WALT WHITMAN
QUARTERLY REVIEW

Volume 24 | Number 1 (2006) pps. 44-62

Walt Whitman: A Current Bibliography, Summer 2006

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ISSN 0737-0679 (Print)
ISSN 2153-3695 (Online)

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Recommended Citation
Folsom, Ed; and Nagashima, Andy. "Walt Whitman: A Current Bibliography, Summer 2006." *Walt Whitman Quarterly Review* 24 (Summer 2006), 44-62.

Available at: http://dx.doi.org/10.13008/2153-3695.1811

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WALT WHITMAN: A CURRENT BIBLIOGRAPHY

Achorn, Edward. "Walt Whitman, the Wounded, and Us." *Providence Journal* (February 7, 2006). [Reviews Whitman's care for soldiers during the Civil War and notes that "today, fortunately, there are thousands—if not hundreds of thousands—showing soldiers that they care."]

Armstrong, Denis. "Play Offers Poets Very Little Justice." *Ottawa Sun* (January 30, 2006). [Review of a performance (by the Great Canadian Threatre Company) of John Murrell's play, *Democracy*, about a discussion between Whitman and Emerson.]

Aspiz, Harold. "Science and Pseudoscience." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 216-232. [Offers an overview of Whitman's knowledge of, use of, and attitudes toward science, medicine, and the pseudosciences, and examines how his scientific understanding influenced his poetry and prose.]

Athenot, Éric. "The Visual and the Figuratif in *Leaves of Grass*." *Revue Française d'Etudes Americaines* number 105 (September 2005), 65-76. [Examines Whitman's "visual poetics," arguing that Whitman imagines himself "as a seer more than a sayer" and aims to move his poetry "away from mimesis to bring it closer to methexis."]

Austin, Kelly. "A Poet of the Americas: Neruda's Translations of Whitman and North American Translations of Neruda." Ph.D. Dissertation, University of California, Los Angeles, 2005. [Views Neruda's translations of Whitman as "an integral part of the ideological battles waged in the inter-American Cold War context" and looks at "the sophisticated, and paradoxical, literary genealogy of these works"; *DAI* 66 (March 2006), 3293A.]

Baker, Anne. Review of M. Jimmie Killingsworth, *Walt Whitman and the Earth*. *ISLE* 12 (Summer 2005), 268-269.

Barney, Brett. "Nineteenth-Century Popular Culture." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 233-256. [Examines "Whitman's affinities with currently devalued literary and social forms" and explores "his literary career in the context of contemporaneous nineteenth-century understandings of culture," tracing the ways "self-culture," "rational amusement," physical training, circuses, museums, and moving panoramas are important to the understanding of his work.]

Bart, Barbara Mazor, ed. *Starting from Paumanok . . .* 20 (Spring 2006). [Newsletter of the Walt Whitman Birthplace Association, with news of association events and members.]

Bauerlein, Mark. "Out of the Cradle Endlessly Rocking." In Janet Gabler-Hover and Robert Sattelmeyer, eds., *American History through Literature, 1820-1870* (Detroit: Charles Scribner's Sons, 2006), 847-850. [Examines "Out of the Cradle Endlessly Rocking" in its historical contexts.]

Bonner, Paul. "Duke Houses One of the Nation's Top Whitman Collections." Durham *Herald-Sun* (February 8, 2006). [Describes Duke University's Whitman collection and Duke professor Matt Cohen's work on editing Horace Traubel's *With Walt Whitman in Camden* for the *Whitman Archive* (www.whitmanarchive.org).]

Buinicki, Martin T. *Negotiating Copyright: Authorship and the Discourse of Literary Property Rights in Nineteenth-Century America*. New York: Routledge, 2006. [Chapter 3, "'Doing as we would be done by': Walt Whitman, Copyright, and Democratic Exchange" (107-140), appeared in another version as "Walt Whitman and the Question of Copyright," *American Literary History* 15 (Summer 2003).]

Ceniza, Sherry. "Gender." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 180-196. [Explores "Whitman's theory about what we now refer to as gender but what Whitman calls in his poetry 'identity,'" and asks "how does identity happen?" for Whitman; concludes that Whitman "was reaching beyond the binaries of male/female, seeing identity as more accountable to a being's spirit than contemporary gender theories posit."]

Chung, Eun-Gwi. "Exploring Poetry as Praxis of Everyday Life, America as Landscape of Language." Ph.D. Dissertation, State University of New York at Buffalo, 2005. ["Revisits the works of Walt Whitman, Gertrude Stein, Langston Hughes, Lyn Hejinian, and Theresa Cha and explores the space of poetic language as a realm to mediate and reconstruct our everyday life," focusing "on their experiments of poetic form in terms of repetition, parataxis, juxtaposition, and spatial-temporality"; *DAI* 66 (February 2006), 2931A.]

Cutler, Edward S. "Literary Modernity and the Problem of a National Literature: Understanding William Dean Howells' Critique of Walt Whitman." *American Literary Realism* 38 (Winter 2006), 132-144. [Examines Howells's views of Whitman from his earliest (1860) review of Whitman's work to his late (1909) assessments; finds that "Howells's full assessment of Whitman" is "quite textured, and becomes clear only when considered in light of his knowing criticism of Whitman's poetry, his difficulties with the poet's renegade self-promotional tactics, and . . . his fundamental differences with Whitman and the poet's champions on the perennial question of America's national literature and the form it ought to assume," since Howells endorsed an emerging modernism that transcended national traits and hoped to see a literature that "eschewed a reductive and overtly topical nationalism." Corrected entry.]

Dacey, Philip. *The Mystery of Max Schmitt: Poems on the Life of Thomas Eakins*. Cincinnati: Turning Point, 2004. [Poems, several of which focus on Whitman's relationship to Thomas Eakins, including "Models" [Section 2, "Walt Whitman to Horace Traubel (1890)"] (23-24); "In Camden" (25-31); "The Swimming Hole" [Section 1, "Chapter and Verse in Fort Worth"] (40-41); "Eakins Up-to-Date" (77-81); "Elegiac" [Section 3, "Cardinal Dennis Dougherty: Thomas Eakins and the Roman Collar"] (88-90).]

Davis, Robert Leigh. "*Democratic Vistas*." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 540-552. [Offers an extended reading of *Democratic Vistas*, tracking "Whitman's culture 'programme,'" with its ambition to accomplish "nothing less than a 'mental-educational' revolution of consciousness, the opening of the American mind," including the calling forth of a new kind of "supple and self-conscious reader."]

Deahl, Rachel. "Second Time's the Charm for 'Specimen'?" *Publishers Weekly* (March 6, 2006), 24. [About the marketing of the paperback of edition of Michael Cunningham's novel *Specimen Days* involving the issuing of a companion volume of Whitman's writings, *Laws of Creation*, edited by Cunningham.]

DiFranco, Aaron Kirk. "Shaping American Nature Poetry." Ph.D. Dissertation, University of California, Davis, 2005. [Develops "alternate methods for examining poetry's cultural mediation of the natural world" and examines "the social, psychological, and ecologic concerns" of "a traditional cohort of nature poets including Walt Whitman, Robert Frost, Robinson Jeffers, A. R. Ammons, Gary Snyder and others"; *DAI* 66 (April 2006).]

Dougherty, James. "Crossing Brooklyn Ferry." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 484-495. [Offers a reading of "Crossing Brooklyn Ferry" as "a poem in the Romantic tradition," as a "reflection on urban life in America," as "a poem about poetry itself," and as "a poem about presence," about "the complex relationship between 'I' and 'You.'"]

Earnhart, Brady. *Manalapan*. Brooklyn, NY: City Salvage Records, 2003. [CD containing the song, "Whitman in 1863," written and performed by Earnhart, with lyrics based on Whitman's Civil War letters.]

Edelson, Barry. *The Dream of the Prophet*. [Play based on the life and work of Whitman, premiered at Walt Whitman Birthplace on November 7, 2003, with Barry H. Kaplan as Whitman.]

Eiselein, Gregory. "Whitman's Life and Work, 1819-1892." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 11-26. [Overview of Whitman's life and work.]

FitzGerald, Eileen. "Sex, Love, Poetry." *Danbury News-Times* (January 22, 2006). [Reports on Whitman's continuing popularity in high schools in the Danbury, Connecticut, region; interviews high school students and teachers about Whitman's significance; and comments on a Whitman exhibit at the Yale University Beinecke Library.]

Folsom, Ed. "Nineteenth-Century Visual Culture." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 272-289. [Examines Whitman's relationship to the visual culture of nineteenth-century America, noting that he "lived at the time that the first stirrings of [the] visual revolution were taking place," with the advent of photography and "the growing realistic nature of American painting," and pointing out how "developments in visual culture . . . helped Whitman create his democratic poetry, . . . a new democratic aesthetic that celebrated indiscriminate embrace,

that defined beauty as completeness and fullness instead of selectiveness and partiality, that saw meaning in what others had dismissed as insignificant."]

Folsom, Ed. "Song of Myself." In Janet Gabler-Hover and Robert Sattelmeyer, eds., *American History through Literature, 1820-1870* (Detroit: Charles Scribner's Sons, 2006), 1112-1117. [Examines the poem eventually entitled "Song of Myself" through its various versions and in its evolving historical contexts.]

Folsom, Ed. "Walt Whitman (1819-1892)." In Jeffrey Gray, James McCorkle, and Mary McAleer Balkun, eds., *The Greenwood Encyclopedia of American Poets and Poetry* (Westport, CT: Greenwood, 2006), 5:1690-1696. [Overview of Whitman's life and career, with commentary on the various editions of *Leaves of Grass*.]

Folsom, Ed, and Liu Shusen. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 23 (Winter 2006), 155-173.

Folsom, Ed, and Kenneth M. Price. *Re-Scripting Walt Whitman: An Introduction to His Life and Work*. Malden, MA: Blackwell, 2005. [Offers a "rethinking of Whitman's life in terms of his script, those thousands of manuscript pages that he left behind and which . . . have not been adequately studied," and "weaves together an account of Whitman's life and an account of his works" in order to offer an overview of "his *writing life*."]

Gailey, Amanda. "The Publishing History of *Leaves of Grass*." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 409-438. [Offers a publishing history of each of the six editions of *Leaves of Grass* (1855, 1856, 1860, 1867, 1871-72, and 1881-82), with a table of all new poems that appeared in each edition, including both original titles and final (1881-82) titles.]

Genoways, Ted. "Civil War Poems in 'Drum-Taps' and 'Memories of President Lincoln.'" In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 522-538. [Examines Whitman's Civil War poems, dividing them into "Recruiting Poems," written in 1861 "to inspire young men, like his brother George, who were preparing for battle, and mobilize those men who were considering service"; "Journalistic Poems," "startlingly ahistorical" poems that were nonetheless sometimes "drawn directly from actual *New York Times* newspaper dispatches" and arranged in *Drum-Taps* according to "a personal, intuitive structure over a chronological narrative"; "Soldier Poems," including "The Artilleryman's Vision," which Whitman turned from "a straightforward description of the chaos of battle" into a "night-haunted memory"; "Hospital Poems," where Whitman gains "the intimate understanding of the common soldier that he so craved," building upon his volunteer work in the hospitals and focusing "our attention unflinchingly on the impact of the war"; and "Memories of President Lincoln," where "the reader is asked to permanently pair, as the poet does, the fallen soldiers . . . with the slain president."]

Gougeon, Len. "Emerson, Whitman, and Eros." *Walt Whitman Quarterly Review* 23 (Winter 2006), 126-146. [Seeks to correct the "sanitzed and stilted

view of Emerson" that prevailed among Emerson's Brahmin friends and still dominates much Whitman criticism, and argues that Emerson and Whitman share a belief in "the body and the senses" as "essential elements of human nature"; using Norman O. Brown's theories, goes on to posit that for Emerson and Whitman "one of the primary drives of Eros . . . is desire for union with the world, with the natural environment," and that both writers sought a "sensual language" to express this desire: "For both Emerson and Whitman, humanity must literally come to its senses, in word and deed."]

Grünzweig, Walter. "Imperialism." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 151-163. [Explores the problematics of Whitman's work in relationship to the history of imperialism, examining those places in Whitman's poetry where "internationalism" and "imperialism" seem to overlap, and concluding that "Whitman's imperialism . . . is one which looks beyond, which implies, and indeed includes the forces and tools which will help overcome it."]

Hartnet, Stephen John. *Democratic Dissent and the Cultural Fictions of Antebellum America*. Champaign: University of Illinois Press, 2002. [Chapter 4, "Whitman's Pose, the Daguerreotype, and the Dialectics of Commodification, Self-Making, and Democracy" (132-172), argues that Whitman looked to daguerreotypes in order "to make sense of . . . the dialectics of commodification, self-making, and democracy," believing that "the crisis of democratic representation launched by the rise of modernity might be solved by seeing the world—and writing poetry—through the lens of a camera"; offers "a detailed rhetorical analysis of some of Whitman's 'catalogue poems' . . . as humbly ironic examples of the paradoxes of democratic representation"; discusses "Whitman's position within the midcentury culture of New York's daguerreotype galleries, artists, and patrons"; analyzes "Whitman's efforts to answer Emerson's questions regarding the relationships among the self, society, capitalism, and democracy by exploring both new poetic forms and visual means of self-making"; and concludes that "*Leaves of Grass* and the rise of the daguerreotype serve as opportunities for speculating on both the paradoxes of representation and the dialectics of commodification, self-making, and democracy in antebellum America."]

Hawlin, Stefan. "Ivor Gurney's Creative Reading of Walt Whitman: Thinking of Paumanok." *English Literature in Transition, 1880-1920* 49 (2006) 31-48. [Examines the composer-poet Ivor Gurney's engagement with Whitman from 1916 to 1926, including "how Whitman was mediated to him through music; the experience of reading Whitman in the trenches of the First World War; how Whitman's example grew on him in the postwar years; the interpretation of certain crucial poems (including 'Thoughts of New England,' 'The New Poet,' 'Walt Whitman,' and 'To Long Island First'); and Gurney's final 'conversion' to Whitman in 1925."]

Herrington, Eldrid. "Nation and Identity." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 122-135. [Examines how "'nation' and 'identity' are precisely the contrast in scale and the range of paradoxes Whitman explores in his poetry: the integration of

the collective and the individual," and cautions that "critics who have sought to make Whitman purely anti-individualist or purely individualist miss his conviction about a paradox which is political and personal: state/nation; self/aggregate"; traces this paradox of national identity in Whitman's politics (including the Civil War, race, justice, and cosmopolitanism), his poetic style, and his conceptions of the self.]

Higgins, Andrew C. "The Poet's Reception and Legacy." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 439-454. [Examines "Whitman's legacy as the dramatic actions of his admirers," seeking "the way the works and life of Walt Whitman have intersected the concerns and ambitions of his readers, and how those readers have construed and made use of the poet as a symbol or example"; offers an overview of (largely) literary responses to Whitman from the nineteenth century to the present.]

Hoffman, Tyler. "Language." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 361-376. [Examines "the social, political, and cultural effect of [Whitman's] linguistic innovation," tracking Whitman's early language studies, his "philosophy of American exceptionalism" as it applies to American English, his "alertness to the vernacular" and especially to slang, his neologisms and foreign borrowings, and his attempts to "perform" language in his poetry, to turn print oral.]

Ifill, Matthew L. "Ulysses S. Grant–Man of the Mighty Days." *"Conversations"* (Spring/Summer 2006), 1-6. [Reprints and discusses an 1865 letter by Whitman about the poet watching the Grand Review of the U.S. Army and seeing President Andrew Johnson and General U.S. Grant; goes on to discuss Whitman's admiration for Grant and ends by reprinting Whitman's "The Death of General Grant."]

Ikeda, Daisaku. "The Poetry that Touches the Human Spirit: Walt Whitman's *Leaves of Grass*." *Living Buddhism* 10 (January/February 2006), 90-95. [Reprints an essay by Ikeda from his 1993 *Youthful Readings*, recounting his earliest encounters, at age twenty-two, with Whitman's poetry: "With this book, I spent my youth"; offers a brief overview of Whitman's career, with a focus on the poet's "deep interest in the Orient."]

Jewell, Andrew, and Kenneth M. Price. "Twentieth-Century Mass Media Appearances." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 341-358. [Traces Whitman's appearances in the mass media, from postage stamps to advertising to *Mad Magazine* parodies to rock and folk music to television (including "The Simpsons") to mass paperbacks to Whitman online; discusses the variety of uses to which Whitman has been put by different media sources.]

Kawasaki, Kotaro. "Hoittoman to Jyukyu seiki Amerika no Shinka shisho" ["Whitman and the Ideology of Evolution in Nineteenth-Century America"]. In Kuniko Yoshizaki and Kenji Mizoguchi, eds., *Hoittoman to Jyukyuseiki Amerika* [*Whitman and Nineteenth-Century America*] (Tokyo: Kaibunsha Shup-

pan, 2005), 140-162. [Examines the idea of evolution in American society both before and after Darwinism, and traces the influence of this idea on Whitman's work; in Japanese.]

Killingsworth, M. Jimmie. "*Leaves of Grass*." In Janet Gabler-Hover and Robert Sattelmeyer, eds., *American History through Literature, 1820-1870* (Detroit: Charles Scribner's Sons, 2006), 629-634. [Views the various editions of *Leaves of Grass* in a historical perspective.]

Killingsworth, M. Jimmie. "Nature." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 311-324. [Gives an overview of ecocritical approaches to Whitman and examines "a central tension in studies of human ecology and geography—the representation of nature as space and as place—as it plays out in Whitman's writing," arguing that Whitman's "view of nature as space suggests his connection with a burgeoning modernism in life and letters while his often-repeated identification with special places—notably the New York islands and eastern wetlands of North America—demonstrate the power of close connections with character-forming and culture-defining sacred sites"; concludes that Whitman is most productively read "as simultaneously a regional and a universal poet" whose "best poems tend to stay close to home, and in doing so, paradoxically extend their reach."]

Kimata, Shigeru. "Hoittoman to Kossogaku" ["Whitman and Phrenology"]. In Kuniko Yoshizaki and Kenji Mizoguchi, eds., *Hoittoman to Jyukyuseiki Amerika* [*Whitman and Nineteenth-Century America*] (Tokyo: Kaibunsha Shuppan, 2005), 119-139. [Offers a history of phrenology in America and examines Whitman's interest in phrenology in *Leaves of Grass*; in Japanese.]

Kirby, David. "'I Will Be Your Poet': Walt Whitman's America." *The American Interest* 1 (Autumn 2005), 74-79. [Views Whitman as "the world's oldest teenager" and imagines "how happy this poet would have been in a Mercury convertible, crunching gravel at the Dairy Queen, cruising the crowd at the softball game, parking by the lighthouse to finish a beer and listen to the cries of gulls"; goes on to discuss numerous aspects of Whitman, arguing (with Van Wyck Brooks) that "before Whitman, all the parts for the making of a national character were available for assembly, but he was the one who brought them together" in *Leaves of Grass*, which "is still America's jukebox."]

Klammer, Martin. "Slavery and Race." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 101-121. [Examines Whitman's racial attitudes and argues that "no matter how self-liberating his poetry projects himself to be, Whitman could never liberate himself from the hard grip of antebellum American racism," as the poet continued throughout his career "to make blacks 'gradually disappear' in his writings," leaving the "stunning, even brilliantly conceived images of blacks in the 1855 *Leaves of Grass*" as a lasting legacy, even if "black persons held no place for Whitman in his vision of America."]

Krieg, Joann P. "Literary Contemporaries." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 392-408. [Re-

views Whitman's literary associations and acquaintances from the 1840s and 1850s "in the world of New York newspapers and magazines" with writers like Poe and Bryant, on through the Transcendentalists like Emerson, Thoreau, and Bronson Alcott; attempts to "tease out the connecting links, however tenuous," between Whitman, Melville, and Dickinson; traces Whitman's associations with John Burroughs, William Douglas O'Connor, and Richard Maurice Bucke; examines William Dean Howells's and Henry James's attitudes toward the poet; and summarizes Whitman's connections to British and Irish writers like William Michael Rossetti, Algernon Charles Swinburne, John Addington Symonds, Anne Gilchrist, Tennyson, Edward Dowden, Bram Stoker, and Oscar Wilde.]

Kuebrich, David. "Religion and the Poet-Prophet." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 197-215. [Argues that Whitman should be read "as a would-be religious founder" whose work is part of his conception of a "bold religious project"; discusses "various European intellectual developments" (including "deism, the higher biblical scholarship, and the recuperation of myth," as well as German philosophy) that "defined the highest form of poetry as religious prophecy"; and provides "an introduction to Whitman's mysticism" (including his "religious cosmology," involving "sacrality," "order," "process," and "benevolence") and "a brief analysis of his understanding of history and call for a religious democracy."]

Kummings, Donald D., ed. *A Companion to Walt Whitman*. Malden, MA: Blackwell, 2006. [Contains an introduction by Kummings (1-7) and thirty-five original essays on Whitman, divided into four parts: "The Life" (9-26), "The Cultural Context" (27-358), "The Literary Context" (359-454), and "Texts" (455-587); individual essays are listed separately in this bibliography.]

Kummings, Donald D. "The Prose Writings: Selected Secondary Sources." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 566-587. [A bibliography of criticism on Whitman's short stories, *Franklin Evans*, his journalism, "The Eighteenth Presidency!," his various prefaces, *An American Primer* and other writings about language, *Democratic Vistas*, *Memoranda During the War*, "The Death of Abraham Lincoln," *Specimen Days*, his literary criticism, and his other miscellaneous prose writings.]

Larson, Andrew. *Walt Whitman and the Class Struggle*. Iowa City: University of Iowa Press, 2006. [Examines Whitman's social class, arguing that his "liminal, lower-middle-class location allowed him a critical vantage point on his society" because his "hopes of participation in a democratic culture were staked on his gaining access to the free market and involved an ambivalent embrace of the market's potentials for self-making"; goes on to track how "Whitman's poetry dramatizes the economic as a system both social and corporeal, a general economy of expenditure and return that embraces both the body and the social world," leading to his construction of "an eroticized class identity" and resulting in "a seriocomic style to lampoon the literary-mercantile elite,

and to carve out a lower middle class space for cultural assimilation, grabbing the elite's cultural goods even as he challenges their legitimacy."]

Larson, Kerry C. "Song of Myself." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 471-483. [Examines "Song of Myself" in light of Tocqueville's description of equality "as democracy's 'generative fact,'" and demonstrates "the sheer *extremity* of [the poem's] commitment to egalitarian norms": this commitment includes a demand for "democratic reading," where "the reader is thrown back on her or his own devices" and "indeterminacy" becomes a "special virtue" for achieving the "epistemological equality" for which the poet strives; a demand for "democratic compassion," an effortless sympathy that "becomes more expansive even as it becomes less intense"; and a rejection of "democratic constraints," the moderating powers of religion, family, and political engagement that Tocqueville found to be democracy's "saving constraints," but which Whitman "shies away from."]

Leathers, Lyman. Review of Fred Hersch Ensemble, *Leaves of Grass* (CD). *Walt Whitman Quarterly Review* (Winter 2006), 151-154.

LeMaster, J. R. "Oratory." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 87-100. [Reviews much of the criticism on Whitman and oratory, underscoring that "Whitman knew oratory" and utilized it frequently and effectively in his writing.]

Mack, Stephen John. "A Theory of Organic Democracy." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 136-150. [Examines Whitman's "contributions to democratic theory," arguing that he "advances a view of democracy that redefines the traditional interests of both the individual and the collective in ways that make them identical," and proposing that Whitman believed that "a full appreciation of democracy . . . requires an accounting of the ways the democratic processes of physical nature inform or parallel democratic social, political, economic and cultural practices"; concludes that "Whitman's theory of democracy is . . . a theory of democratic culture," calling for a democracy "far more ambitious, far more demanding, than anything the eighteenth-century founders of American democracy imagined."]

Mader, D. H. "The Greek Mirror: The Uranians and Their Use of Greece." *Journal of Homosexuality* 49 (2005), 377-420. [Examines the Uranians, "a loosely knit group of British and American homosexual poets writing between approximately 1880 and 1930, sharing a number of basic cultural and literary assumptions derived on one hand from Walter Pater, and on the other from Walt Whitman," including a "model of male relationships [that] was almost uniformly asymmetrical, either by age or class, or both."]

Mancuso, Luke. "Civil War." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 290-310. [Examines Whitman's response to the Civil War, arguing that "Whitman moves from a libertarian antebellum confidence in confederate harmony among the states, to a more conservative recognition of the ghostly wounds that will always haunt the

Union victory," leading to a "practice of memorialization [that] idealizes the social memory of heroic enlistments in home and nation, and largely ignores the excesses of patriotic nationalism"; deals with "the role of nostalgia and 'Brooklyniana'" and views "*Drum-Taps* and its *Sequel* as sites of nationalist and uncanny memory."]

Mancuso, Luke. Review of Ezra Greenspan, ed., *Walt Whitman's 'Song of Myself': A Sourcebook and Critical Edition*. *Walt Whitman Quarterly Review* 23 (Winter 2006), 148-151.

Marsden, Steve. "'A Woman Waits for Me': Anne Gilchrist's Reading of *Leaves of Grass*." *Walt Whitman Quarterly Review* 23 (Winter 2006), 95-125. [Examines Anne Gilchrist's education, her courtship with and marriage to Alexander Gilchrist, and her reading habits in order to analyze "the intersection of interpretation and fantasy, sex and religion, author and reader" that her response to Whitman's writings entails; works toward identifying "the change triggered by her interaction with Whitman's book," which prompted what she called a "new birth."]

Marxsen, Patti M., ed. *"Talking Back" to Whitman: Poetry Matters*. Boston: Boston Research Center for the 21st Century, 2005. [Report on the Annual Ikeda Forum for Intercultural Dialogue, held in Boston on October 1, 2005, with an introduction by Virginia Benson (5); Daisaku Ikeda's poem to Whitman, "Like the Sun Rising," translated from the Japanese by Andrew Gebert (7-14); schedule of events (15-16); summary of the public forum, by Kathleen Olesky (17-30); and the keynote lecture by Ed Folsom, "Talking Back: Langston Hughes's Long Hold on Walt Whitman" (31-48).]

Mazey, Steven. "Actors Rise to Talky Democracy." *Ottawa Citizen* (January 28, 2006). [Review of a performance (by the Great Canadian Threatre Company) of John Murrell's play, *Democracy*, about a discussion between Whitman and Emerson.]

Mills, Bruce. *Poe, Fuller, and the Mesmeric Arts*. Columbia: University of Missouri Press, 2006. [The conclusion, "Singing the American Body Electric: Whitman and the Mesmeric Turn" (163-177), argues that *Leaves of Grass* (and especially "Song of Myself") "reconstitutes historical and cultural materials through a mesmeric consciousness, that is, through an epistemology rooted in the science of animal magnetism," and that this "new psychological orientation" allowed Whitman "to break spatial-temporal boundaries and reconfigure gender, class, and cultural relationships," as he "absorbed this aesthetic of the transition state."]

Mizoguchi, Kenji. "Iiguru no Hoittoman—Seito-Seiji tono kakawari kara Kusa no Ha no Shijin he" ["Whitman in the *Eagle*—From his involvement in party politics toward the poet of *Leaves of Grass*"]. In Kuniko Yoshizaki and Kenji Mizoguchi, eds., *Hoittoman to Jyukyuseiki Amerika* [*Whitman and Nineteenth-Century America*] (Tokyo: Kaibunsha Shuppan, 2005), 37-58. [Examines Whitman as an editor of the Brooklyn *Daily Eagle* and discusses his transformation into the poet of *Leaves of Grass*; in Japanese.]

Moores, D. J. "Ego-less 'Egotism' in Wordsworth and Whitman: The Paradox

of the Self." *Studia Mystica* 24 (2003), 72-103. [Argues that "one of the profoundest connections between Wordsworth and Whitman is found in their paradoxical sense of self," a self that in both poets stands between "egotism and mysticism," while "defying both solipsism and mystical self-transcendence"; proposes that "however much they celebrate the self, Wordsworth and Whitman shattered the illusion of a fixed, unified self, but they did so in a milieu largely incapable of recognizing the genius of their endeavor," an endeavor in which "the separate self is sometimes not transcended but enlarged, . . . gorg[ing] itself on what it encounters"; and concludes that "the notion of will, so prominent in both Wordsworth and Whitman, is . . . a barrier preventing their entrance into the mystics' domain."]

Mullins, Maire. "Sexuality." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 164-179. [Traces Whitman's evolving images of sexuality through the different editions of *Leaves of Grass*, admiring the poet's ability "to challenge cultural assumptions about sexuality, heterosexuality, and sexual differences," and to push "the boundaries of discourse" in an effort to articulate "the fluidity of the sexualities encompassed in human beings."]

Murray, Martin G. "*Specimen Days*." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 553-565. [Offers a publishing history of *Specimen Days*, a summary of the book, and numerous examples of how Whitman revised the prose in the book from his notebooks, sometimes altering chronology and other important facts; focuses on the Civil War section of the book, which largely reprints *Memoranda During the War*.]

Nagamori, Kiyoshi. "Hoittoman to Pachiadamuzu" ["Whitman and Patch Adams"]. *Walt Whitman Society of Japan Newsletter* no. 21 (2005), 4. [Brief discussion of Whitman's mention in the film *Patch Adams* (1998); in Japanese.]

Nagashima, Yoshihisa [Andy]. "Hoittoman no Kotoba" ["Wise Words of Walt Whitman"]. *Studies in Henry David Thoreau* [Japan] 32 (2006), 130-133. [Offers the first Japanese translation of twenty passages from Horace Traubel's *With Walt Whitman in Camden*, focusing on Whitman's statements about immortality, pictures, reading, religion, baseball, salvation, death, and democracy; in Japanese.]

Nelson, Howard. "Out of the Cradle Endlessly Rocking." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 496-507. [Examines early reactions to "Out of the Cradle," memoirs of different people's oral readings of the poem, the poem's musical structure, its biographical resonance, its associations with the "Calamus" poems, its "pairing" with "As I Ebb'd with the Ocean of Life," its changes in the various editions of *Leaves of Grass* from 1860 on, and the ways in which death in the poem comes to be "that which soothes."]

Nicholson, Karen, ed. *"Conversations"* (Fall/Winter 2005). [Newsletter of the Walt Whitman Association, Camden, NJ, with news of association events; this issue contains "My Canary Bird" (2), by Leo Blake, recounting the pets that Whitman's housekeeper kept in the Mickle Street home and reporting that

the Walt Whitman House has recently acquired a Victorian birdcage similar to the one Whitman used for his canaries.]

Nicholson, Karen, ed. *"Conversations"* (Spring/Summer 2006). [Newsletter of the Walt Whitman Association, Camden, NJ, with news of association events, and one article, listed separately in this bibliography.]

Noverr, Douglas A. "Journalism." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 29-41. [Overview of Whitman's career in journalism, with suggestions of how his journalism influenced his poetry.]

Okamoto, Sadako. "Hoittoman to Kaneko Mitsuharu: Kyokaisen wo koeru Demokurashii" ["Whitman and Mitsuharu Kaneko: A Border of Democracy"]. *Walt Whitman Studies* no. 21 (2005), 23-38. [Compares Whitman to the Japanese poet Mitsuharu Kaneko (1895-1975); in Japanese.]

Olesky, Kathleen. "Bringing Poets into the Dialogue of Peace: Ikeda Forum 'Talks Back.'" *Boston Research Center for the 21st Century Newsletter* no. 25 (Fall 2005/Winter 2006), 1, 4-5. [About the second annual Ikeda Forum for Intercultural Dialogue held at the Boston Research Center on October 1, 2005, in which "scholars and poets from Asia and the Americas gathered to listen, learn, and respond to Whitman's poetic vision of America."]

Oliver, Charles M. *Walt Whitman: A Literary Reference to His Life and Work*. New York: Facts on File, 2006. [A reference guide to Whitman, with a brief biography (1-25); an alphabetical list of "Works" (27-248), containing publication information and descriptions of individual poems, most of Whitman's books, and his short stories; an alphabetical list of "Related People, Places, Publications, and Topics," containing brief descriptions of people Whitman knew, places associated with Whitman, newspapers and magazines in which he published, poetic terms, and historical events; a chronology of Whitman's life and times (365-378); a "Journalism Chronology" tracking Whitman's journalistic jobs from 1831 to 1859 (379-380); a list of "Newspapers and Magazines That Published Whitman's Articles and Editorials" (381-382); a list of Whitman's known addresses and places of work (383-384); a "Glossary of Whitman Terms" (385-388); Whitman's "Last Will and Testament" (389-390); a Whitman genealogical chart (391); and a bibliography of primary and secondary sources (392-396).]

Olsen-Smith, Steven. "'Live Oak, with Moss,' 'Calamus,' and 'Children of Adam.'" In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 508-521. [Examines how these three clusters of poems are "textually and conceptually related" and how they "represent the poet in his most intimate, most exposed, and most controversial postures"; offers a detailed reading of the "Live Oak, with Moss" manuscript sequence and compares it to the published 1860 "Calamus" sequence; and examines the implications of "Whitman's near-simultaneous conception of ideas for 'Calamus' and 'Children of Adam.'"]

Olson, Geoff. "Richard Bucke's 1901 *Cosmic Consciousness*." *Common Ground* [Canada] (January 2006). [Overview of Bucke's life, his philosophy, and his

relationship with Whitman.]

Osborn, Donald Lewis. "Unattributed: Walt Whitman's *Leaves of Grass*." In Mark S. Johnson and Dawn Patton, eds., *The Daguerreian Annual 2000* (Pittsburgh: The Daguerreian Society, 2001), 167. [Reprints and describes a mid-1850s daguerreotype of a young woman holding a copy of the 1856 edition of *Leaves of Grass*.]

Paglia, Camille. *Break, Blow, Burn*. New York: Pantheon, 2005. [Chapter 17, "Walt Whitman, *Song of Myself*" (85-94), reprints Sections 1 and 24 of "Song of Myself" and offers a reading, emphasizing the poem's "constant, restless change" and its immersion in "nature's pagan mysteries."]

Pannapacker, William. "The City." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 42-59. [Suggests "the impact of Whitman's vision of the city" and examines his efforts to write a poetry that "can capture the amplitude of urban life."]

Pincus, Robert L. "Celebrating Whitman." *San Diego Union-Tribune* (December 22, 2005). [Review of an exhibit, "O Manahatta! [*sic*] Walt Whitman in His City," at the University of California, San Diego.]

Page, Tim. "From Master Chorale, a 'Journey' with Walt Whitman." *Washington Post* (April 25, 2006), C4. [Reviews the Kennedy Center world premiere of Adolphus Hailstork's "Whitman's Journey," a musical work for baritone, chorus and orchestra, based on Whitman's poetry.]

Roberts, Kim. "150 Years After 'Leaves of Grass': A Look at Whitman and the African Diaspora." *SeeingBlack.com* (2005), www.seeingblack.com/2005/x060305/ whitman.shtml. [Brief note about Whitman's attitudes toward slavery and race, suggesting that he "wanted his poems to work to erase boundaries among people"; reprints several passages from *Leaves of Grass* about African Americans.]

Robertson, Michael. Review of Ed Folsom and Kenneth M. Price, *Re-Scripting Walt Whitman*. *Walt Whitman Quarterly Review* 23 (Winter 2006), 147-148.

Robbins, Bruce. "Homework: Richard Powers, Walt Whitman, and the Poetry of Commodity." *Ariel: A Review of International English Literature* 34 (January 2003), 77-91. [Examines Richard Powers's novel *Gain* (1998), in which a key scene involves a student asking his mother for help explicating Whitman's "Crossing Brooklyn Ferry"; analyzes Powers's use of Whitman, focusing on how "Whitman refuses to recognize the usual line between how you care about what is private or intimate and how you care about what is public"; concludes that "the best of American poetry, whether in Whitman or in Powers, helps us do the work of getting out of our homes in order to see that the world is already in our homes, and that our homes are very much in the world."]

Roncevic, Mirela. Brief review of Charles M. Oliver, ed., *Critical Companion to Walt Whitman*. *Library Journal* 131 (February 15, 2006), 146.

Rudden, Patricia Spence. "Crossing Brooklyn Ferry." In Janet Gabler-Hover and Robert Sattelmeyer, eds., *American History through Literature, 1820-1870* (Detroit: Charles Scribner's Sons, 2006), 296-298. [Reads "Crossing Brooklyn

Ferry" in historical contexts.]

Rugoff, Kathy. "Opera and Other Kinds of Music." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 257-271. [Offers an overview of Whitman's shifting attitudes toward music, including American popular music and Italian opera, and examines how "music is a central metaphor" in Whitman's poetry; concludes by discussing "Whitman's appeal to composers."]

Santí, Enrico. *Ciphers of History: Latin American Readings for a Cultural Age*. New York: Palgrave Macmillan, 2005. [Chapter 2, "This Land of Prophets: Walt Whitman in Spanish America," was originally published as "The Accidental Tourist: Walt Whitman in Latin America," in Perez Firmat, ed., *Do the Americas Have a Common Literature?* (Durham: Duke University Press, 1990), 156-176.]

Scheick, William J. "Death and the Afterlife." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 325-340. [Examines "Whitman's personal encounters with death" and looks at the "prominence" of death in Whitman's nineteenth-century milieu; offers readings of several poems (including "To the Garden the World," "By the Bivouac's Fitful Flame," "A Clear Midnight," "Quicksand Years," and "Sparkles from the Wheel") dealing with "Whitman's belief in the immortality of human consciousness" and his "non-Christian" view of the afterlife.]

Schmidgall, Gary, ed. *Conserving Walt Whitman's Fame: Selections from Horace Traubel's "Conservator," 1890-1919*. Iowa City: University of Iowa Press, 2006. [Offers selected essays from Horace Traubel's monthly journal *The Conservator*, illustrating the attempts by Whitman's early disciples to construct, nurture, and enhance his reputation; with introduction, "Tonic Emanation: Walt Whitman in the *Conservator*" (xvii-lviii) by Schmidgall, and essays arranged under the following sections, each section introduced by Schmidgall: "Horace Traubel's Editorial Style, Credos, and Worldview" (1-35), "Memoirs of Walt, *Leaves of Grass*, and the Whitman Circle" (36-104), "Topical Articles on Whitman" (105-192), "Publisherial: Reviews and Notices of Whitman Editions" (193-220), "The Whitman Wars: Rejecters, Defenders, Reception" (221-320), "Sex Morality" (321-346), "Fillers and Squibs: A Whitman and Traubel Potpourri" (347-379), and "The Whitman Centennial Issue, May 1919" (380-402); with two appendices (a complete list of "topical articles on Whitman in the *Conservator*" and a list of "libraries holding the *Conservator*").]

Skwara, Marta. *Krag transcendentalistów amerykanskich w literaturze polskiej XIX i XX wieku: Dzieje recepcji, idei i powinowactw z wyboru* [*The Circle of American Transcendentalists in Polish Literature of the 19th and the 20th Centuries: A History of Reception, Ideas, and Literary Affinities*]. Szczecin, Poland: Wydawnictwo Naukowe Uniwersytetu Szczecinskiego, 2004. [Examines "all aspects of Polish reception of American Transcendentalists," including Emerson, Fuller, Thoreau, and Whitman; in Part 1, one chapter, "Walt Whitman" (68-86), deals with his writings "in Polish translations, the opinions and discussions they

provoked, and the way they were understood and interpreted in Polish literary culture"; in Part 2, seven chapters deal with Whitman (212-355), looking at early Whitman reception in Poland, where he was initially "perceived as a failed poet by Seweryna Duchinska and Zenon Przesmycki-Miriam," then truly discovered by Antoni Lange, who wrote about Whitman and translated his poetry, and further responded to by novelist Stefan Zeromski and Stanislaw Brzozowski; exploring how Whitman became "widely known" in Poland through the "enthusiasm" of poets Julian Tuwim, Kazimierz Wierzynski, and Jaroslaw Iwaszkiewicz, as well as translator and critic Stanislaw Vincenz; examining how Whitman was of interest to "Polish futurists, like Jerzy Jankowski" and to Polish expressionists, like Jan Stur and Stefan Stasiak; analyzing the "new ideological mode of reading Whitman," first by Antonina Sokolicz and later by others who sought to "fit Whitman into the ideal of social realism," including translators (like Stanislaw Helsztynski) who manipulated Whitman's poetry for ideological reasons; analyzing in detail Czeslaw Milosz's response to Whitman as "a poet of metaphysical reality"; and discussing recent Polish translations of Whitman by Andrzej Szuba and Krzysztof Boczkowski, who "underline certain aspects of Whitman's poetry, like the homosexual undertone, not visibly present in [the] Polish tradition of interpreting *Leaves of Grass* before"; in Polish, with a summary in English (430-433).]

Suzuki, Yasuaki. "Hoittoman no Shi no Minshusei: Gendai no Shosetu, Shi, Eiga nadon Tojosuru 'Kusa-no-Ha'" ["The Popularity of Whitman's Poetry: *Leaves of Grass* in Modern Novels, Poems, and Movies"]. *Walt Whitman Society of Japan Newsletter* no. 21 (2005), 2-3. [Lists and examines some of Whitman's appearances in recent literature and film, including *Love Story* (1970), *Dead Poets' Society* (1989), *Patch Adams* (1998), and a poem, "Youth" (1920), by Samuel Ullman (1840-1924); in Japanese.]

Suzuki, Yasuaki. "Shinanono-kuni Shushin-no Bungakusha-zo: Shijin Hoittoman to no setten wo chushin to shite" ["Literary Men from Nagano Prefecture in Japan and Their Relation to Whitman"]. *Walt Whitman Studies* no. 21 (2005), 1-21. [Examines four representative literary figures from present-day Nagano prefecture in Japan—Toson Shimazaki (1872-1943), Takamatu (Kogan) Yoshie (1880-1940), Konosuke Hinatsu (1890-1971), and Issa Kobayashi (1763-1827)—and considers their resonances with Whitman; in Japanese.]

Suzuki, Yasuaki, ed. *Walt Whitman Society of Japan Newsletter* no. 21 (2005). [Newsletter of the Walt Whitman Society of Japan, with news of society members and events, including a program of the society's 2004 meeting, along with two articles, listed separately in this bibliography.]

Suzuki, Yasuaki, ed. *Walt Whitman Studies* no. 21 (2005). [Journal of the Walt Whitman Society of Japan, with three essays, all listed separately in this bibliography.]

Taglienti, Paolina. Brief review of Harold Aspiz, *So Long! Walt Whitman's Poetry of Death*. *Library Journal* 129 (March 1, 2004), 76-77.

Tanaka, Hiroshi. *Uoruto Hoittoman no Sekai* [*The World of Walt Whitman*]. Tokyo: Nagumo-do, 2005. [Contains Tanaka's essays about Whitman on the following

topics: "Development of the Poet," "On 'Song of Myself,'" "The Meaning of Sex in Whitman," "The Civil War and Whitman," "New York and Whitman," "Space as Cultural Representation," "The River and Civilization in Whitman and Hart Crane," "The Poet and the People: The Case of Whitman," "Whitman's Lineage: Whitman, Carl Sandburg, Langston Hughes," "Whitman and the Image of 'Father'"; as well as reviews of Whitman criticism by J.C. Smuts, Justin Kaplan, David Cavitch, Betsy Erkkila, Shiro Tsuneda, and Yasuaki Suzuki; in Japanese.]

Tayson, Richard. "Manly Love: Whitman, Ginsberg, Monette." *Gay and Lesbian Review Worldwide* 12 (September-October 2005), 23-26. [Argues that the "Live-Oak, with Moss" series of poems can be read as "a series of love letters" (probably to Fred Vaughan) and that the poems present "a wide range of experiences common to gay relationships, including their spiritual, emotional, intellectual, and physical dimensions"; goes on to suggest "Whitman's influence on gay love poetry," particularly that of Hart Crane, Allen Ginsberg, and Paul Monette (whose work captures "the poetic reaction to AIDS").]

Thomas, M. Wynn. "Labor and Laborers." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 60-75. [Argues that Whitman's "own creativity, even as a writer, was continuous with the 'creativity' of labor," and that, while he conducted, "on the field of language, a guerilla action against the new capitalism," he nonetheless "thrived on the vitality, the energy, the variety, the inventiveness, of the very new world of labor and capital whose values he in other ways so deeply distrusted," finding himself "imaginatively excited by the new capitalism's exuberant inventiveness"; tracks Whitman's changing attitudes toward labor over the course of his career.]

Trachtenberg, Alan. "Whitman at Night: 'The Sleepers' in 1855." *Yale Review* 94 (April 2006), 1-15. [Offers a close reading of Whitman's 1855 poem later entitled "The Sleepers," seeking "an account of the role of night itself, the layers of nocturnal implication that gather toward the trope of darkness as the speaker descends, as if powerless to defy the downward force, into even darker and less scrutable regions of consciousness."]

Tsukui, Yoshiko. "'Out of the Cradle Endlessly Rocking': Hitotsu no 'Explication' no Kokoromi" ["'Out of the Cradle Endlessly Rocking': A Trial Explication"]. *Walt Whitman Studies* no. 21 (2005), 39-50. [Examines the cycles of death and life in "Out of the Cradle Endlessly Rocking"; in Japanese.]

Turtell, Steve. "Whitman, Gay American Hero." *Gay City News* 4 (December 22-28, 2005). [Review of Arnie Kantrowitz, *Walt Whitman*.]

Tyree, J. M. "Thoreau, Whitman, and the Matter of New York." *New England Review* 27 (2006), 61-75. [Argues that "in Whitman and Thoreau one is forced to confront a basic antithesis in the American attitude about city life, the love-hate relationship," and examines the two writers' "very different reactions to mid-nineteenth-century New York."]

Walsh, Jim. "For Better or Verse, Cemetery Resuscitates Walt." *Courier-Post* [Camden-Cherry Hill, NJ] (May 9, 2006). [About a South Jersey Tour-

ism Corporation Whitman tour of Camden, featuring a visit to Whitman's mausoleum in Harleigh Cemetery, where a Whitman impersonator emerges from the tomb.]

Warren, James Perrin. *John Burroughs and the Place of Nature*. Athens: University of Georgia Press, 2006. [Chapter 2, "Whitman Land: John Burroughs's Pastoral Criticism" (42-72), examines the relationship between Burroughs and Whitman, noting how "Burroughs is no mere disciple of the poet" and analyzing how, in *Whitman: A Study* (1896), "Burroughs produces a spatialized figure of Whitman's work, reading Whitman's poetry as a place"; an earlier version of this chapter appeared in *ISLE* 8 (Winter 2001).]

Warren, James Perrin. "Style." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 377-391. [Analyzes Whitman's "perpetual innovation" in style in the various editions of *Leaves of Grass*, discussing how he moves from "the style of an uninspired imitator" in his early prose and poetry to a "career of innovation" based on cataloging, a focus on "American scenes and characters," a celebration of all he catalogs, a focus on the working class, and a celebration of individuality, moving from long-lined long poems to more and more "experiments with short lyrics," as well as employing "poetic techniques" in his "postwar prose."]

Warren, James Perrin. "When Lilacs Last in the Dooryard Bloom'd." In Janet Gabler-Hover and Robert Sattelmeyer, eds., *American History through Literature, 1820-1870* (Detroit: Charles Scribner's Sons, 2006), 1242-1245. [Examines "When Lilacs Last in the Dooryard Bloom'd" in its historical contexts.]

Warrior, Robert. *The People and the Word: Reading Native Nonfiction*. Minneapolis: University of Minnesota Press, 2005. [Chapter 2, "Democratic Vistas of the Osage Constitutional Crisis" (49-93), examines the 1881 Osage Constitution as "an embodiment of Osage experiences" and suggests that Whitman's "Democratic Vistas," as "an American text that is contemporary with the era of the roots of the Osage constitutional crisis," helps "bring the Osage constitutional crisis into focus" by raising "the question of a national future" and positing "a vision worth pursuing," even though "Whitman could no more recognize among the Osages the impulses he outlines in 'Democratic Vistas' than did the United States policy makers, who finally undid the Osage and other experiments in democracy."]

Whitley, Edward. "The First (1855) Edition of *Leaves of Grass*." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 457-470. [Discusses the first edition of *Leaves of Grass* and argues for the significance of its publication "around July 4, 1855" by placing this event in the context of the "history of antebellum Independence Day celebrations," "July Fourth publications," and "Independence Day orations and toasts"; examines Whitman's "delicate balancing act between patriotism and dissent."]

Whitman, Walt. *Laws of Creation*, ed. Michael Cunningham. New York: Picador, 2006. [Selection of Whitman's writing, edited by Cunningham and issued

as a companion volume to the paperback reprint of Cunningham's novel *Specimen Days*.]

Whitman, Walt. *When I Heard the Learn'd Astronomer*. New York: Simon and Schuster Children's Publishing, 2004. [Reprints Whitman's "When I Heard the Learn'd Astronomer"; illustrated for children by Loren Long.]

Wihl, Gary. "Politics." In Donald D. Kummings, ed., *A Companion to Walt Whitman* (Malden, MA: Blackwell, 2006), 76-85. [Analyzes "the sort of democratic project contained in Whitman's poetry," reads *Democratic Vistas* as "one of the most important and overlooked works of American political thought," and examines "his projection of democratic individuality" in "Crossing Brooklyn Ferry," which is contrasted to Wordsworth's "Composed upon Westminster Bridge" in order to demonstrate the important "intersection between Romanticism and liberalism," a confluence that is "essential to our understanding of Whitman's politics today."]

Woodberry, Jr., Warren. "Walt Taught Here, New Exhibit Shows." New York *Daily News* (January 8, 2006). [About a Queens College Whitman exhibit, called "Did You Know I Was Your Neighbor?," tracking Whitman's life in Queens and demonstrating that "he got his start as a schoolteacher in Queens," teaching at the Jamaica Academy in Flushing Hill, on what is now the Queens College campus, according to historian Jeff Gottlieb.]

Yoshizaki, Kuniko, and Kenji Mizoguchi, eds. *Hoittoman to Jyukyuseiki Amerika* [*Whitman and Nineteenth-Century America*]. Tokyo: Kaibunsha Shuppan, 2005. [Collection of essays on Whitman by five Japanese Whitman scholars, examining the poet in the context of nineteenth-century American society; essays published for the first time in this book are listed separately in this bibliography; reprinted essays include Kuniko Yoshizaki, "*Leaves of Grass* and the Universe," and Mitsuru Minahama, "'Passage to India': Seeking Mystical Union with God"; in Japanese.]

Yun, Isang, and Hyun Ok Kim. *Dimension*. [Original dance inspired by Whitman, performed by Hyun Ok Kim; music by Isang Yun; performed at Walt Whitman Birthplace, Long Island, New York, on July 18, 2004.]

Unsigned. Brief review of Ed Folsom and Kenneth M. Price, *Re-Scripting Walt Whitman*. *American Literature* 78 (March 2006), 198.

Unsigned. Brief review of Isaac Gewirtz, *"I am with you": Walt Whitman's Leaves of Grass, 1855-2005*. *Book Collector* 54 (Winter 2005), 597.

Unsigned. "*Leaves of Grass*." *SGI Quarterly* [Soka Gakkai International Quarterly Magazine] no. 43 (January 2006), 22. [Report on "'Talking Back' to Whitman: Poetry Matters," the second annual Ikeda Forum for Intercultural Dialogue, held in Boston on September 30 and October 1, 2005.]

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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).