Whitman: A Current Bibliography, Spring 1993

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WHITMAN: A CURRENT BIBLIOGRAPHY

Bart, Barbara Mazor, ed. *Starting from Paumanok* 8 (Winter 1993). [Newsletter of Walt Whitman Birthplace Association, West Hills, Long Island; contains news of WWBA activities, and one article and a review, both listed separately in this bibliography.]

Bidney, Martin. “Thinking about Walt and Melville in a Sherwood Anderson Tale: An Independent Woman’s Transcendental Quest.” *Studies in Short Fiction* 29 (Autumn 1992), 517-530. [Reads the characters Walter Sayers and Melville Stoner in Anderson’s “Out of Nowhere into Nothing” as figures suggesting “Anderson’s attitude regarding two of his notable visionary predecessors, Walt Whitman and Herman Melville.”]

Campbell, Josie P., ed. *ATQ* n.s. 6 (September 1992). [Special issue on Whitman, with five essays, listed individually in this bibliography, and an introduction by Campbell, 145-149.]


Cmiel, Kenneth. “‘A Broad Fluid Language of Democracy’: Discovering the American Idiom.” *Journal of American History* 79 (December 1992), 913-936. [Studies nineteenth-century American “language debates” and their ties to “issues of nationalism” and the “liberating implications of democracy,” with special attention to Whitman’s commitment to “an unbound American language,” an idea that “in the years after the Civil War . . . would become commonplace, although by no means universally accepted.”]


———. “Whitman’s *Specimen Days* and the Theatricality of ‘Semirenewal.’” *ATQ* n.s. 6 (September 1992), 177-187. [Uses Paul de Man’s notions of temporality and autobiography to question “if and how Whitman recovers” from “war and illness” in *Specimen Days*, concluding that he enacts a “semirenewal,” observing Nature as theatre rather than uniting with it as he did in his earlier work.]

Davenport, Guy. “Whitman a Century after His Death.” *Yale Review* 80 (October 1992), 1-15. [Claims that “Whitman thrives best in allusion and obliquities,” that he is “not the people’s poet but a poet’s poet,” and illustrates this claim with Ronald Johnson’s poetic cycle, “Letters to Whitman.”]
Davis, Robert Leigh. “Whitman’s Tympanum: A Reading of Drum-Taps.” ATQ n.s. 6 (September 1992), 163-175. [Focuses on the “doubleness” of Drum-Taps, suggesting that for Whitman the Civil War was “both wounding and healing”; Drum-Taps evokes “a romance world between fact and dream, a homosexual world between wandering and community, a convalescent world between recovery and death,” working toward a “middle ground,” offering, “against the binary deadlock of secession and civil war, a curious combination of intermingled states.”]


Godfrey, Cheri. “Walt Whitman and William Heyen: Two Long Island Poets View the Civil War and the Holocaust.” Long Island Historical Journal 5 (Fall 1992), 101-105. [Second-place winner of Secondary School Essay Contest, comparing Whitman and Heyen as “Long Island poets who served as beacons to a nation and a world embroiled in historic events that epitomized man’s inhumanity to man.”]

Gould, Christopher. “Reading about the Poet.” Washington Blade (March 5, 1993), 51. [Review of Byrne Fone, Masculine Landscapes, and Philip Callow, From Noon to Starry Night.]


Hatlen, Burton. “The Many and/or The One: Poetics Versus Ideology in Whitman’s ‘Our Old Feuillage’ and ‘Song of the Banner at Daybreak.’” ATQ n.s. 6 (September 1992), 189-211. [Investigates the “one/many opposition” in Whitman’s work as “a struggle between poetics ... and ideology,” the tension between “unlimited semiosis within Whitman’s language” and his equally strong “impulse to find a unitary ‘meaning’ within or behind the multiplicities of experience.”]


Krieg, Joann P. “Centenary Celebration.” *Starting from Paumanok* 8 (Winter 1993), 1-2. [Review of Whitman Centennial activities at the Whitman Birthplace.]


Lee, Kun Jong. “Reading Race in(to) the American Renaissance: A Study of Race in Emerson, Whitman, Melville, and Ellison.” Ph.D. Dissertation, University of Texas at Austin, 1992. [Deals with how Ralph Ellison criticizes the “racial ideas” of Whitman and other American Renaissance authors, and how he “de-racializes” their “social visions,” reinterpreting for example “Whitman’s idea of America’s Unionism as a matter of regional integration into an issue of racial rapport.” *DAI* 53 (February 1993), 2815-A.]


Mullins, Maire. “‘Act-Poems of Eyes, Hands, Hips and Bosoms’: Women’s Sexuality in Walt Whitman’s *Children of Adam*.” *ATQ* n.s. 6 (September 1992), 213-231. [Argues that *Children of Adam* “represents Whitman’s recognition of the struggle to express woman as a sexually constituted subject” and “is Whitman’s testimony to an inclusive sexuality.”]


Noll, Bruce, ed. *Afoot and Lighthearted* 2 (Fourth Month 1993). [Newsletter focusing on Noll’s performances of *Pure Grass*, his dramatic interpretation of *Leaves of Grass*; contains brief unsigned article on Whitman’s love of trees (1), and reprints excerpts from Whitman’s “Sun-Down Papers,” no. 9 (2).]

Paro, Maria Clara Bonetti. “Ronald de Carvalho e Walt Whitman.” *Revista de Letras* (1992), 142-151. [Investigates Whitman’s influence on the free verse of Brazilian poet Ronald de Carvalho, especially in his *Toda a América* (1926); in Portuguese.]

Paulin, Tom. “The Phallic Thumb of Love: Whitman and Hopkins.” *Yale Review* 80 (October 1992), 16-28. [Looks at the “imaginative affinity” between Whitman and Hopkins, “so deep that we need to recognize it as a conceptual relationship which is just as important as the simply one-way relationship of influence which Whitman had on Hopkins.”]

Sastry, C.N. *Walt Whitman and Rabindranath Tagore: A Study in Comparison*. New Delhi: B.R. Publishing Corporation, 1992. [Investigates how Whitman and Rabindranath Tagore (1861-1941) “may be regarded as representative [sic] voices of the two great democracies of the modern world, America and India,” and how “As visionaries Whitman and Tagore envisage a bright future for mankind under the divine Leadership, marching towards the distant goal of universal fraternity, holding aloft the banner of love, goodwill, peace and liberty.”]


Smith, Gayle L. “Reading ‘Song of Myself’: Assuming What Whitman Assumes.” *ATQ* n.s. 6 (September 1992), 151-161. [Argues that Whitman’s style in “Song,” “characterized by elipsis [sic], anaphoric references, and suspended sentence structures,” creates difficulties and challenges for the reader, but that the last ten sections of the poem are more direct as the poet “relinquishes some of his control” and invites the reader “to assume the role of the poet.”]


Winter, Kate H. “Whitman and Women: the Poet as Feminist.” *Long Island Historical Journal* 4 (Spring 1992), 200-212. [Overview of Whitman’s female friends and his “two hundred and thirty references to women in *Leaves of Grass*”; argues that, “Even with its Christian aura and heterosexual focus, Whitman’s vision of the new land peopled by divinely beautiful women, men, and children could pass for a feminist’s dream.”]


———. *Conversations* (Spring 1993). [Newsletter of Walt Whitman Association, Camden NJ; contains news of WWA activities and one article, listed separately in this bibliography.]

———. "Walt Whitman and Diversity's Promise." *New York Times* (January 20, 1993), A22. [Editorial celebrating New York City's immigrant populations and ethnic diversity: "Whitman reminds us that the city's diversity is a miracle all its own." The editorial prompted a letter to the editor ("Walt Whitman Made No Secret of Being Gay," February 2, 1993, A18) by Jim Davis, arguing that the *Times* had failed to recognize that "Whitman was himself an open member of the last minority community in New York City to gain human rights under the law: the gay and lesbian community." This letter prompted another one ("Walt Whitman’s Secret," February 15, 1993, A14) by Louis Simpson, pointing out that "Whitman went to considerable pains to disguise his homosexuality."]