betsy. “‘Song of Myself’ and the Politics of the Body Erotic.” In Donald D. Kummings, ed., Approaches to Teaching Whitman’s “Leaves of Grass” (New York: Modern Language Association, 1990), 56-63. [How Whitman’s tropes of the body and of sexuality refer to and can be used to teach “the political drama of a nation in crisis.”]

Fast, Robin Riley. “Whitman in the Undergraduate Survey.” In Donald D. Kummings, ed., Approaches to Teaching Whitman’s “Leaves of Grass” (New York: Modern Language Association, 1990), 120-126. [Teaching selections from “Song of Myself” and Drum-Taps as the conclusion to the first semester of a survey course in American literature.]
Feliciano, Margarita. “America: Madre, Esposa y Novia, en la poesía de Walt Whitman y Pablo Neruda.” In Gilbert Paolina, ed., La Chispa, '89 [Selected Proceedings of Tenth Louisiana Conference on Hispanic Languages and Literatures] (New Orleans: Tulane University, 1989), 109-118. [Claims that “podemos decir que la descripción de América en Whitman y Neruda refleja el patrimonio cultural de cada uno y a la vez, sus actitudes sexuales hacia la mujer.”]


Folsom, Ed. “The House That Matthiessen Built.” Iowa Review 20 (Fall 1990), 162-180. [Review essay about recent books on the American Renaissance, with comments on Whitman’s current standing in these critical studies.]


———. Review of Timothy Sweet, Traces of War. Walt Whitman Quarterly Review (Fall 1990), 110-112.

———. “‘Scattering it freely forever’: Whitman in a Seminar on Nineteenth-Century American Culture.” In Donald D. Kummings, ed., Approaches to Teaching Whitman’s “Leaves of Grass” (New York: Modern Language Association, 1990), 139-145. [Teaching Whitman’s multifaceted relationship to his culture “by tapping into the diversity of student interests represented in any one class.”]

———. “Whitman’s Editions of Leaves of Grass Complete at Iowa.” The University of Iowa Libraries Newsletter 19 (January 1991), 1, 6. [Brief history of the 1856 edition of Leaves, a copy of which was recently acquired by the University of Iowa.]


Grossman, Jay. “‘The Evangel-Poem of Comrades and of Love’: Revising Whitman’s Republicanism.” ATQ 4 (September 1990), 201-218. [Views
Calamus as a “political mission” related to antebellum republicanism, including communalism, reform, and the “changing conception of the family” (Whitman contributes the “grandest leveling gesture of them all” by representing “a world without even the implicit generational hierarchy of fathers and sons” and creating instead “a world of comrades linked each to each”); argues that the “keynote” of Calamus is not marginalization and secrecy, but an insistence on “the public gestures of confession and, significantly, of action.”

Grünzweig, Walter. “Noble Ethics and Loving Aggressiveness: The Imperialist Walt Whitman.” In Serge Ricard, ed., An American Empire: Expansionist Cultures and Policies 1881-1917 (Aix-en-Provence: Université de Provence, 1990), 151-165. [Argues that “Whitman was an imperialist poet, as much as he was an expansionist poet” and finds that “subjectively, Whitman may have been free of imperialist designs; objectively, however, his works could function in that way.”]

---. Walt Whitmann: Die deutschsprachige Rezeption als interkulturelles Phänomen [Walt Whitman’s Reception in German-Speaking Countries as an Intercultural Phenomenon.] München: Wilhelm Fink, 1990. [In German. To be reviewed.]


Hakutani, Yoshinobu. “Emerson, Whitman, and Zen Buddhism.” Midwest Quarterly 31 (Summer 1990), 433-448. [Discusses ways that Zen and American transcendentalism are “somewhat akin”: “In some aspects, Zen’s method of teaching resembles Whitman’s in his poetry. . . .”]

Hans, James S. The Value(s) of Literature. Albany: State University of New York Press, 1990. [Chapter One, “Whitman’s Affirmation of the World,” pp. 19-61, explores “Whitman’s value system” as revealed in “Song of Myself,” identifying “the ethic embodied in the aesthetic”: “The central factor in Whitman’s value system is simply to make use of that which is available to him; he values that which he sees around him because it is worth valuing.” Other chapters on Wallace Stevens and A.R. Ammons.]


--- . “Whitman’s I: Person, Persona, Self, Sign.” In Donald D. Kummings, ed., *Approaches to Teaching Whitman’s “Leaves of Grass”* (New York: Modern Language Association, 1990), 28-40. [Traces four distinct ways that the “I” may be constructed in “Song of Myself,” and suggests how these variously constructed selves can organize a debate on the poem.]


Kummings, Donald D., ed. *Approaches to Teaching Whitman’s “Leaves of Grass.”* New York: Modern Language Association, 1990. [Includes nineteen essays by teachers of Whitman, each listed separately in this bibliography; these essays are gathered under four headings: “Teaching ‘Song of Myself’” (28-66), “Teaching Other Major Works” (67-119), “Whitman in the Lower Division Course” (120-138), and “Whitman on the Upper Level” (139-167). Also includes a preface (ix-x), a section on “Materials” (1-22), and an introduction to the “Approaches” section (25-27), all by Donald D. Kummings. Reviewed in this issue.]


variant readings of “Chanting” and investigates the ways the poem functions as “Whitman’s response to historical, cultural, and structural dehumanization” in the wake of the Civil War.


Mason, John B. “The Poet-Reader Relationship in ‘Song of Myself.’” In Donald D. Kummings, ed., Approaches to Teaching Leaves of Grass (New York: Modern Language Association, 1990), 41-48. [Teaching “Song of Myself” by focusing on the demands Whitman makes on his readers; by making students aware of their own reading habits and responses, teachers can help them understand Whitman’s rhetorical strategies.

McGill, Meredith L. Review of Michael Moon, Disseminating Whitman. MLN 105 (December 1990), 1107-1109.


———. “Whitman in Revision: The Politics of Corporeality and Textuality in the First Four Editions of Leaves of Grass.” Ph.D. Dissertation, Johns Hopkins University. DAI 50 (July 1989), 140A. [How Whitman’s revisions of Leaves constitute a dialogue with “a number of other contemporaneous discourses of bodiliness,” and how he constructs and then critiques his “conception of male identity as highly fluid and unproblematically interchangeable.”]


Paglia, Camille. *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson*. New Haven: Yale University Press, 1990. [Chapter 23, “American Decadents: Emerson, Whitman, James,” pp. 598-622, claims that, by “bardic instinct,” Whitman “revives the cosmology of the ancient mother cults,” becoming a “son-lover and priest of the hermaphrodite goddess,” writing “literature’s most perfectly Dionysian poetry” (though his “eroticism remains in Decadent voyeuristic suspension . . . the penis stays soft”): “His poetry is a substitute for intimacy and a record of the swerve from it.” Isolated and autoerotic, Whitman is best seen in a line of descent from “Khepera, the masturbatory Egyptian First Mover” to the “sexually ambiguous worlds of Aubrey Beardsley and Jean Genet.”]

Price, Kenneth M. “Whitman’s Use and Abuse of Poetic Predecessors.” In Donald D. Kummings, ed., *Approaches to Teaching Whitman’s “Leaves of Grass”* (New York: Modern Language Association, 1990), 127-132. [Using the survey course in American literature as a site for exploring Whitman’s surprising links to poetic predecessors like Longfellow, Poe, and Bryant.]


Scholnick, Robert J. “‘This Terrible, Irrepressible Yearning’: Whitman’s Poetics of Love.” In Ann Massa, ed., *American Declarations of Love* (New York: St. Martin’s, 1990), 46-67. [Tracks the changes in “Whitman’s emotional landscape” from his 1855 autoerotic poetry written with “the phallic
excitement of his newly awakened sexuality," to his more mature "Calamus" poetry of satisfying yet suffering love, to his later writing where, "subsuming this powerful language of desire under the abstraction of religion, Whitman emasculated it."]

Shurr, William H. "Leaves of Grass as a Sexual Manifesto: A Reader-Response Approach." In Donald D. Kummings, ed., Approaches to Teaching Whitman's "Leaves of Grass" (New York: Modern Language Association, 1990), 99-104. [Reading Leaves as a "physical person" whose purpose is "a sexual relationship with the reader."]


Stauffer, Donald Barlow. "Teaching Whitman’s Old-Age Poems." In Donald D. Kummings, ed., Approaches to Teaching Whitman’s "Leaves of Grass" (New York: Modern Language Association, 1990), 105-111. [Reading Whitman’s late poems as inscribing the "contradiction between his own feelings and the posture he wanted to maintain as a poet," but also viewing some of these poems as more than simply "the product of feebleness or senility."]

Tanner, James T.F. "Four Comic Themes in Walt Whitman's Leaves of Grass." Studies in American Humor 5 [n.s.] (Spring 1986), 62-71. [A "'jagged and broken' survey of Whitman’s use of humor" as evidenced in his "equality themes."]


Unsigned. "In Translation." University of Chicago Magazine (February 1991), 40. [About Lucy Chen's Chinese translation of Leaves of Grass and her perception of Whitman's stature in China today.]

--- . "Labor of love." Rutgers Focus (November 16, 1990), 8. [About John Giannotti's sculpture of Whitman; with photograph.]
"Unique Copy." Thomas A. Goldwasser: Rare Books, Catalogue 1 (n.s., [1991]), item 158. [Copy of 1855 Leaves of Grass described and listed for $15,000.]