Whitman: A Current Bibliography, Spring 1992

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WHITMAN: A CURRENT BIBLIOGRAPHY

Anderson, Jon. “Whitman Still Opening Doors to the Soul.” Chicago Tribune (March 24, 1992), Section 2: 1, 5. [About variety of Whitman Centennial events worldwide.]

Asselineau, Roger. “L’Acclimatation des Feuille d’Herbe de Walt Whitman.” Poésie 91 #40 (December 1991), 41-46. [Overview of the reception of Leaves of Grass in France, beginning in the 1870s; in French.]


Beatty, Mary Lou, ed. Humanities 13 (March/April 1992). [Special issue on Whitman and the American Renaissance, with editor’s note, “The Walt Whitman Centennial” (2), and two essays on Whitman (listed separately in this bibliography).]

Bethel, Denise. “Clean and Bright Mirror: Whitman, New York, and the Daguerreotype.” Seaport 26 (Spring 1992), 18-25. [Examines the known daguerreotypes of Whitman from the 1840s and 1850s; includes outstanding color reproductions of two Whitman daguerreotypes.]


Biga, Daniel; Xavier Bordes; François de Cornière; Jacques Darras; Petr Král; André Velter; and Franck Venaille. “Sept Poètes pour Walt Whitman.” Poésie 91 #40 (December 1991), 54-82. [A collection of poems by these seven poets responding to Whitman, with accompanying prose appreciations by Daniel Biga (54), Xavier Bordes (60), and Petr Král (75); in French.]

Bosch, Javier Yagüe. “Aquí y allí de las barbas de Whitman: un dibujo de García Lorca.” FGL [Boletín de la Fundación Federico García Lorca] (Madrid, Spain) no. 9 (June 1991), 77-117. [In Spanish.]

Brand, Dana. The Spectator and the City in Nineteenth-Century American Literature. [Chapter 8, “‘Immense Phantom Concourse’: Whitman and the Urban Crowd,” 156-185, explores “the nature and contexts of Whitman’s imaginative interaction with the city,” his roles as a “flaneur” and a metaphorical photographer of the urban landscape, and his partially successful attempt “to offer a theory of how it might be possible to live in the midst of crowds of strangers” by viewing individuals as representatives of a collectivity—each face in the crowd becoming “the temporary focus of a love that is actually directed toward the entire collectivity.”]
Brouwer, Norman. "‘Cross from Shore to Shore’: Whitman’s Brooklyn Ferry." Seaport 26 (Spring 1992), 64-67. [Historical overview of the Fulton Ferry during Whitman’s lifetime.]

Burnette, Margo Malden, ed. Conversations (Winter 1992). [Newsletter of the Walt Whitman Association, with news of WWA activities, and one article (listed separately in this bibliography).]


Darras, Jacques. "Walt Whitman: le passeur." Poésie 91 #40 (December 1991), 7. [Introductory note for special Whitman section of this issue; in French.]


Dvorak, Angeline Godwin. “A Response to Nature: Prelude to Walt Whitman.” CEA Critic 54 (Fall 1991), 58-61. [About how to use a writing assignment involving students’ “response to nature” in order to enhance “the sophistication of the students’ reading of Leaves of Grass.”]


Geffen, Pearl Sheffy. "To Find Grandeur in the Human Spirit." *Globe and Mail* [Toronto], February 11, 1992, A9-10. [About playwright John Murrell and his recent play *Democracy*, which focuses on "Walt Whitman, Ralph Waldo Emerson, and two young soldiers, one a deserter from the South and the other a blinded Union private, one of whom appears to be Whitman's lover"; the play has been produced in Alaska and four times in Canada.]


Grimes, William. "On Tape, Scholars Think They Hear Walt Whitman Reading." *New York Times* (March 16, 1992), B1-2. [About the discovery of a tape of what may be an 1890 wax cylinder recording of Whitman reading four lines from his poem "America." Article appeared under different titles in different editions of the *Times* and was reprinted in various versions in many newspapers nationwide.]

Herman, Barbara Brown. "Pleasures of Heaven, Pains of Hell, Intimations of Immortality: Remembrance, Repression and Reconciliation in Wordsworth and Whitman." Ph.D. Dissertation, Texas Christian University, 1991. [Explores differences "between the ways in which Whitman and Wordsworth choose to embody the epic and prophetic in their writings" via their use of the figure of "an ascending circle: from Innocence through Experience to Higher Innocence." *DAI* 52 (October 1991), 1330A.]

Hodges, Graham. “Muscle & Pluck: Walt Whitman’s Working-Class Ties.” Seaport 26 (Spring 1992), 32-37. [Lively account of the variety of working-class people in New York of the 1840s and 1850s, with suggestions of their impact on Whitman.]


Jaffe, Steven H. "... the history of the future": Whitman and the New Journalism.” Seaport 26 (Spring 1992), 26-31. [Views Whitman’s political and poetic development in the context of developments in American journalism in the 1830s and 1840s.]

James, Jamie. “Two Americans Converge on Whitman.” New York Times (March 1, 1992), 32H. [About Ned Rorem’s and John Adam’s musical compositions based on Whitman’s Civil War writings.]


Kramer, Michael P. Imagining Language in America: From the Revolution to the Civil War. Princeton: Princeton University Press, 1992. [Chapter 3, "'A Tongue According': Whitman and the Literature of Language Study," 90-115, analyzes "Whitman's early linguistic writings, An American Primer being only the best known among them, not as theories of language that help to illustrate his poetic practice, but as literary embodiments, in and of themselves, of his linguistic imagination." ]

Lawrence, Vera Brodsky Lawrence. "'Unloos'd Cantabile': Walt Whitman and the Italian Opera." Seaport 26 (Spring 1992), 38-45. [A brief history of opera in New York from the mid-1830s until 1861, with a focus on what Whitman heard and saw.]

Link, Franz. "'Face to Face': Literarische Anverwandlungen eines biblischen Bildes bei Whitman, Dickinson, Albee u.a." In Renate von Bardeleben, ed., Wege Amerikanischer Kultur / Ways and Byways of American Culture (Frankfurt: Peter Lang, 1989), 159-173. [About Whitman's appropriation from the Bible of the phrase "face to face," and about other American (and German) writers' use of the same phrase; in German.]


Loving, Jerome. "Whitman's Centennial: Poetry's Lasting Impact." Fresno Bee (March 26, 1992), B7. [Summary of Whitman's career, with mentions of Centennial conferences in Fresno, Iowa City, and New York City.]


Martín, Eutimio. "Federico García Lorca et Walt Whitman." *Poésie* 91 #40 (December 1991), 47-52. [Discusses how Lorca came to know of Whitman’s work before writing *Poet in New York*; in French.]

Masur, Louis. "‘The Experience Sweet & Sad’: Whitman’s Visits to New York Hospitals." *Seaport* 26 (Spring 1992), 46-49. [A brief examination of the nature of hospitals in the 1860s and Whitman’s reactions to them.]


Mechtilt. "Encres pour Walt Whitman." *Poésie* 91 #40 (December 1991), 83-89. [Three ink designs accompanying three passages of Whitman’s poetry.]


Ramirez, Jan Seidler. "Whitman and the Bohemians." *Humanities* 13 (March/April 1992), 14-16. [Reviews Whitman’s bohemian Pfaff-rathskeller days and the poet’s influence on "the cultural revolution that erupted in Greenwich Village on the eve of the First World War." ]


listed separately in this bibliography; also contains an “Editor’s Note” (17), an introduction (“Celebrating Democracy’s Poet”) by Peter Neill (6-7), news of three Whitman symposia at the South Street Seaport Museum (“Spring Events,” 10), and a concluding “New York Album” quotation from Whitman (72); lavishly illustrated, with stunning reproductions of two Whitman daguerreotypes (19, 25).


Sanchez-Eppler, Karen. “Touching Liberty: Abolition, Feminism and the Politics of the Body from the Sentimental to the Lyric.” Ph.D. Dissertation, Johns Hopkins University, 1991. [Chapter Two argues that “Whitman draws upon American slavery in order to represent his poetic goal of singing the body,” a body “in which all political differences can be reconciled.” DAI 51 (June 1991), 4124A.]


Sarracino, Carmine. “Whitman’s Passage to More Than India.” The Indian Literary Review, 7 (January, April, October 1991), 37-43. [Offers “an approach to Whitman’s mysticism based upon a model of consciousness derived from Vedic Science” and reads the “rondure” of “Passage to India” as “ultimately the self-referential circle of transcendence.”]


