Whitman: A Current Bibliography, Winter 1994

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ISSN 0737-0679 (Print)
ISSN 2153-3695 (Online)

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Recommended Citation

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Bart, Barbara, ed. *Starting From Paumanok* 8 (Spring 1993); 10 [sic] (Fall 1993). [Newsletter of the Walt Whitman Birthplace Association, with news of Association activities, including the announcement of Adrienne Rich as the WWBA 1993 Poet-in-Residence, and the report that New York State has appropriated funds for the building of a Visitor Center at the Walt Whitman Birthplace.]

Berman, Russell A. “Poetry for the Republic: Heine and Whitman.” In Peter Uwe Hohendahl and Sander L. Gilman, eds., *Heinrich Heine and the Occident* (Lincoln: University of Nebraska Press, 1991), 199-223. [Offers “parallel readings of Heine and Whitman” to investigate “the utopian challenge of a democratic literature,” noting that both poets “were deeply engaged in the construction of a democratic culture, and both were committed to the transformation of the prevailing institution of lyric verse in such a way so as to explore the possibility of a genuine poetry for the republic”; concludes that “Heine and Whitman play an important role in the formation of fascist aesthetics, as objects of negation.”]

Berndt, Frederick, ed. *The Bulletin of the Walt Whitman Music Library* no. 4 (November 1993); no. 5 (December 1993). [Contains news and information about composers of Whitman-inspired music: the November issue has a profile of Joelle Wallach (2), reprints a 1908 review of Frederick Delius’s “Sea Drift” (3), reprints a statement by Virgil Thomson (4), and contains an assessment by Robert Strassburg of Robert Faner’s *Walt Whitman and Opera* (4); the December issue reprints Whitman’s early poem “The Love That Is Hereafter,” which was set to music by Norwegian composer Morten Gaathaug.]


Buckley, J. F. “Transcendental Subjectivity: Desire and Protean Gender in the Social Criticism of Fuller, Whitman, Melville, and Dickinson.” Ph.D. Dissertation, Ohio State University, 1993. [Explores how these writers conceive “of gender as mutable and multiple within any one subject rather than fixed and bipolar”; contends that Whitman “engages in a hermeneutic of fluid gendering.” DAI 54 (November 1993), 1800A.]
Burnette, Margo Malden, ed. *Conversations* (Fall 1993). [Newsletter of the Walt Whitman Association, with news of WWA activities; this issue reprints a 1923 *Camden Daily Courier* editorial about the dedication of Whitman’s Camden house as a memorial museum (1) and prints the four winning poems from the WWA high school poetry contest (2-3).]


Clemente, Vince. “Father of My Spirit.” *Starting From Paumanok* 10 (Fall 1993), 1. [Memorial tribute to John Ciardi, focusing on his experience as the Walt Whitman Birthplace’s Poet-in-Residence in 1984 and quoting Ciardi’s “last word on Walt Whitman.”]


Dizikes, John. *Opera in America: A Cultural History*. New Haven: Yale University Press, 1993. [“Interlude: Walt Whitman,” 184-188, claims that “Opera’s greatest contribution to American culture in the nineteenth century was the poetry of Walt Whitman”; summarizes Whitman’s experience with and love of opera, suggesting that it gave him “part of his vocabulary” and helped him “understand the nature of poetry.”]


———. “Walt Whitman.” *Iowa Journal of Communication* 25, no. 3 (1993), 103-107. [Summarizes Whitman’s response to Lincoln’s Gettysburg Address and offers a pastiche of Whitman’s comments as an answer to Lincoln’s speech.]


Graham, Rosemary. “Affection and the Problems of Freedom: Leaves of Grass in 1860.” Ph.D. Dissertation, University of Virginia, 1992. [Examines the third edition of Leaves, arguing that it “can best be understood as a literary utopia” in which Whitman attempted to create “a textual space where regional conflict is dissolved, all work is dignified, men and women are equal, and racial and ethnic conflict nonexistent.” DAI 54 (November 1993), 1804A.]


Griffin, Larry D. “Barbaric Yawp as Autobiography.” In John H. Morgan, ed., The Cloverdale Review of Criticism and Poetry 1992/93 (Bristol, IN: Cloverdale Library, 1993), 101-117. [Views “Song of Myself” as autobiography, with special attention to how Whitman faces “the paradox of individual and community.”]


Hawes, David P. “Whitman’s Leaves of Grass.” Explicator 51 (Summer 1993), 224-226. [Offers an explanation of Whitman’s use of the word “quits” in “Who Learns My Lesson Complete.”]

Howell, Craig. “Chatham: The Original ‘Whitman-Walker Clinic.’ ” Washington Blade 19 (January 1, 1988), 1, 11. [Summarizes Whitman’s and Dr. Mary Walker’s nursing services at the Chatham mansion hospital after the Battle of Fredericksburg.]


writers from Native, African, Mexican, Jewish and Asian American groups and treats the relationship as an intriguing dialogue that has been going on from Whitman’s time to the present.” DAI 54 (November 1993), 1805A.

Marcus, Mordecai. “‘Crossing Brooklyn Ferry’: Whitman’s Sexual Dying into Eternity.” Literature and Psychology 39 (1993), 121-134. [Offers a sexual reading of Whitman’s imagery, viewing the poem as a record of “Whitman’s struggles to both conceal and reveal his homosexual orientation,” and finding “as much pain as joy” in this “self-cathartic” work.]


Mulcaire, Terry. “Publishing Intimacy in Leaves of Grass.” ELH 60 (Summer 1993), 471-501. [Reads the relationship between Whitman’s readers and Whitman’s book as “at once deeply alienated and erotically intimate,” very much a product of the “era of the mass production of books under the conditions of capitalism”; examines how Whitman embraces “the constraints of a market society . . . as the basis for new relations between author and audience instituted by the mass marketplace, new standards of poetic publication rising out of the alienation built into the commodity form of the mass-produced book,” standards that require readers to “relate his book at once as a product of a mass technology and as a person.”]


Oerlemans, Onno. “Whitman and the Erotics of Lyric.” American Literature 65 (December 1993), 703-730. [Setting out “to recover to some degree the personal investment of the poet in his writing,” this essay contests recent criticism on Whitman by arguing that “what is important and original in Whitman’s poetry is its representation not of the process of forming ideology but of resisting such formations,” and suggests that “it is in his engagement with lyric that the drama of the self’s interaction with the social is acted out” through an “antinarrative poetics.”]


Pollard, Scott. "Cooper, Details, and the Patriotic Mission of *Twin Peaks.*" *Literature/Film Quarterly* 21 (1993), 296-304. [Extended comparison of Dale Cooper, the main character in the television series *Twin Peaks*, "to his most luminous predecessor, Walt Whitman.""]

Rich, Adrienne. "Beginners." *Kenyon Review* 15 (Summer 1993), 12-19. Reprinted in Rich's *What Is Found There: Notebooks on Poetry and Politics* (New York: Norton, 1993), 90-101. [Contends that Whitman and Emily Dickinson "were a strange, uncoupled couple, moving together in a dialectic that the twentieth century has only begun to decipher," and that, though "they seem to act out precisely the chartered roles, the constructions of white, middle-class masculinity and femininity that suited the times," they were in fact "a wild woman and a wild man, writing their wild carnal and ecstatic thoughts, self-censoring and censored, as the empire of the United States pushed into the Far West, Mexico, the Caribbean"; also views Muriel Rukeyser as a poet who "assumes the scope of her own living to be at least as large as Whitman's."]


Strassburg, Robert, ed. *The Walt Whitman Circle* 2 (Fall 1993); 3 (Winter 1994). [Newsletter of the Leisure World Walt Whitman Circle, with news of Whitman-related events: the fall issue has a special feature on "Walt Whitman and Women," including excerpts from Whitman's poetry (1); "Six Women in Whitman's Life" (1), with brief comments on his mother, his two sisters, Fanny Fern, Mary [sic] Gilchrist, and Ellen O'Connor; and "Walt Whitman and Women Composers" (2), listing eleven female composers of music based on Whitman's poetry; the winter issue has brief pieces on "Walt Whitman and Religion" (1), "Walt Whitman's Bible" (1), and "Walt Whitman and God" (2).]


———. *Walt Whitman / Interview with the Author of “Leaves of Grass” / How he Commenced to Write and the Way his Works were Received / His War Experience and the Book he Wrote About it / What he Thinks of Himself and Several Other Authors / His Appearance and a Sketch of his Life / A Long Visit to Canada*. Toronto: Letters, 1993. [Pamphlet reprinting London (Ontario) *Free Press* interview with Whitman, originally published June 5, 1880; limited edition of 113 copies, with woodcut by James Flora.]

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Note: In preparing this ongoing international bibliography, I am grateful to several colleagues at the University of Iowa who have been of enormous help in translating articles; I would like particularly to thank Wendelin Guentner, Alan Nagel, Judy Polumbaum, and Phillip Round.