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Dickstein, Morris. “The City as Text: New York and the American Writer.” *TriQuarterly* (Winter 1991-92), 183-205. [Overview of how American writers have represented New York, with suggestions (186-190) about how Whitman “made the eddying flow of the crowd not simply the subject of his work but one of its formal principles,” thus becoming “the poet of urban euphoria.”]


Goobblatt, Chanita. “The Succession of Images: Towards a Common Poetics for Walt Whitman and Dylan Thomas.” In James A. Davies, et al., eds., *Writing Regions and Nations* (University of Wales, 1994), 221-228. [Compares and contrasts ways that “both poets exploit the succession of images to produce a continuous shift in focus” in their writings.]


ism, and Modernism in China and America” investigate Whitman’s poetic influence on Chinese literature and the Chinese appropriation and adaptation of Whitman’s political thought and ideology. DAI 54 (June 1994), 4441A.


Kydoniatou, Zanet S. Opou pneuma Kyriou kai eleutheria [Where the Spirit of the Lord Is, There Is Liberty]. Athens: n.p., 1992. [Two lectures, one inspired by Whitman’s poetry, one by lyrics of Greek folk songs, suggesting that both Whitman and Greek folk songs may serve to lead us to “loftier” heights of Poetry; suggests that Whitman speaks for and to the poor; includes several translations (by Rita Bouni Pappa, Nikos Proestopoulos, and Yannis Sfakinnakis) of Whitman poems into Greek (19-30). In Greek.]


Munk, Linda. “Giving Umbrage: The Song of Songs Which Is Whitman’s.” Journal of Literature and Theology 7 (March 1993), 50-65. [Argues that “some of the most sexually explicit passages of Leaves of Grass” play off the Song of Songs and are Whitman’s reaction “against the allegorical interpretation” of the Canticles; connects passages from “Song of Myself” to Song of Songs, including “cunningly disguised” passages like that about the “timorous pond-snipe,” where “the word hidden beneath snipe is penis.”]

Peterson, Merrill D. Lincoln in American Memory. New York: Oxford University Press, 1994. [Discusses how Whitman in “When Lilacs Last in the Dooryard Bloom’d” “summoned the inspiration to engrave the funeral permanently in American memory” (21-23), and discusses Whitman’s “Death of President Lincoln” lecture (138-140).]


San, Debra. “Dickinson’s ‘I am alive—I guess—.’” *Explicator* 52 (Winter 1994), 83-86. [Compares and contrasts Dickinson’s cautiously affirmative poem with the “self-celebratory” poems of Whitman.]


Simkin, Stephen J. “‘Extremes Meet’: Hopkins and Walt Whitman.” *Forum for Modern Language Studies* 30 (January 1994), 1-17. [Reviews previous scholarship on the Hopkins/Whitman relationship, emphasizing “the aesthetic and the ascetic in Hopkins and Whitman” and “clarify[ing] some points at which they radically diverge.”]


Tufariello, Catherine Jean. “Language Experiments: Whitman, Dickinson, and the Poetics of Allusion.” Ph.D. Dissertation, Cornell University, 1993. [First two chapters deal with Whitman’s “distinctive modes of allusion,” including “the conventionally prosaic technique of paraphrase” (“one of Whitman’s signature tropes”) and “his revisions of his literary ‘foregoers,’ particularly Emerson,” revisions that “inflect his eroticized wrestling matches with his implicitly male readers.” *DAI* 54 (June 1994), 4444A.]


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