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WALT WHITMAN: A CURRENT BIBLIOGRAPHY


Bart, Barbara Mazor, ed. Starting from Paumanok 9 (Fall 1994). [Newsletter of the Walt Whitman Birthplace Association, containing news of WWBA activities and a list of recent Whitman references in the media ("Walt Whitman Spotted," 3).]


Bloom, Harold. The Western Canon: The Books and School of the Ages. New York: Harcourt Brace, 1994. [Chapter 11, "Walt Whitman as Center of the American Canon," 264-290, presents Whitman as the most important American writer viewed "against the background of Western tradition": "No Western poet, in the past century and a half . . . overshadows Walt Whitman or Emily Dickinson"; Bloom identifies a handful of poems that "matter most in Whitman," including "When Lilacs Last in the Dooryard Bloom’d": "Only a few poets in the language have surpassed 'When Lilacs Last in the Dooryard Bloom’d': Shakespeare, Milton, perhaps one or two others. Whether even Shakespeare and Milton have achieved a more poignant pathos and a darker eloquence than Whitman’s 'Lilacs,' I am not always certain."]

Camboni, Marina, ed. Utopia in the Present Tense: Walt Whitman and the Language of the New World. Rome: II Calamo, 1994. [Collects sixteen essays originally presented at an international conference on Whitman held at the University of Macerata, Italy, October 29-30, 1992, with an introduction by Camboni (9-10); essays appear in four sections, "Time and tense, language and rhetorics in Leaves of Grass" (13-88), "The poem as a portrait, an icon and a body" (89-160), "Whitman’s words: rhythm and form song music and dance" (161-234), and "The European reception: France and Italy" (235-300); each essay is listed individually in this bibliography.]


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the perspective of a contemporary theory of living organisms,” with a focus on “America’s Mightiest Inheritance” and the first three editions of Leaves of Grass.


Davis, Robert Leigh. “‘America, Brought to Hospital’: The Romance of Democracy and Medicine in Whitman’s Civil War.” Wordsworth Circle 25 (Winter 1994), 50-53. [Investigates how “Whitman’s romance of medicine is the poet’s most urgent response to the meaning of democratic representations,” and how “democratic representation is marked by absence for Whitman, marked by what it’s missing, by what it cannot see or say or name.”]


Gordon, Travis. “Whitman’s ‘Spontaneous Me.’” *Explicator* 52 (Summer 1994), 219-222. [Reads “Spontaneous Me” as Whitman’s equation of “the urge to disseminate sexually and the urge to disseminate the self in language.”]

Griffin, Larry. “Walt Whitman and Rock ‘n’ Roll.” In Marina Camboni, ed., *Utopia in the Present Tense: Walt Whitman and the Language of the New World* (Rome: Il Calamo, 1994), 203-211. [Suggests that Whitman was among the first to recognize the possibilities for African-American contributions to an American musical tradition; his “‘native grand opera in America’ is twentieth-century rock ‘n’ roll which arises from the African-American traditions of Negro spirituals, ragtime, jazz, and the blues.”]


Lanigan-Schmidt, Therese. “When Lilacs On Fire Island Bloom’d.” *Fire Island Tide* 18 (July 8, 1994), 7, 21. [Briefly summarizes Whitman’s Long Island associations, speculating that his rambles “no doubt” took him to Fire Island; under the misapprehension that the “Calamus” poems were written to Peter Doyle, the author imagines one of the poems “memorializing a romantic seaside visit to Fire Island with Doyle.”]


Mancuso, Luke. “‘Reconstruction is Still in Abeyance’: Walt Whitman’s *Democratic Vistas* and the Federalizing of National Identity.” *American Transcendental Quarterly* 8 (September 1994), 229-250. [Detailed investigation of the cultural work Whitman’s *Democratic Vistas* performed during the Reconstruction period, suggesting that “the representative poet and the Congressional representatives were both articulating rhetorical strategies for reconstructing a composite identity, out of which to build a greater sense of social solidarity.”]


Paro, Maria Clara Bonetti. “Encontro das águas: Tietê e Potomac.” Revista do Instituto de Estudos Brasileiros [Sao Paulo, Brazil] no. 36 (1994), 81-93. [Discusses Mário de Andrade (1893-1945) as a reader of Leaves of Grass and analyzes some of his poems as a response to Whitman’s work; in Portuguese.]


on the poets of the "first phase" of Italian Futurism—Enrico Thovez, Paolo Buzzi, Enrico Cavacchioli, Adolfo De Bosis, Ardengo Soffici, and others.]

Riley, D.W. "Walt Whitman." John Rylands Research Institute Newsletter no. 8 (Summer 1994), 11-12. [Reports on recent acquisition by Rylands Library of a copy of the 1894 issue of Leaves of Grass, owned and heavily annotated by J.W. Wallace, a leading member of the Bolton Whitman circle.]

Salska, Agnieszka. "The Growth of the Past in Leaves of Grass." In Marina Camboni, ed., Utopia in the Present Tense: Walt Whitman and the Language of the New World (Rome: II Calamo, 1994), 35-51. [Views "Whitman's poetry as a continuum, a process in which the power of the self becomes gradually eroded while the loss is compensated by the growth of the significance of the past," and concludes that by the 1870s "the past proved less recalcitrant to [Whitman's] imagination than either the present or the future."]

Schenkel, Elmar. "Walt Whitman and Fourth of July Rhetoric." In Paul Goetsch and Gerd Hurm, eds., The Fourth of July: Political Oratory and Literary Reactions, 1776-1876 (Tübingen: Gunter Narr, 1992), 205-217. [Focuses on "the significance political speeches had for Whitman, his concept of language and its indebtedness to the Declaration of Independence and his methods of coping with a political crisis by resorting to Fourth of July rhetoric."]


Stefanelli, Maria Anita. "'Chants' as 'Psalms for a New Bible.'" In Marina Camboni, ed., Utopia in the Present Tense: Walt Whitman and the Language of the New World (Rome: II Calamo, 1994), 171-188. [Investigates the ways Whitman "reshapes" some Biblical patterns in his poetry so that "a 'large' chiasmus-like paradigm is produced between Whitman's language and the language of the Bible, thus resulting in a mirroring of inverted meanings."]

Strassburg, Robert, ed. The Walt Whitman Circle 3 (Fall 1994). [Quarterly newsletter of the Leisure World Walt Whitman Circle, with news of circle activities; this issue focuses on Emerson, with brief notes on "Whitman and Emerson" (1), "The Charter of an Emperor" (reprinting Emerson's 1855 letter to Whitman), and "Ralph Waldo Emerson, Poet & Mentor" (2).]


Tapscott, Stephen. "Whitman in 1855 and the Image of the 'Body Politic.'" In Marina Camboni, ed., Utopia in the Present Tense: Walt Whitman and the Language of the New World (Rome: II Calamo, 1994), 107-122. [Argues that if we "restore to [the 1855 Leaves] some of its original political energies" the poem will come to seem "less idealizing than performative, less epic than dramatic in its argument."]

Tedeschini Lalli, Biancamaria. "Utopia in the Present Tense: Walt Whitman and the Language of the New World." In Marina Camboni, ed., Utopia in
the Present Tense: Walt Whitman and the Language of the New World (Rome: Il Calamo, 1994), 15-33. [Examines how “the American faith in the present as history” has an impact on Whitman’s language, and explores “the relationship between language and history” in Whitman’s work.]


Zappulla, Elio. “Columbus, Whitman, and Conrad: A Passionate Linkage.” Italian Journal 8, nos. 3-4 (1994), 28-31. [Offers autobiographical reading of “Prayer of Columbus” as a poem that “begins in a despair born of physical suffering and ends in a despair that is perhaps deeper”; suggests parallels between “Whitman’s Columbus and the figure of Kurtz in Joseph Conrad’s Heart of Darkness.”]


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