

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Ackerman, Diane. "Panels of Glass." *Virginia Quarterly Review* 81 (Spring 2005), 16-18. [Describes a visit to Whitman's birthplace and ruminates on Whitman and his poetry ("Whitman was the first American poet that the universe didn't scare"); reprinted in part (as "Walt's World through Panels of Glass") in *Newsday* (June 12, 2005), A55.]
- Alexander, Meena. "In Whitman's Country." *Virginia Quarterly Review* 81 (Spring 2005), 186-192. [Recalls reading Whitman while in India, then again after coming to the United States; recalls her amazement at the way the poet "conceived of the self as a cluster of jutting, jostling identities and dared to make an epic out of that chaos . . . made such music out of self-division and then imagined a new, internally embattled nation as coequal of that self"; considers similarities between Whitman and two Malayalam writers, Lalithambika Antherjanam and Ayyappa Paniker.]
- Allegrezza, William. "Politicizing the Reader in the American Lyric-Epic: Walt Whitman's *Leaves of Grass* and Pablo Neruda's *Canto General*." Ph.D. Dissertation, Louisiana State University and Agricultural & Mechanical College, 2003. [Examines the politics of Whitman and Neruda and views *Leaves of Grass* and *Canto General* as "political sourcebooks," analyzing the two authors' "use of camaraderie/fraternity to tie readers together for democratic or communist governments; their rewriting of history as redemption and as the progression of democracy or communism; and lastly, their endeavors to teach readers to read as democrats or communists"; *DAI* 65 (January 2005), 2591A.]
- Allison, Raphael Courtney. "The Beautiful Changes: Pragmatism, Aesthetics, and Community in American Poetics, 1860-1960." Ph.D. Dissertation, New York University, 2003. [Chapter Two, "Something Added, Beyond: The Pragmatist Poetics of Walt Whitman," argues that Whitman "initiates the aesthetics of pragmatism combining, through a hermeneutic of 'addition,' different discursive procedures, as well as helps to shape [William] James's own attitudes in fundamental ways"; *DAI* 64 (March 2004), 3291A.]
- Angles, Jeffrey M. "Writing the Love of Boys: Representations of Male-Male Desire in the Literature of Murayama Kaita and Edogawa Ranpo." Ph.D. Dissertation, Ohio State University, 2004. [Chapter Six investigates the writings of mystery author Edogawa Ranpo (1894-1965) about male-male desire in Edward Carpenter, John Addington Symonds, and Whitman; *DAI* 65 (July 2004), 148A.]
- Ashworth, Suzanne. "Lover, Mother, Reader: The Epistolary Courtship of Walt Whitman." *Nineteenth-Century Contexts* 26 (June 2004), 173-197. [Explores "the construction and the evolution of [Anne Gilchrist's] relationship with Walt Whitman," seeking to discover Gilchrist's "epistolary identity" by ex-

aming the correspondence between Gilchrist and Whitman, arguing that “Gilchrist’s letters preserve the phenomenology of one woman’s reading that resounds with both personal and cultural significance, providing a rich and complex way to explore how one reader negotiated what Whitman once called the ‘interchange’ between writer and reader,” and suggesting that “Anne’s letters reveal a complex collusion between reader, text, and social location,” becoming “a provocative register of the ways in which one woman was influenced, empowered, and enabled by cultural norms and poetic ideals.”]

Aspiz, Harold. Review of David S. Reynolds, *Walt Whitman*. *Walt Whitman Quarterly Review* 22 (Spring 2005), 203-204.

Athenot, Éric, and Olivier Brossard, eds. *Walt Whitman hom(m)age: 2005/1855*. New York: Turtle Point Press; Nantes: joca seria, 2005. [A collection of 38 poems, all responding to Whitman, written by 37 American poets and one British poet, with French translations; many are reprinted from books and journals, but fourteen are published here for the first time; poems (and their translations) include John Ashbery, from “The Skaters” (“Patineurs,” translated by Antoine Cazé); Guy Bennett, from “The Lilac Variations” (“Variations Lilas,” translated by Hélène Aji); Bill Berkson, “Tarps” (“Bâches,” translated by Éric Athenot); Charles Bernstein, “The Smell of Cheap Cigars” (“L’odeur des mauvais cigares,” translated by Omar Berrada); Charles Borkhuis, “The General Surveys the Field” (“Général inspectant le champ de bataille,” translated by Vincent Broqua); Macgregor Card, “I Am the Teacher of Athletes” (“Je suis le professeur des athletes,” translated by Olivier Brossard); Robert Creeley, “Sea” (“Mer,” translated by Martin Richet); Tom Devaney, “The Car, a Window, and World War II” (“La voiture, une fenêtre, et la Deuxième Guerre mondiale,” translated by Yan Brailowsky); Ray DiPalma, “Poem” (“Poème,” translated by Vincent Dussol); Brandon Downing, “Natural Sonnet” (“Sonnet naturel,” translated by Anne-Lise Brossard); Marcella Durand, “Scale Shift” (“Changement d’échelle,” translated by Éric Athenot); Chris Edgar, “Return to Woodstore” (“Retour au manuel de l’éclaireur,” translated by Marc Chénétier); Clayton Eshleman, “Abri du Cro-Magnon” (“Abri du Cro-Magnum,” translated by Éric Athenot); Mark Ford, “Six Children” (“Six enfants,” translated by Vincent Broqua); Peter Gizzi, “To Be Written in No Other Country” (“À n’écrire dans nul autre pays,” translated by Vincent Dussol); Jorie Graham, “Dusk Shore Prayer” (“Prière de bord de mer au crépuscule,” translated by Yan Brailowsky); Michael Heller, “Sag Harbor, Whitman, As If an Ode” (“Sag Harbor, Whitman, comme pour une ode,” translated by Hélène Aji); Fanny Howe, “Horse Story” (“Histoire de cheval,” translated by Claire Guillot); Susan Howe, from *Kidnapped* (*Kidnapped*, translated by Olivier Brossard); Robert Kelly, “For Walt Whitman, a Townsman of Mine, an Impregnation of His Sweetest Poem” (“Pour Walt Whitman, habitant de ma ville, cette impregnation de son plus délicieux poème,” translated by Marc Chénétier); Lisa Lubasch, “Oratorio” (“Oratorio,” translated by Omar Berrada, Lionel Cuillé, Simone Fattal, Rémy Hourcade, Ladislav Karsenty, and Juliette Valéry); Eugene Ostashevsky, “The Premises of Grass” (“Prémises d’herbe,” trans-

lated by Olivier Brossard); Ron Padgett, “Embraceable You” (“Toi l’embrassable,” translated by Claire Guillot); Michael Palmer, “San Francisco, March 23, 2005, Dear Walt . . .” (“San Francisco, 23 mars 2005, Cher Walt . . .,” translated by Abigail Lang); Kristin Prevallet, “Apostroph” (“Apostroph,” translated by Éric Athenot); Joan Retallack, “Lost Brief Case Conjecture” (“Conjecture porte-document perdu,” translated by Omar Berrada); Sarah Riggs, “Brine Ours (Who Other)” (“Mer nôtre [quell autre],” translated by Omar Berrada and Sarah Riggs); Stephen Rodefer, “The Accoucheur Comes” (“L’accoucheur arrive,” translated by Ladislav Karsenty and Oriane Monthéard); Lytle Shaw, “New Year’s in Walt’s Manhattan Crib” (“Nouvel an 2000 dans la crèche de Walt à Manhattan,” translated by Béatrice Trotignon); Eleni Sikelianos, from “The California Poem” (“The California Poem,” translated by Béatrice Trotignon); Rod Smith, from *The Good House* (*La bonne maison*, translated by Olivier Brossard); Cole Swensen, “To a Foil’d Revolution” (“À une révolution déjouée,” translated by Abigail Lang); David Trinidad, “The Boy” (“Le garçon,” translated by Ladislav Karsenty and Oriane Monthéard); Anne Waldman, “Show You out the Door” (“Te reconduire à la porte,” translated by Béatrice Trotignon); Keith Waldrop, from *The House Seen from Nowhere* (*The House Seen from Nowhere*, translated by Éric Athenot); Jonathan Williams, “The Adhesive Autopsy of Walt Whitman, 1892” (“L’autopsie adhésive de Walt Whitman, 1892,” translated by Yan Brailowsky); Elizabeth Willis, “Primeval Islands” (“Îles des premiers temps,” translated by Marc Chénétier); Andrew Zawacki, “Unevensong” (“Inaccomplies,” translated by Antoine Cazé)].

Austin, Nathan W. “Lost in the Maze of Words: Reading and Re-reading Noah Webster’s Dictionaries.” Ph.D. Dissertation, State University of New York at Buffalo, 2005. [Explores “the intersection of lexicographical and poetic practices in American literature, and attempts to map out a ‘lexical poetics,’” including “Whitman’s poetic rejection of dictionaries”; *DAI* 65 (June 2005), 4561A.]

Baker, David. “Elegy and Eros.” *Virginia Quarterly Review* 81 (Spring 2005), 207-220. [Examines “the configuration of . . . the lyric elegy of the American 19th century,” looks specifically at “the complex narrative structure” of “When Lilacs Last in the Dooryard Bloom’d,” seeks to “unpack the poem’s dense sets of images, stories, locations, and . . . its figures,” and relates Whitman’s poem to Emily Dickinson’s “Because I could not stop for death,” discovering how “the relationship of the elegiac to the erotic” creates “the American transcendental lyric.”]

Bishop, Michael F. “Statesman and Poet: Civil War Visionaries of Politics and Thought.” *Civil War Book Review* (Summer 2004), civilwarbookreview.com. [Review of Daniel Mark Epstein, *Lincoln and Whitman*.]

Blake, David Haven. “Reading Whitman, Growing Up Rock ‘n’ Roll.” *Virginia Quarterly Review* 81 (Spring 2005), 34-47. [Finds “Whitman’s cultural aesthetic” in “the pounding energy of rock ‘n’ roll” and traces Whitman’s love of “heart-music” over “art-music,” arguing that many of the identifying aspects of rock culture derive from Whitman.]

- Bly, Robert. "After Reading 'The Sleepers.'" *Virginia Quarterly Review* 81 (Spring 2005), 276. [Poem beginning "I am amazed, there is nothing you can do for me, I am content. / I see my mother and father, the night pervades them and enfolds them."]
- Campo, Rafael. "Whitman Now." *Virginia Quarterly Review* 81 (Spring 2005), 126-127. [Looks at Whitman's poem "The Dresser" and examines "the unimaginable suffering [Whitman] saw inscribed on those beautiful, mangled bodies," along with "his refusal to look away from even the most degraded body," creating an "empathetic poem" that could help "transform physical pain into a healthier moral consciousness."]
- Caplan, David. "Whitman in Liège." *Virginia Quarterly Review* 81 (Spring 2005), 194-201. [Recalls teaching Whitman in Liège, Belgium, in 2004, and examines how Whitman spoke "to the difficulties of U.S.-European relations" in some "surprisingly repellent" ways, yet how he "was hardly a contemporary neoconservative"; suggests how poets have continued to respond to Whitman in challenging ways.]
- Cayton, Mary Kupiec. Review of Jay Grossman, *Reconstituting the American Renaissance: Emerson, Whitman, and the Politics of Representation*. *Journal of American History* 91 (September 2004), 631-632.
- Carlson, Peter. "Walt Whitman, Taking Poetic License with His Image." *Washington Post* (April 12, 2005), C1, C8. [Review of special Whitman issue of *Virginia Quarterly Review* (Spring 2005), ed. Ted Genoways; this review reprinted in *Los Angeles Times*, *Chicago Tribune*, and elsewhere.]
- Collier, Michael. "On Whitman's 'To a Locomotive in Winter.'" *Virginia Quarterly Review* 81 (Spring 2005), 202-205. [Comments on Whitman's absence of "anxiety about the relationship of poetry to the materiality of the industrial and modern eras" and looks at "To a Locomotive in Winter" as an example of how Whitman makes the "modern moment . . . present and urgent."]
- Coviello, Peter. *Intimacy in America: Dreams of Affiliation in Antebellum Literature*. Minneapolis: University of Minnesota Press, 2005. [Chapter 4, "Loving Strangers: Intimacy and Nationality in Whitman" (127-155), is a revised version of "Intimate Nationality: Anonymity and Attachment in Whitman," published in *American Literature* 73 (March 2001).]
- Cox, Michael W. "Walt Whitman's 'The Sleepers.'" *Explicator* 63 (Winter 2005), 78-82. [Suggests that the speaker of "The Sleepers" "has let others, through the course of their dreams, speak for themselves," thus allowing readers to "believe in his capacity not only for sympathy, but for empathy as well."]
- Creeley, Robert. "Reflections on Whitman in Age." *Virginia Quarterly Review* 81 (Spring 2005), 261-274. [Meditates on Whitman's old-age poems, observing "that age itself is a *body*, not a measure of time or record of how much one has grown," and offers readings of "Old Age's Lambent Peaks," "Good-bye My Fancy," "Good-bye My Fancy!," and the sequence "Fancies at Navesink."]

- Crumm, David. "Whitman's Mission Continues 150 Years after Epic Work's Release." *Detroit Free Press* (May 6, 2005). [Talks of the sesquicentennial of the first edition of *Leaves of Grass* and reviews David Reynolds' edition of the 1855 *Leaves*.]
- Cunningham, Michael. *Specimen Days*. New York: Farrar, Straus and Giroux, 2005. [Novel composed of three different New York narratives, each set in a different time ("In the Machine" in the nineteenth century, "The Children's Crusade" in the present, "Like Beauty" in the distant future), interrelated by references to Whitman and his work; Whitman appears as a character in "In the Machine."]
- Cushman, Stephen. "Whitman and Patriotism." *Virginia Quarterly Review* 81 (Spring 2005), 163-177. [Notes that the word "'patriot' and its cognate forms rarely appear in Whitman's published work," and investigates the "issue of Whitman's patriotism . . . in order to appraise Whitman's management of celebration and criticism at a few selected moments in his life and writing," seeking to use "Whitman as a possible model for combining celebration and criticism of the United States 150 years after the first appearance of *Leaves of Grass*"; examines Richard Rorty's and Martha Nussbaum's writings about patriotism in order to place Whitman's own conflicted sense of patriotism in relationship to national identity ("Walt Whitman, an American") and international identity ("Walt Whitman, a kosmos"); discusses "The Eighteenth Presidency!" and "This Moment Yearning and Thoughtful," among other works; concludes that, for Whitman, "patriotism need not and should not keep one from making imaginative cosmopolitan connections with people in other countries."]
- Darras, Jacques. *Nous sommes tous des romantiques allemands: de Dante à Whitman en passant par Iena* [*We are all German Romantics: From Dante to Whitman, with a stop in Jena*]. Paris: Calmann-Levy, 2002. [Deals with a history of ideas involving the appropriation of Dante by German idealists, with Whitman offering a kind of New-World resolution of the tensions between physicality and ideality, polity and religion; in French.]
- Donoghue, Denis. "Leaves of Grass and American Culture." *Sewanee Review* 111 (Summer 2003), 347-374. [Investigates "the problem with reading *Leaves of Grass*" and summarizes criticism of Whitman by William James, Wallace Stevens, Ezra Pound, T. S. Eliot, George Santayana, R. P. Blackmur, Ivor Winters, F. O. Matthiessen, Quentin Anderson, Allen Grossman, and Josephine Miles, involving "the absence of character and story from Whitman's poems," the fact that "nothing in the world is allowed to offer any resistance to Whitman's consciousness of it," and (in Pound's words) "that horrible air of rectitude with which Whitman rejoices in being Whitman"; builds on this criticism by arguing that "Whitman imagined himself a life beyond the life he lived, and wrote the imagining," but that his "I" is a "generic" (not a "singular") "voice," a voice that "cannot be an acknowledgment of differences; it can only be an assertion of the same," showing "no preference, privilege, or discrimination of any kind or degree," liberated by its free verse to become "universal but empty," employing a "phrasal"

style that is “a secular variant of the sublime poem”; concludes with a reading of “Song of Myself” as a “lyric suite,” enabled by the “device” of “the litany,” that encourages the reader to imagine “what it would be to believe something that seems worth believing.”]

Doty, Mark. “Form, Eros, and the Unspeakable: Whitman’s Stanzas.” *Virginia Quarterly Review* 81 (Spring 2005), 66-78. [Suggests that “for all their vast claims,” Whitman’s poems have “a silence at their center,” an “untranslatable perception, unvoiced longing, and what glimmers at the edges of knowledge”; examines some of Whitman’s stanzas, particularly his two-line stanzas, where “a mathematical symmetry is foregrounded” as Whitman discovers “a simple way of saying complicated things,” “point[ing] to the silence generated by the white space between them,” the “unsayable” (often related to homosexual experience) that is “central to a reading of the poems.”]

Elliott, Clare. Review of Jay Grossman, *Reconstituting the American Renaissance: Emerson, Whitman, and the Politics of Representation*. *Journal of American Studies* 38 (December 2004), 509-510.

Faries, Nathan. “Whitman and the Presidency.” *Walt Whitman Quarterly Review* 22 (Spring 2005), 157-178. [Examines “the place of the president in Whitman’s democratic and poetic theories” and offers a “general outline of Whitman’s serious, though shifting, perspectives on the presidency,” seeking to identify “Whitman’s personalist and paradoxical theory of the place of presidential power in American democracy,” including the relationship of the American president to the American poet.]

Folsom, Ed. “‘This Heart’s Geography’s Map’: The Photographs of Walt Whitman.” *Virginia Quarterly Review* 81 (Spring 2005), 6-7. [Discusses Whitman’s love of photographs and his fascination with photographs of himself; accompanied by a gallery of twenty-five Whitman photographs (8-15, 58-65, 114-125, 178-185, 222-227), with notes on each photograph by Folsom and Ted Genoways.]

Folsom, Ed. “150 Years of Voicing Democracy.” *Newsday* (June 12, 2005), A55. [Suggests that “Whitman set out . . . to do nothing less than invent the voice of democracy,” seeking “an embodiment of difference.”]

Folsom, Ed. Review of Walt Whitman, *Leaves of Grass: The 150th Anniversary Edition*, ed. David S. Reynolds. *Walt Whitman Quarterly Review* 22 (Spring 2005), 205-206.

Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 22 (Spring 2005), 207-213.

Folsom, Ed. “‘What a Filthy Presidentiad!’: Clinton’s Whitman, Bush’s Whitman, and Whitman’s America.” *Virginia Quarterly Review* 81 (Spring 2005), 96-113. [Examines how Whitman re-emerged as a highly sexualized poet during the presidency of Bill Clinton and an aggressively imperialistic one during the presidency of George W. Bush; discusses the deeply embedded tension in Whitman’s work between absorption and expansion, sympathy and pride—“the poet who celebrates diversity, multiple identities, and

- democratic tolerance can sometimes seem awfully damned hegemonic”—and argues that “Whitman built his poetry on maintaining the contradictions (and setting up a dynamic) between strength and hope, the individual and the en masse, pride and sympathy, the United States *and* America.”]
- Frederickson, Grant A. Review of Daniel Mark Epstein, *Lincoln and Whitman*. *Library Journal* 129 (February 1, 2004), 85-86.
- Gair, Christopher. Review of Nick Selby, ed., *The Poetry of Walt Whitman: A Reader's Guide to Essential Criticism*. *Journal of American Studies* 38 (December 2004), 530-531.
- Garnier, Lisa M. “North and South: The Civil War Poetics of Walt Whitman and Henry Timrod.” M.A. Thesis, Central Missouri State University, 2004. [Compares the “personal experiences, politics, and poetry, particularly during the Civil War years,” of Whitman and Timrod; *MAI* 43 (February 2005), 53.]
- Genoways, Ted. “Inventing Walt Whitman.” *Virginia Quarterly Review* 81 (Spring 2005), 1-3. [Introduces this special Whitman issue of *VQR*, edited by Genoways, and discusses a Whitman manuscript housed at the University of Virginia that “is the earliest surviving version of the last section of . . . ‘Song of Myself.’”]
- Gerhardt, Christine. “Walt Whitman’s Southern Landscapes.” *Forum for Modern Language Studies* 40 (2004), 225-235. [Examines “Whitman’s poetic renditions of the South” and argues that “Whitman’s projections of the South as a wilderness that somehow needs to be dealt with are poetic attempts to ‘manage’ the region metaphorically *and* ecologically, as a cultural-political space *and* as actual, geographical space”; offers readings of “Our Old Feuillage,” “O Magnet South,” and “The Return of the Heroes” that argue that “Whitman’s Southern landscapes are grounded both in the political debates and in the emerging environmental discourses of the mid-nineteenth century.”]
- Giordano, Matthew. “Dramatic Poetics and American Poetic Culture, 1865-1904.” Ph.D. Dissertation, Ohio State University, 2004. [Offers “a reassessment of American poetic culture from 1865 to 1904,” viewing Whitman as a “national poet,” Sarah Piatt as a “periodical poet,” Melville as a “coterie poet,” and Elliott Blaine Henderson as a “local poet”; *DAI* 65 (January 2005), 2600A.]
- Green, Charles Bradley. “Passing into Print: Walt Whitman and His Publishers.” Ph.D. Dissertation, The College of William and Mary, 2004. [Offers “a close examination of Whitman’s relationship to his publishers,” with separate chapters on Thayer and Eldridge, James R. Osgood, and David McKay; *DAI* 65 (June 2005), 4607A.]
- Hajdu, David. “Heart Music.” *New Republic* 232 (May 16, 2005), 33-36. [Review of Fred Hersch, *Leaves of Grass* (jazz setting of Whitman’s poetry).]
- Hamill, Sam. “A Monk’s Tale.” *Virginia Quarterly Review* 81 (Spring 2005), 129-145. [Memoir of Hamill’s creation of “Poets Against the War,” begin-

ning with his receiving an invitation to a White House symposium on Whitman, Langston Hughes, and Emily Dickinson, and asking “how far is our nation from the democratic vistas Whitman dreamed for us?”]

Harris, W. C. *E Pluribus Unum: Nineteenth-Century Literature and the Constitutional Paradox*. Iowa City: University of Iowa Press, 2005. [Chapter Two, “‘A Religion Which Is No Religion’: Walt Whitman and the Writing of a New American Bible” (71-109), argues that “what Whitman is seeking, poetically as well as politically, is an answer to the problematicity of unity,” and that “his project, which his language presents as a continuation of the federal project, is the unification of disparates, the forging of compositional, political, and social unities that manage to preserve the identities and autonomies of their constituents”; goes on to examine Whitman’s “recasting *Leaves* in 1860 as a New Bible” advocating a “new religion” which is “to be an institution which is *not* an institution, meaning that it is not administered by an invested few, a class administering its own hierarchical distinction.”]

Harris, W. C. “Whitman’s *Leaves of Grass* and the Problem of the One and the Many.” *Arizona Quarterly* 56 (Autumn 2000), 29-61. [Examines Whitman’s attempts, “by literary means,” to resolve “the one-and-the-many problem” as “it impinges on identity and state formation”; analyzes Whitman’s “tropes of pluralization and fragmentation” and his “acts of mediation and translation” in seeking to discover his “alternative models of social formation” that would allow him to “extend representation to the previously unrepresented.”]

Hartman, Carl. “Library of Congress Fetes Whitman Poems.” *Chicago Tribune* (May 14, 2005). [About a Library of Congress exhibit, “Revising Himself,” celebrating the sesquicentennial of *Leaves of Grass*; also published in other newspapers.]

Herrington, Eldrid. “Hopkins and Whitman.” *Essays in Criticism* 55 (January 2005), 39-57. [Examines Gerard Manley Hopkins’s “surprising admission” to Robert Bridges that “I always knew in my heart Walt Whitman’s mind to be more like my own than any other man’s living,” arguing that “the affinity between Hopkins and Whitman is not a baseless vision yet remains a mystery, one that is not so much an indebtedness as an interfusion, at times a meeting of minds,” because “the ‘heart’ and ‘mind’ the poets share is witnessed not just in their shared sexuality . . . but in their politics, philological interests, verse forms, and subjects for poetry” (“both are poets of soldiers, shipwrecks, birds, playfulness, language invention and stylistic experiment,” and both share a “love of male bodies”).]

Hirsch, Edward. “A Clear Midnight.” *Virginia Quarterly Review* 81 (Spring 2005), 228. [Offers a brief reading of Whitman’s “A Clear Midnight” as “a threshold experience, a visionary crossing, an incantation that delivers a sense of overpowering spiritual immensity.”]

Hirshfield, Jane. “Section 26 of ‘Song of Myself’ and Whitman’s Listening.” *Virginia Quarterly Review* 81 (Spring 2005), 48-49. [Suggests that “Whitman’s listening . . . is a kind of synecdoche for his passion: through it he invites inside himself all of existence.”]

- Hsu, Hsuan Lin. "Scales of Identification: Geography, Affect, and United States Literature, 1803-1908." Ph.D. Dissertation, University of California, Berkeley, 2004. [Looks at how literature plays "a crucial affective role in the production of spatial scales," with Chapter Three examining how "Herman Melville and Walt Whitman both imagine exuberantly global communities, but . . . do so by delving into the radically idiosyncratic voices of castaways and *isolatos*—by evoking a feeling of cosmopolitan despair that universalizes privation without acknowledging that privation was in fact being unevenly distributed throughout the world"; *DAI* 65 (March 2005), 3386A.]
- Jaramillo, Manuel J. "Cinematographic Reading and Catalogues in Walt Whitman's *Leaves of Grass*." M.A. Thesis, Florida Atlantic University, 2004. [Suggests that "Whitman's catalogues intend to carry the reader along in a process of 'indirect' ideation during which the structures and images of the catalogues become realized by the reader's imagination"; *MAI* 43 (June 2005), 683.]
- Kantrowitz, Arnie. *Walt Whitman*. Chelsea House, 2005. [Short biography of Whitman, with foreword (ix-xiii) and introduction (xv-xviii) by Lesléa Newman; "Gay and Lesbian Writers" series.]
- Kimbrell, James. "Up Late, Reading Whitman." *Kenyon Review* 27 (Summer 2005), 16-20. [Poem, beginning "whose soul was like a spider, but was also like the grass, / and the meteor, and the beach at night."]
- Kinnell, Galway. "Walt Whitman and Negative Capability." *Virginia Quarterly Review* 81 (Spring 2005), 221. [Brief comment on Whitman's poetics, suggesting that Whitman "has a certain shapelessness of personality, a peculiar power to obliterate himself and flow into some other being and speak it from within," and that, "since a word is shaped out of breath by the poet's physical vocal apparatus, it can be said to rise out of the poet's very flesh."]
- Kirby, David. "Give Me Life Coarse and Rank." *Virginia Quarterly Review* 81 (Spring 2005), 244-257. [Argues that Whitman is connected to "the ancient tradition of dithyrambic verse" both through the Greeks and "most solidly with the poets of the Old Testament," but points out that we also need to tie him to "the old, weird America," where he was "the original coffeehouse loony, a 19th-century member of the international wild man tradition"; goes on to read "Native Moments" as the key poem in *Leaves of Grass*, in which Whitman finds that "the road to union is not through God or prayer or ritual but through someone 'lawless, rude, illiterate,' a citizen of the old, weird America."]
- Kissack, Terence S. "Anarchism and the Politics of Homosexuality." Ph.D. Dissertation, City University of New York, 2004. [Examines how, "from the mid-1890s through the 1920s, activists in the American, English-language anarchist movement carried on a spirited debate on the ethical, social, and cultural status of same-sex desire," and considers "the way in which the activists drew on the work of literary figures like Walt Whitman and Oscar Wilde as well as the ideas of European sexologists and sex radicals in formulating their sexual politics"; *DAI* 64 (June 2004), 4594A.]

- Klinkenborg, Verlyn. "‘Leaves of Grass’ at 150: As Exuberant and Encompassing as Ever." *New York Times* (July 3, 2005), Section 4, 9. [Celebrates the continuing vitality of *Leaves of Grass*, noting that Whitman "is always ahead of us" and that his work "has not even begun to tire."]
- Krieg, Joann P. Review of Walt Whitman, *The Correspondence*, vol. 7, ed. Ted Genoways. *Walt Whitman Quarterly Review* 22 (Spring 2005), 199–201.
- Leeman, Merel. "Was Whitman Homo of Bush-Aanhanger?" ["Was Whitman a Homosexual or a Bush-Supporter?"] *NRC Handelsblad* [The Netherlands] (April 9, 2005), 8. [Examines the meaning of Whitman in present-day America and looks at the continuing role he plays in the battle between conservatives and progressives; in Dutch.]
- Logan, William. "Prisoner, Fancy-Man, Rowdy, Lawyer, Physician, Priest: Whitman’s Brags." *Virginia Quarterly Review* 81 (Spring 2005), 19–33. [Examines the tradition of the American "brag"—the loud, exaggerated frontier boasts made famous by Mike Fink and Davy Crockett—and proposes that much of Whitman’s characteristic poetic style derives from this tradition ("Whitman added the language of observation to the voice of conceit"), perhaps dating from his hearing boatmen on the Mississippi shouting their brags during his trip to and from New Orleans in 1848, around the time his poetry began to break out of traditional forms.]
- Mackey, Nathaniel. *Paracritical Hinge*. Madison: University of Wisconsin Press, 2005. [Includes Mackey’s essay, "Phrenological Whitman," originally published in *Conjunctions* 29 (1998).]
- Marsden, Steven Jay. "Hot little prophets’: Reading, Mysticism, and Walt Whitman’s Disciples." Ph.D. Dissertation, Texas A&M University, 2004. [Examines "the importance of Whitman’s disciples in the development of the idea of secular comparative mysticism," with a focus on Anne Gilchrist, Richard Maurice Bucke, and Edward Carpenter, using a "historicized reader-response approach"; *DAI* 65 (January 2005), 2603A.]
- Mason-Browne, Nick. "‘Terrible, Beautiful Days’: The Semifictional Whitman." *Walt Whitman Quarterly Review* 22 (Spring 2005), 179–193. [Suggests Whitman’s problematic relationship to fiction, both as a writer of fiction and as a character *in* fiction, and discusses the fictional Whitman in works by Cameron Rogers, John Erskine, Elizabeth Corbett, Edith Wharton, William Carlos Williams, and others, with a focus on Whitman’s often iconographic appearance in Civil War stories by William Douglas O’Connor, Fred Chappell, Chris Adrian, Allan Gurganus, and Richard Selzer.]
- Matthew, David A. "Bodies of Blended Times: Time Compression Figures and the Imagination of the Future." Ph.D. Dissertation, University of Florida, 2003. [One chapter examines "time compression"—the way present and future are blended in a single body—in "the encounter between reader and poet" in Whitman’s "So Long!"; *DAI* 65 (September 2004), 944A.]
- McGrath, Charles. "Whitman’s ‘Song of Myself’: The Poet as Self-Promoter." *New York Times* (May 22, 2005). [Brief summary of Whitman’s life, noting

- the 150th anniversary of the first edition of *Leaves of Grass* and emphasizing Whitman's ties to New York City, Brooklyn, and New Jersey.]
- Minster, Mark Henry. *Prophets of Nature: Wordsworth, Whitman, and the Romantic Call Narrative*. Ph.D. Dissertation, Indiana University, 2004. [Examines how Romantic poets "presented themselves as prophets, claiming to speak for nature," using "the biblical call narrative" to reconcile opposites; Chapter Two argues that "in Whitmanian call narratives such as 'Out of the Cradle Endlessly Rocking,' the poet is called by nature's self-expressive, creative excess, which Whitman mirrors with his own self-expressive linguistic excess"; *DAI* 65 (May 2005), 4187A.]
- Monaghan, Peter. "The Poet's Advice." *Chronicle of Higher Education* 51 (May 20, 2005), A8. [Brief article about a newly discovered 1888 interview with Whitman conducted by two reporters for a New Jersey college newspaper.]
- Morton, Heather. "Democracy, Self-Reviews and the 1855 *Leaves of Grass*." *Virginia Quarterly Review* 81 (Spring 2005), 229-243. [Examines the "fine line between Whitmanian intimacy and harassment," his "habit of being invasive, bossy, commanding and insistent when he addresses his readers," and analyzes "the material that Whitman put around his poetry" in the 1855 *Leaves of Grass*—the preface and reprinted reviews of his work—"in order to prepare readers to understand it on his own terms," material that shows him "hard at work to manipulate his audience's interpretation of his poetry"; compares Whitman's preface to Wordsworth's preface to *Lyrical Ballads* in order to show the "more subtle and perhaps insidious strategy Whitman used to incorporate readers into his poetic project."]
- Murray, Martin. "Walt Whitman, Edward Carpenter, Gavin Arthur, and *The Circle of Sex*." *Walt Whitman Quarterly Review* 22 (Spring 2005), 194-198. [Discusses Gavin Arthur's claim that Edward Carpenter told him about having sex with Whitman, and examines Carpenter's views on Whitman's sexuality; concludes that Arthur's memoir is "a truthful record of [his] conversations with Edward Carpenter."]
- Newmarker, Chris. "Newly Discovered Interview Reveals Poet's Cantankerous Character." *New York Newsday* (May 5, 2005). [Associated Press article about newly discovered interview with Whitman in the New Jersey State Normal School student paper in 1888; also published, under different titles, in the *New York Times*, *Washington Post*, and other newspapers.]
- Nicholson, Karen, ed. "*Conversations*" (Spring/Summer 2005). [Newsletter of the Walt Whitman Association, Camden, NJ, with news of association events, and, in this issue, an article by Karen Karbiener about the New York City South Street Seaport Museum Whitman exhibit to be held from July 4 through the rest of 2005.]
- Nutt, Amy Ellis. "Walt Whitman: He Heard America Singing." *Star-Ledger* [Newark, NJ] (July 24, 2005). [Discusses the 1855 edition of *Leaves of Grass* and Whitman's career in general, offers an overview of his influence on other poets and artists, gives a list of print and electronic resources on Whitman,

- and prints a list of New York/New Jersey-area events celebrating the sesqui-centennial of *Leaves*.]
- Outcalt, Chris. "American Poet: Walt Whitman Play Launched at Players' Ring." *Portsmouth* [New Hampshire] *Herald News* (July 7, 2005). [Discusses the opening of Stephen Collins's one-man play about Whitman, called "Unlaunch'd Voices"; offers a synopsis of the play.]
- Orr, Gregory. "Concerning the Book That Is the Body of the Beloved." *Virginia Quarterly Review* 81 (Spring 2005), 5. [Poem beginning "Whitman's list of the things he could see / As he sat, half-paralyzed, / An old man by a woodland pond"; illustrated with an engraving of Whitman by Gaylord Schanilec (4).]
- Partidge, Jeffrey F. L. "The Politics of Ethnic Authorship: Li-Young Lee, Emerson, and Whitman at the Banquet Table." *Studies in the Literary Imagination* 37 (Spring 2004), 103-126. [Examines Li-Young Lee's poem "The Cleaving" (1990), suggesting it "enters into dialogue with the humanism and universalism of both Emerson and Whitman," "embraces its own culture, and in its participation with Whitman's celebratory singing and Emerson's transcendental interrelatedness, endeavors to expand the reader's horizon," illustrating "the 'ethnic' author's interaction with authors from 'established' literatures."]
- Price, Kenneth M. "Whitman in Selected Anthologies." *Virginia Quarterly Review* 81 (Spring 2005), 147-162. [Examines "the political uses of Whitman in anthologies intended for audiences outside U.S. schools and colleges—anthologies intended for workers and farmers, for soldiers, for children, for international students, and for a general American audience traumatized by the attacks on New York and Washington on September 11, 2001," including the Haldeman-Julius "Little Blue Books" Whitman, the Armed Services Editions Whitman, Langston Hughes's Whitman anthology for children; a United States Information Agency Whitman booklet, and "a post-9/11 anthology," all suggesting "how Whitman has become a touchstone for addressing questions regarding the nature of the future and of democracy."]
- Rasula, Jed. *This Compost: Ecological Imperatives in American Poetry*. Athens: University of Georgia Press, 2002. [Two sections, "On the extremest verge" (51-57) and "The rim, the sediment" (57-63), deal with how "for Whitman . . . death is the supreme organic event, the measure of all creaturely striving," and trace how "Whitman's response in *Leaves of Grass* was commensurate with American exhilarations," moving from a "vast inclusive organic vision" to a "song of imperialism," situating "the tropics for later American poetry as simultaneously a scene of unwriting and a view of the body's compositional heat"; goes on to examine the "poets of the composting imagination" who followed Whitman, including Charles Olson, Robert Duncan, Louis Zukofsky, Allen Ginsberg, A. R. Ammons, Susan Howe, and others.]
- Reynolds, David S. "Walt Whitman's World." *Boston Globe* (July 3, 2005). [Asks "What would be the world according to Walt Whitman?" and answers by arguing that if millions of readers absorbed Whitman's message today

there would be no war, a better environment, racial and gender equality, respect for the body, and a healthy optimism, even though Whitman's own world was bereft of those qualities, and his own optimism was "achieved in the face of harsh social conditions and great personal challenges."

Roberts, Kim, and Martin Murray. *Whitman in DC*. Washington, DC: Rainbow History Project, 2005. [Pamphlet about Whitman's life in Washington, DC, with a map of Whitman-related sites.]

Robertson, Michael. Review of Harold Aspiz, *So Long!: Walt Whitman's Poetry of Death*; and Kenneth M. Price, *To Walt Whitman, America*. *American Literature* 77 (June 2005), 416-418.

Robertson, Michael. Review of Mark Maslan, *Whitman Possessed. Men and Masculinities* 7 (April 2005), 440-441.

Robinson, Gerard. "A Whitman Sampler." *New York Blade* (July 1, 2005), newyorkblade.com. [Discusses the celebration of the 150th-anniversary celebration of *Leaves of Grass* at the South Street Seaport Museum in New York.]

Rogers, Michael. Brief review of Walt Whitman, *Leaves of Grass: The 150th Anniversary Edition*, ed. David S. Reynolds. *Library Journal* 130 (March 15, 2005), 127.

Schramm, Geoffrey Saunders. "Whitman's Lifelong Endeavor: *Leaves of Grass* at 150." *Humanities* 26 (July/August 2005), 24-28. [Describes the various editions of *Leaves of Grass* and discusses the contribution of the *Walt Whitman Archive* (www.whitmanarchive.org) in making all the editions and more than 4000 of Whitman's poetry manuscripts universally available.]

Selby, Nick. Review of Harold Aspiz, *So Long!: Walt Whitman's Poetry of Death*. *Modern Language Review* 100 (April 2005), 493-494.

Serinus, Jason Victor. "Lilacs for Walt Whitman." *Gay City News* [New York] (April 7-13, 2005), 26. [About Jennifer Higdon's "Dooryard Bloom," a composition for baritone and orchestra based on Whitman's "When Lilacs Last in the Dooryard Bloom'd," and given its world premiere by the Brooklyn Philharmonic on April 16, 2005.]

Setoodeh, Ramin. "Time to Celebrate." *Newsweek* (May 30, 2005), 78. [Suggests Whitman is "about to make a comeback," citing Michael Cunningham's new novel *Specimen Days* that features Whitman, and recommending David S. Reynolds's *Walt Whitman's America* and the online *Walt Whitman Archive* (whitmanarchive.org) in order to "brush up" on Whitman.]

Shapiro, Gary. "'Leaves of Grass' at 150, Kunitz at (almost) 100." *New York Sun* (June 2, 2005). [About New York City area celebrations of the sesquicentennial of *Leaves of Grass*.]

Smith, Dave. "Whitman's Sparkles." *Virginia Quarterly Review* 81 (Spring 2005), 258-259. [Offers a brief reading of "Sparkles from the Wheel" as "a complete scene, utterly alive, as objective as early motion photography, but with the Man slyly there, a phantom."]

Stauffer, John. "Community of Individuals: Whitman Embodied America." *Civil War Book Review* (Summer 2005), civilwarbookreview.com. [Review of Kenneth M. Price, *To Walt Whitman, America*.]

Tayson, Richard. "Back Down to Earth: On Walt Whitman's *Preface* to the 1855 *Leaves of Grass*." *Poets.org* (2005). <http://www.poets.org/viewmedia.php/prmMID/5915>. [Reads the 1855 Preface as "the strongest advice I know against Language poetry" and as "a manifesto opposed to beauty for its own sake."]

Tayson, Richard. "The Casualties of Walt Whitman." *Virginia Quarterly Review* 81 (Spring 2005), 79-95. [Offers an account of the author's own first encounters with Whitman, when he denied Whitman's homosexuality even while he was admitting his own, then found his way to Whitman's "Live Oak, with Moss" manuscript sequence; provides a reading of "Live Oak" as "Whitman's gayest, most forthright poem," which Whitman then scattered and dispersed in *Leaves of Grass*, "weaken[ing] its gay narrative"; concludes by asserting that "by not even acknowledging, let alone accepting, the homosexuality in Whitman's work, . . . we have been unable to clearly read" his work, and this "has been particularly damaging to gay writers like myself who have felt as though we were writing in a cultural vacuum when in fact there was a strong history behind us."]

Thiele, David. "Dracula and Whitmania: 'the pass-word primeval.'" *English Literature in Transition 1880-1920* 48, no. 2 (2005), 188-205. [Focuses on "the relationship between *Dracula*, Whitman's writings, and [Bram] Stoker's obscure but important pamphlet, *A Glimpse of America* [1886]," arguing that the character Quincey Morris in *Dracula* is a version of Whitman's "friendly and flowing savage," who stands "in stark contrast to his English and European counterparts," and that "in *A Glimpse of America* Stoker can be seen to have adopted Whitman's belief that America was both closer to nature and more highly evolved than the rest of the world, including Britain," generating in *Dracula* a "continuum" with "the degenerate decadence of *Dracula*'s world at one end, the mostly modernized and civilized but still somewhat constricted, arrogant, and decadent culture of the English in the middle, and the highly evolved, primal virtue of Quincey Morris's Whitmanic America at the other end."]

Timpane, John. "Poet of Paradox and Power." *Philadelphia Inquirer* (July 6, 2005). [Celebrates Whitman's legacy, noting that "it is hard to imagine America without him."]

Todorova, Kremena Tochkova. "'An enlargement of vision': Modernity, Immigration, and the City in Novels of the 1930s." Ph.D. Dissertation, University of Notre Dame, 2003. [Focuses on "modernity, immigration, and the city" in novels by Henry Roth, James T. Farrell, and Younghill Kang, viewed against the backdrop of the "urban literature" of Whitman; *DAI* 64 (November 2003), 1664A.]

Tolson, Jay. "The Yawp Heard Round the World." *U.S. News and World Report* (July 4, 2005), USNews.com. [Interview with Dana Gioia about

Whitman's legacy, in which Gioia claims that "American literature really began with that untranslatable barbaric yawp" at the end of "Song of Myself."]

- Trethewey, Natasha. "On Whitman, Civil War Memory, and My South." *Virginia Quarterly Review* 81 (Spring 2005), 50-57. [Suggests that "Whitman's take on the South is much like my own; it is a love/hate relationship," and examines how "the narratives of blacks" have been "relegated to the margins of public memory" in the South, another version of how "the real war will not get into the books," as Whitman said.]
- Van Leer, David. Review of Jay Grossman, *Reconstituting the American Renaissance: Emerson, Whitman, and the Politics of Representation*. *New England Quarterly* 77 (December 2004), 662-664.
- Ventura, Michael. "Look for Me under Your Boot-Soles." *Austin Chronicle* (July 22, 2005), 28. [Discusses "the intensity of [Whitman's] inner life . . . a fierce, generous aliveness that bursts into *Leaves of Grass*" and comments on "the courage and explosiveness" of his poetry, proposing that "risking all" is "what Whitman was all about"; part of Ventura's "Letters at 3 a.m." column.]
- Walker, Jason. "The Decay of the Democratic Relationship: A Contrast of 'Song of Myself' and 'The City in Which I Love You.'" M.A. Thesis, California State University, Fresno, 2003. [Compares "Song of Myself" to Li-Young Lee's poem "The City in Which I Love You" (1990) in terms of "the individual's ability to connect with the community"; *MAI* 42 (December 2004), 1975.]
- Warren, James Perrin. Review of M. Jimmie Killingsworth, *Walt Whitman and the Earth*. *Walt Whitman Quarterly Review* 22 (Spring 2005), 201-203.
- Whitley, Edward K. "American Bards: James M. Whitfield, Eliza R. Snow, John Rollin Ridge, and Walt Whitman." Ph.D. Dissertation, University of Maryland, College Park, 2004. [Offers an alternative to a "Whitman-centered approach to antebellum American poetry" by "defamiliariz[ing] the Whitman mystique of the national outsider-cum-national bard—the author as 'one of the roughs' who also claims to be a representative American poet—by reinterpreting *Leaves of Grass* through the careers of three poets on the margins of national culture whose projects for American poetry parallel the central aspects of Whitman's own"; *DAI* 65 (January 2005), 2609A.]
- Whitman, Walt. *Earth, My Likeness: Nature Poetry of Walt Whitman*, ed. Howard Nelson. N. Ferrisburg, VT: Heron Dance Press, 2005. [Selection of nature poems by Whitman, along with passages from *Specimen Days*; with an introduction by Nelson (vi-xix) and watercolors by Rod MacIver.]
- Whitman, Walt. *Leaves of Grass: First and "Death-Bed" Editions*, ed. Karen Karbiener. New York: Barnes and Noble, 2005. [Textbook edition of the 1855 edition and the 1892 printing of the sixth (1881) edition of *Leaves* (with annexes); with introduction and notes by Karbiener.]

- Whitman, Walt. *Leaves of Grass: 150th Anniversary Edition*, ed. Gay Wilson Allen. New York: Signet, 2005. [Reprint of Allen's 1954 Signet Classics edition, with a new foreword by Billy Collins (xv-xxv), the original introduction by Allen, and an afterword by Peter Davison (457-466), added in 1999.]
- Williams, Wayne E. "Celebrating *Leaves of Grass*." *Philadelphia Inquirer* (July 1, 2005). [Notes the sesquicentennial of *Leaves of Grass* and discusses Whitman's impact on American literature and culture.]
- Wright, Charles. "Old Papa Cosmos." *Virginia Quarterly Review* 81 (Spring 2005), 260. [Brief comment on how the author, until he was forty, found Whitman "problematic" but then came to appreciate his "long and looping and delicate" lines and his "roll call" catalogs.]
- Yandell, Kay Ann. "Divine Telegraphy: How Telecommunication Shaped Gender, Ethnicity, and Nation in Nineteenth-Century American Literature." Ph.D. Dissertation, Cornell University, 2004. [Investigates how the "nineteenth-century telecommunications revolution" inspired various American writers, including Whitman, who "conceives, in global-communications networks, the power to reconcile ideological rifts between world religions"; *DAI* 65 (October 2004), 1375A.]
- Unsigned. "Announcements." *Walt Whitman Quarterly Review* 22 (Spring 2005), 214-219. [Includes a memorial tribute to Edward F. Grier (1917-2004) and a listing of events celebrating the sesquicentennial of the first edition of *Leaves of Grass*.]
- Unsigned. Brief review of M. Jimmie Killingsworth, *Whitman and the Earth*. *American Literature* 77 (June 2005), 437.
- Unsigned. "Whitman Speaks to a New Generation." *Primary Source* (July/August 2005), www.ims.gov/closer/hlt_c0705htm. [Discusses the online integrated finding guide to Whitman's poetry manuscripts (covering over thirty archives) developed by the *Walt Whitman Archive* (www.whitmanarchive.org) with the support of a Delmas Foundation grant from the Institute for Museum and Library Services.]

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"Walt Whitman: A Current Bibliography," covering work on Whitman from 1975 to the present, is available in a fully searchable format online at the *Walt Whitman Quarterly Review* website (www.uiowa.edu/~wwqr) and at the *Walt Whitman Archive* (www.whitmanarchive.org).