WHITMAN: A CURRENT BIBLIOGRAPHY

Alexander, Andrea. “Rare Book Found.” *Trenton [NJ] Times* (November 19, 1997), A1, A12. [About the discovery of a manuscript version of Whitman’s “Inscription” (“Small the theme of my Chant”) discovered inside a copy of the 1855 *Leaves of Grass* at the College of New Jersey.]


Barrett, Faith. “Inclusion and Exclusion: Fictions of Self and Nation in Whitman and Dickinson.” *Emily Dickinson Journal* 5 (1996), 240-246. [Deals with Whitman’s and Dickinson’s responses to suffering, especially during the Civil War, concluding that “while Whitman continues to grapple with the task of forging a metaphoric link between his speaker and the suffering he observes, . . . Dickinson’s poems refuse to conceal the precarious nature of the link between the lyric speaker and the suffering of another, preferring instead to expose the unstable nature of their own metaphoric inclusions and exclusions.”]


Churchill, John. “Walt Whitman at Hilton Head.” *Soundings* 80 (Spring 1997), 161-169. [Essay about the author’s trip to a Hilton Head resort, where he took *Leaves of Grass* as his “travel reading”; records his impressions of Whitman as “the great mystic of democracy.”]


Colimore, Edward. “A Rare Glimpse at How Walt Whitman Worked.” *Philadelphia Inquirer* (November 24, 1997), B1-B2. [Describes the manuscript fragment of an early draft of “Inscription” found in a copy of the 1855 *Leaves of Grass* at the College of New Jersey and records the reactions of scholars Michael Robertson and Paul Benton to the discovery.]


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Graves, Roy Neil. “Whitman’s ‘A Riddle Song.’” *Explicator* 55 (Fall 1996), 22-25. [Proposes “the strategic lost key for explicating ‘A Riddle Song’ lies in its own previously undetected initial-letter acrostic ‘edgecode,’” which includes “the emphatic letterstring ‘TUNA,’ reversing to ‘A NUT.’”]


Helms, Alan, and Hershel Parker. “Commentary.” *Nineteenth-Century Literature* 52 (December 1997), 413-416. [Exchange between Helms and Parker on Whitman’s “Live Oak, with Moss” sequence of poems.]


Interpretive Center in Huntington, Long Island, for its failure to recognize Whitman’s homosexuality, and argues that Whitman’s “gay readers should insist on public acknowledgement of his sexual nature.”]


———. *Whitman, Slavery, and the Emergence of Leaves of Grass*. University Park: Pennsylvania State University Press, 1995. [Investigates Whitman’s shifting attitudes toward slavery and race leading up to and including the 1855 *Leaves of Grass*.]

Knox, Adrienne. “Prof Finds Poet’s Writings Hidden in Pile of Old ‘Leaves.’” *Star-Ledger* [Newark, NJ] (November 19, 1997), 23, 28. [About the discovery of a draft of Whitman’s “Inscriptions” in a copy of the 1855 *Leaves of Grass* at the College of New Jersey.]

Kowalke, Kim H. “For Those We Love: Hindemith, Whitman and ‘An American Requiem.’” *Journal of the American Musicological Society* 50 (Spring 1997), 133-174. [Detailed analysis of Hindemith’s early encounters with Whitman’s work, his composition of *When Lilacs Last in the Dooryard Bloom’d: A Requiem ‘For Those We Love’* (1946), and his later comments on the Requiem; focuses on “Hindemith’s ambivalence about his own postwar cultural identity” and the ways the Requiem “may be reinterpreted as a covert commentary on Whitman’s text from the post-Holocaust perspective of Hindemith’s conflicted personal and artistic circumstances.”]


Mackey, Nathaniel. “Phrenological Whitman.” *Conjunctions* 29 (1998), 231-251. [Discusses importance of phrenology for Whitman, with a focus on how “Whitman and phrenology shared a reliance on tropes of textuality, figurations of human character and action as forms of writing or printing.”]

Meyer, Jr., William E. H. “Whitman vs. Wordsworth: The Fundamental Aesthetic Difference.” *Journal of American Culture* 20 (Spring 1997), 75-87. [Contrasts the “aural or lyrical or hyperveral bias of the English” as evidenced in Wordsworth’s poetry to the “visual bias” or “hypervisuality” of Whitman, and posits a “hypervisual/hyperveral feud . . . between New World and Old.”]


Perry, Tony. “Walt Whitman Going Global.” *Los Angeles Times* (March 3, 1998), A1, A12. [About the current “boom times for Walt Whitman,” reporting Whitman-related activities around the world and gathering reaction to the news that President Clinton reportedly gave Monica Lewinsky a copy of *Leaves of Grass.* Reprinted in newspapers around the country and internationally, including *Osaka Times* (March 6, 1998).]

Polonsky, Rachel. “Translating Whitman, Mistranslating Bal’mont.” *Slavonic and East European Review* 75 (July 1997), 401-421. [Defends Konstantin Bal’mont’s 1920 Whitman translations, which were severely criticized by Kornei Chukovskii for “foisting the aesthetics of the Russian Symbolists on the American bard”; examines Bal’mont’s and Chukovskii’s translations of Whitman and discusses problems of translating Whitman into Russian.]


Savigny, Mary. *Bon Echo: The Denison Years.* Toronto: Natural Heritage Books, 1997. [An illustrated personal history of Bon Echo, the Ontario resort where Canadian Whitmanites met in the early years of the twentieth century under the guidance of Toronto feminist Flora MacDonald Denison (1867-1921); the author worked with MacDonald Denison’s son Merrill and recounts the story of Bon Echo up through Merrill Denison’s death in 1975.]

Selby, Nick. “Teaching Whitman’s ‘Song of Myself’: Radical Poetics in the Classroom.” *Readerly/Writerly Texts* 4 (Fall/Winter 1996), 63-83. [Describes strategies for teaching “Song of Myself” to undergraduates, emphasizing “Whitman’s bisexual poetics.”]

Strassburg, Robert, ed. *The Walt Whitman Circle* 6 (Fall 1997). [Quarterly newsletter of the Leisure World Walt Whitman Circle, with descriptions of Whitman books and of Whitman-related activities worldwide, along with a review, listed separately in this bibliography.]


Wolosky, Shira. “On Cavell on Whitman: Questions about Application.” *Common Knowledge* 5 (Fall 1996), 61-71. [Uses Stanley Cavell’s introductory essay in *Conditions Handsome and Unhandsome*, especially his examination of the “interplay between perfectionism and skepticism,” to examine Whitman’s character of “Myself”; looks for a bridge between “Cavellian discourse and Whitmanian poetry.”]


———. “Increased Volume.” New York Times (November 20, 1997), B1. [Brief item on the discovery of a “draft introduction” written by Whitman (“Inscription to the Reader at the Entrance of Leaves of Grass”), found inside a copy of the 1855 Leaves purchased in 1985 by the College of New Jersey in Trenton.]

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