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WALT WHITMAN: A CURRENT BIBLIOGRAPHY


Aspiz, Harold. "The Body Politic in Democratic Vistas." In Ed Folsom, ed., Walt Whitman: The Centennial Essays (Iowa City: University of Iowa Press, 1994), 105-119. [Tracks how in Democratic Vistas Whitman appropriated the commonplace "body politic trope" and transformed it into a strikingly original physical metaphor, portraying the nation as an organism with bodily functions.]


Bart, Barbara Mazor, ed. Starting from Paumanok 9 (Winter 1994); 9 (Spring 1994). [Newsletter of the Walt Whitman Birthplace Association, with news of Association activities, including, in the winter issue, the announcement of Robert Bly as the 1994 WWBA Poet-in-Residence and a report on the progress of the project to erect a new Visitor Center on the site of the Whitman birthplace, with an update on the project in the spring issue.]

———. "A Whitman Fan." New York Times (October 24, 1993), Section 8, p. 11. [Brief letter commenting on former National Football League player Timm Rosenbach’s knowledge of Whitman, as evidenced by his use of the phrase "barbaric yawps."]

Berndt, Fredrick, ed. The Bulletin of the Walt Whitman Music Library no. 6 (January 1994); no. 7 (February 1994). [Contains news and information about Whitman composers; these two issues reprint, in two parts, an essay by Joseph Gerard Brennan, "Delius and Whitman," originally published in the Walt Whitman Review 18 (1972).]
Birmingham, William. “Whitman’s Song of the Possible American Self.” Cross Currents 43 (Fall 1993), 341-357. [Suggests that “religious Americans might profit spiritually from a committed reading” of “Song of Myself,” and goes on to offer such a reading, “one in which, having suspended disbelief, readers allow themselves to experience the text as meaningful aesthetic event, bringing to bear only later their critical faith practice.”]


Burnette, Margo Malden, ed. Conversations (Spring 1994). [Newsletter of the Walt Whitman Association, with news of WWA activities and one article, listed separately in this bibliography.]

Chari, V. K. “Whitman Criticism in the Light of Indian Poetics.” In Ed Folsom, ed., Walt Whitman: The Centennial Essays (Iowa City: University of Iowa Press, 1994), 240-250. [Proposes that the Indian “theory of poetic emotions” called Rasa can guide us away from concerns with the politics, biography, and sexuality of Whitman’s poems, back to the “emotional tone” that his poems set out to provide readers.]

Cohen, Susan. Guide to the William D. Bayley Walt Whitman Collection. Delaware, Ohio: Ohio Wesleyan University, 1993. [Pamphlet describing the Bayley Whitman collection at Beeghly Library, Ohio Wesleyan University: “I. The Book Collection” (2); “II. Manuscripts and Memorabilia” (3-11); and “III. Photographs and Illustrations” (12-13); contains facsimiles of selected manuscripts and photos.]

Cohen, Tom. “Only the Dead Know Brooklyn Ferry: The Inscription of the Reader in Whitman.” Arizona Quarterly 49 (Summer 1993), 23-51. [Offers a reading of “Crossing Brooklyn Ferry” that asks “Where, in routinely constructing ‘Whitman,’ do we overlook a rupture in the address itself, one irreducible to explanations available through some dissenting tradition relying on an image of the anti-social Whitman?”; goes on to ask “where a self-division preceding mimesis and in the voice that we tend to suppress rewrites the vatic ferryman as a sort of scriptive, and knowing, Charon,” turning the poem into a work about “the metatextual relation of (future) reading to the temporal event of inscription”: “To read Whitman’s ‘face to face’ at face value is to miss its open logic of defacement, inscription, and, indeed, readerly ambush or rap(tur)e.”]

Cowley, Page. “Walt Whitman House Interpretation.” Conversations (Spring 1994), 1-3. [Discusses the difficulties in arranging and presenting Whitman’s Mickle Street residence “as part shrine and part historic house.”]

Eiselein, Gregory. “Humanitarian Works: Writing, Reform, and Eccentric Benevolence in the Civil War Era.” Ph.D. Dissertation, University of Iowa, 1993. [Investigates the “dramatic changes” in humanitarian projects of the mid-nineteenth century, focusing on those humanitarians who “urged ‘eccentric’ styles of helping which undid the hierarchy between humanitarian ‘agents’ and those helped (‘patients’)”; Chapter 5, “Whitman and the Hu-
manitarian Possibilities of Lilacs,” “demonstrates how Whitman reshaped mourning conventions to create a less coercive consolation.” DAI 54 (January 1994), 2577 A.

———. “Whitman and the Humanitarian Possibilities of Lilacs.” In Jack Salzman, ed., Prospects 18 (New York: Cambridge University Press, 1993), 51-79. [Investigates Sequel to Drum-Taps in its historical context as an exercise in “grief, mourning, and consolation,” and as an “uncommonly suggestive example of Whitman’s dialogue with his culture,” especially in terms of “the consolatory practices that appeared during and after the war.”]

Erkkila, Betsy. “Whitman and the Homosexual Republic.” In Ed Folsom, ed., Walt Whitman: The Centennial Essays (Iowa City: University of Iowa Press, 1994), 153-171. [Argues that the perceived dichotomies of Whitman’s poetry are in fact radical lexical conflations that work to make more permeable the boundaries between traditionally rigid binaries like private and public, male and female, heterosexual and homosexual.]


———. Walt Whitman’s Native Representations. Cambridge: Cambridge University Press, 1994. [Views Whitman’s career from four different cultural perspectives—the development of American dictionaries, the growth of baseball, the evolution of American Indian policy, and the development of photography and photographic portraits.]

Golden, Arthur. “The Obfuscations of Rhetoric: Whitman and the Visionary Experience.” In Ed Folsom, ed., Walt Whitman: The Centennial Essays (Iowa City: University of Iowa Press, 1994), 88-102. [Investigates the distance between Whitman’s idealizing poetic voice (celebrating the American common people) and his condemnatory prose voice (finding fault with them), arguing also that his poetry includes black Americans while his prose excludes them.]

Greenberg, Robert M. Splintered Worlds: Fragmentation and the Ideal of Diversity in the Work of Emerson, Melville, Whitman, and Dickinson. Boston: Northeastern University Press, 1993. [Chapter 5, “Personalism and Fragmentation in Whitman’s Leaves of Grass,” 121-149, is concerned with “Whitman’s poetic response to segmentary and atomistic fragmentation,” and investigates “four variants of Personalism in Whitman’s poetry between 1855 and 1860: mystic/mythic Personalism, in which he tries to merge optically with other fragments; homosexual Personalism, in which he tries to escape his isolation by merging with other lonely ‘atoms’; tragic Personalism, in which he accepts loss of love as being as inevitable as death; and fragmentary Personalism, in which he comes to terms with the condition of man as a fragment in a contingent universe.”]


Hollis, C. Carroll. “‘Tallying, Vocalizing All’: Discourse Markers in Leaves of Grass.” In Ed Folsom, ed., Walt Whitman: The Centennial Essays (Iowa City: University of Iowa Press, 1994), 61-67. [Examines Whitman’s frequent use of discourse markers in the 1860 Leaves of Grass, suggesting they are a major factor in Whitman’s creation of an “oral” text.]

Hutchinson, George B. “The Whitman Legacy and the Harlem Renaissance.” In Ed Folsom, ed., Walt Whitman: The Centennial Essays (Iowa City: University of Iowa Press, 1994), 201-216. [Shows how Whitman’s legacy worked among writers of the Harlem Renaissance, particularly Alain Locke, James Weldon Johnson, and Jean Toomer, arguing that Whitman’s work “contributed crucially to some of the most fruitful developments in black writing of the twentieth century.”]


Killingsworth, M. Jimmie. “Whitman’s Physical Eloquence.” In Ed Folsom, ed., Walt Whitman: The Centennial Essays (Iowa City: University of Iowa Press, 1994), 68-78. [Traces the ways that Whitman intensifies his rhetoric by insisting on sexual intimacy as his trope for the acts of reading and writing, and suggests that Whitman’s sexual metaphors direct readers toward physical experience.]


Krieg, Joann P. “A Visit to Bolton, England.” Starting from Paumanok 9 (Spring 1994), 1, 3. [Reports on Krieg’s visit to the Bolton Central Library Whitman collection.]


Miller, Jr., James E. "Whitman's Multitudinous Poetic Progeny: Particular and Puzzling Instances." In Ed Folsom, ed., Walt Whitman: The Centennial Essays (Iowa City: University of Iowa Press, 1994), 185-200. [Explores Whitman's "omnisexual theme" and looks at several authors who have incorporated it into their own work, especially women writers like Anne Gilchrist, Kate Chopin, and Muriel Rukeyser.]

Mullin, Joseph Eugene. "The Whitman of Specimen Days." Iowa Review 24 (Winter 1994), 148-161. [Summarizes Specimen Days and, in an attempt to justify "its casual ordering and its fragmentary nature," suggests the work might be read as a kind of prose silva.]


Newfield, Christopher. "Democracy and Male Homoeroticism." Yale Journal of Criticism 6 (Fall 1993), 29-62. [Asks "How are U.S. democracy and homophobia connected?" and argues that, "In a broad tradition most famously articulated in the United States by Walt Whitman, homoeroticism figures a faith in radical democracy, in a 'brotherly love' in which a fusion of sexual and political identity defeats the competitive hierarchy that mainstream U.S. culture works especially hard to cast as the only viable mode of personal freedom"; section three of the essay, "Whitman's Homotopia: Loving the Masses" (42-46), argues that "For Whitman, the psychology of the crowd is the psychology of adhesion."]


Parini, Jay. "In the Forest Primeval." TLS (April 8, 1994), 30. [Review of John Morrell's Democracy, a play about Whitman and Emerson.]


Ratcliff, Carter. "Jackson Pollock & American Painting's Whitmanesque Episode." *Art in America* 82 (February 1994), 64-69, 118. [Compares Whitman and Pollock as "promulgators of an absolute egalitarianism"; also comments on Whitmanesque dimensions in the art of Robert Rauschenberg, Jasper Johns, Andy Warhol, Claes Oldenburg, Roy Lichtenstein, Robert Smithson, and Julian Schnabel.]

Raven, Arlene. "What Goes Around." *Village Voice* 38 (December 28, 1993), 59. [Reviews Amy Hauft's "Whitman Raised," an art exhibit at Brooklyn's Cadman Plaza West, featuring fifteen signs hung on Sycamores, each containing words from "Crossing Brooklyn Ferry"; also reviews the mixed-media objects of another "post-Whitman" artist, sculptor Anne Chu.]

Schneider, Steven P. A.R. Ammons and the Poetics of Widening Scope. Rutherford, NJ: Fairleigh Dickinson University Press, 1994. [Chapter 2, "'Curious' Science: Ammons and His Forebears," discusses the connections between Ammons's poetry and the work of Emerson, Thoreau, and Whitman; the section on Whitman (65-70) presents Whitman and Ammons as "poets of science."]

Strassburg, Robert, ed., *The Walt Whitman Circle* 3 (Spring 1994). [Newsletter of the Leisure World Walt Whitman Circle, containing news of Whitman activities worldwide; this issue has brief articles on "Walt Whitman and the Civil War" (1) and "Music Inspired by Whitman's Civil War Poems" (1).]


Trachtenberg, Alan. "The Politics of Labor and the Poet's Work: A Reading of 'A Song for Occupations.'" In Ed Folsom, ed., *Walt Whitman: The Centennial Essays* (Iowa City: University of Iowa Press, 1994), 120-132. [Positing that for Whitman "labor" is the conversion of "democracy" into "America," this essay examines Whitman's labor of retrieving "occupations" from dead classifications and returning them to living praxis.]


Democratic Vistas, noting that reconstruction for Whitman is as much textual as political; demonstrates that Vistas has its roots in Whitman’s antebellum writing.


———. One Hundred Lyrical Poems of Whitman. Translated by Zhao Luorui. Jinan, Shangdong [China]: Shangdong Literature and Arts Press, 1992. [Selection of translations from Zhao Luorui’s complete translation of Leaves; in Chinese.]


———. “Sophia Wells Royce Williams: ‘Walt Whitman in His Camden, New Jersey, Home.’” Sotheby’s: Photographs, Sale 6551 (April 23, 1994), item 39. [Platinum print of Sophie Williams’s photograph of Whitman, described and reproduced; listed for $2,000-$3,000.]