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WALT WHITMAN: A CURRENT BIBLIOGRAPHY


Berman, Paul. "Walt Whitman's Ghost." New Yorker 71 (June 12, 1995), 98-104. [Review of David Reynolds, Walt Whitman's America, and a narrative of Berman's successful search for Whitman's former residence at 99 Ryerson Street in Brooklyn; includes a photograph of the house.]

Bohan, Ruth L. "'I Sing the Body Electric': Isadora Duncan, Whitman, and the Dance." In Ezra Greenspan, ed., The Cambridge Companion to Walt Whitman (Cambridge: Cambridge University Press, 1995), 166-193. [Traces the ways that Whitman's "presence resonated through Duncan's dance," emphasizing the Whitmanic nature of her performances as well as her admiration for the poet's works.]


Ceniza, Sherry. "'Being a Woman . . . I Wish to Give My Own View': Some Nineteenth-Century Women's Responses to the 1860 Leaves of Grass." In Ezra Greenspan, ed., The Cambridge Companion to Walt Whitman (Cambridge: Cambridge University Press, 1995), 110-134. [Emphasizes the important role that women activists played in Whitman's life, and discusses the women (especially Mary Chilton and Juliette Beach) "who defended Whitman's 1860 edition of Leaves of Grass."]


Gudis, Catherine, ed. *From this Soil*. Berkeley: Nature Company, 1993. [Selection of Whitman poems, with introduction by Brian Edwards, and photographs by various photographers, including Ansel Adams, Harry Callahan, and Imogene Cunningham.]

Harkins, Patricia. “For All the Distance: An Informal Study of Whitman’s Influence and Reception among Caribbean Students.” *West Hills Review* (1995), 10-13. [Recounts the author’s positive experiences teaching Whitman to students in the Caribbean.]


Olsen, Robert. “Whitman’s *Leaves of Grass*: Poetry and the Founding of a ‘New World’ culture.” *University of Toronto Quarterly* 64 (Spring 1995), 305-323. [Argues that Whitman’s poetic project “ultimately reflects the ambiguity of liberalism, which wants to make individual liberty into the basis for a stable community,” and suggests ways that the “reader-oriented character of *Leaves*” creates a poetry that “invites its own critical exposure” while it “imagines a mythical future when a willing reader will integrate it into a whole.”]


Railton, Stephen. “‘As If I Were With You’—The Performance of Whitman’s Poetry.” In Ezra Greenspan, ed., *The Cambridge Companion to Walt Whitman* (Cambridge: Cambridge University Press, 1995), 7-26. [Draws a distinction between “narrative and performative” aspects of Whitman’s poetry and focuses on Whitman’s “you” as the determining factor in “the outcome of the performance plot”—“it is actually the readers who have the power to create ‘Walt Whitman.’’”]

Schwarzschild, Edward Lewis. "The Preservation of America: Whitman, James, and Adams Confront the Photograph." Ph.D. Dissertation, Washington University, 1994. [One chapter pairs Whitman and Mathew Brady in order to examine Whitman’s “sustained literary engagements with the photograph,” discovering “the power of the photograph to undermine narratives of American aesthetic progress” and to force writers “to question their ability to represent themselves and their country.” DAI 55 (May 1995), 3515A.]

Strassburg, Robert, ed. The Walt Whitman Circle 4 (Spring 1995); 4 (Summer 1995). [Newsletter of the Leisure World Walt Whitman Circle, with news and notes on Whitman publications and Whitman events around the country and around the world; the summer issue contains two notes on Whitman and religion, both by Strassburg.]

Thomas, M. Wynn. “Fratricide and Brotherly Love: Whitman and the Civil War.” In Ezra Greenspan, ed., The Cambridge Companion to Walt Whitman (Cambridge: Cambridge University Press, 1995), 27-44. [Proposes that Whitman’s Civil War soldier-brother George gave the poet key insights into and vicarious experiences of the war—“it was at least partly through George that Whitman was led to an intimate understanding of the real, hidden nature of the war”—and suggests that George was the source of “several of those imaginative configurations that articulated [Walt’s] hopes and anxieties and that supplied the deep structure of his war poetry.”]

———. “On Translating Walt Whitman’s Poetry into Welsh.” Modern Poetry in Translation n.s. 7 (Spring 1995), 202-204. [Discusses the challenges of rendering Whitman’s poetry into Welsh, with its “tradition of barddas,” involving “highest artifice,” and with its “largely conservative” poetic culture.]


Warren, James Perrin. “Reading Whitman’s Postwar Poetry.” In Ezra Greenspan, ed., The Cambridge Companion to Walt Whitman (Cambridge: Cambridge University Press, 1995), 45-65. [Suggests that Whitman employed two different models of “stylistic change,” a “revolutionary” model before the Civil War and an “evolutionary” one afterwards; goes on to explore the often ignored evolutionary aspect of Whitman’s poetic development, where the poet uses a “combinatory strategy” based on his understanding of both the evolution of language and the “language of evolution.”]

Whitman, Walt. Dail Glaswellt: Eltholiad o Gerddi Walt Whitman [Leaves of Grass: A Selection of Whitman’s Poetry]. Cardiff: Yr Academi Gymreig [The Welsh Academy], 1995. Translated by M. Wynn Thomas. [First translations into Welsh of sixteen poems from Leaves of Grass, along with the first five sections and the final section of “Song of Myself”; introduction (11-30), bibliography (31), and notes (86-92) by Thomas.]
Hojas de hierba: Antología bilingüe [Leaves of Grass: Bilingual Anthology]. Madrid: Alianza Editorial, 1995. Translated by Manuel Villar Raso. [Translation into Spanish of ten poems from Leaves of Grass, including the complete “Song of Myself” (1855 version) and “When Lilacs Last in the Dooryard Bloom’d”; introduction (9-33), bibliography (35-39), and chronology (41-44) by Villar Raso.]

Słyszę Spiew Ameryki [I Hear America Singing]. Krakowie: Wydawnictwo Miniatura, 1995. Translated by Andrzej Szuba. [Translation into Polish of all or parts of seventy poems from Leaves of Grass, including seven sections of “Song of Myself.”]

Wolper, Page Kerry. “Qualified Assertions and Unqualified Narrators: An Inquiry into the Rhetoric of Literary Authority in Walt Whitman and Wallace Stevens.” Ph.D. Dissertation, Harvard University, 1994. [Discusses the problematics of the poetic constructions of “modern equivalents of an authority that had been previously supplied by God or the ineffable or the sublime,” discovering in Whitman and Stevens writers who reconstitute the “tragic paradigm.” DAI 55 (February 1995), 2396A.]


Unsigned. “A Conversation with Joseph Bruchac.” West Hills Review (1995), 3-6. [Focuses on poetic influences on Bruchac, an Abanaki poet, and the importance of Whitman to his work; includes a poem by Bruchac (5).]


Planz; contains a tribute to William Stafford (28-29); and includes several other pieces, each listed separately in this bibliography.