

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Albright, Joe. "Our Hall of Fame." *Jersey Journal* [Jersey City, NJ] (August 4, 2005). [Talks of the forthcoming New Jersey Hall of Fame, to be built in Rutherford, and notes that the "most likely choices include Gov. and President Woodrow Wilson, inventor Thomas A. Edison, poet Walt Whitman, physicist Albert Einstein, singer-actor Frank Sinatra, actor Jack Nicholson and singer Bruce Springsteen."]
- Anderson, Maggie. "Resisting Being Poetry." *Daily Iowan* (November 3, 2005), 1C, 5C. [Describes the "Whitman Making Books / Books Making Whitman" exhibition taking place at the University of Iowa Museum of Art from November 5, 2005, through February 12, 2006.]
- Ansley, Jennifer. "Phantasmic Whitman." *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Focusing on *Calamus* and *Democratic Vistas*, and employing Judith Butler's theories, argues that, "even as he attempts to rewrite it, dominant cultural consciousness restrains Whitman, requiring that he veil the 'unacceptable' aspects of his behavior in a patriarchal, cultural imperial project," including casting "non-heteronormative sexual behavior" in terms of "patriarchal constraints," thereby "re-inscrib[ing] exactly those institutions which seek to exclude him, while practicing his own exclusions along the way."]
- Apuzzo, Matt. "At 150 Years, *Leaves of Grass* Recognized for Its Influence." *Boston Globe* (December 3, 2005). [Briefly discusses the 1855 edition of *Leaves* and the sesquicentennial celebrations of the book; this Associated Press article appeared in a number of newspapers.]
- Barney, Brett, Mary Ellen Ducey, Andrew Jewell, Kenneth M. Price, Brian Pytlik Zillig, and Katherine Walter. "Ordering Chaos: An Integrated Finding Aid and Online Archive of Walt Whitman's Poetry Manuscripts." *Literary and Linguistic Computing* 20 (2005), 205-217. [Describes in detail the project of the *Walt Whitman Archive* (www.whitmanarchive.org), in collaboration with the University of Nebraska-Lincoln Libraries, to create an online "integrated finding guide to Whitman's poetry manuscripts," using EAD (Encoded Archival Description) and linking the item-level descriptions to "digital images of the manuscripts" and to "Text Encoding Initiative (TEI) transcriptions."]
- Bart, Barbara Mazor. *Starting from Paumanok* . . . 19 (Fall 2005). [Newsletter of the Walt Whitman Birthplace Association, West Hills, Long Island, New York; with news of association events, including an announcement of a November 6, 2005, performance of Barry Edelson's one-person play, *The Dream of the Prophet*, covering Whitman's life and starring Barry H. Kaplan as Whitman.]
- Beurskens, Huub. "Met een brede borst tussen de kalmoes" ["With a broad chest among the calamus"]. *De Revisor* (June 2005, nos. 3, 4), 88-91. [Discusses how the author's translation into Dutch of some of the last lines of "Song of Myself" (beginning "The last scud of day holds back for me") led him into considerations of Whitman's homosexuality and the resonant meanings of "calamus."]
- Bloom, Harold. "Whitman's America." *Wall Street Journal* (July 29, 2005), A12.

- [Suggests that *Leaves of Grass* is “the secular Scripture of the United States” and that Whitman is “our Homer and our Milton . . . our Vedas, our Bhagavad-Gita, our Sutras—and also our Zohar” and the “American Christ,” the incarnation of “the American Religion.”]
- Bohan, Ruth L. “Bridging Modernism: Joseph Stella, Walt Whitman, and America.” *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Examines parallels between the painter Joseph Stella and Whitman, focusing especially on Stella’s *Brooklyn Bridge* painting and concluding that, “in its distinctive melding of notions of flux and stasis, the material and the spiritual, near and far, nationalism and internationalism, *Brooklyn Bridge* inscribes in its very form Stella’s explorations of the conjunction between Whitman, modernism and his Italian soul.”]
- Boler, Olivia. “Creative Minds: True Stories of Imaginative Writers, Entertainers, and Adventurers.” *ForeWord* (September/October 2005), 16-18. [Includes a brief review of M. Wynn Thomas, *Transatlantic Connections: Whitman U.S., Whitman U.K.*]
- Campbell, Tim. “American Space to American Place: Whitman’s Reckoning of a New Nation.” *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Proposes that Whitman’s moving from New York to Washington, D.C., forced him “to view America in a new light—an America based not on jubilant musings about the young nation from his existence in Manhattan, but instead a war-torn America based upon dread and uncertainty of the future,” and argues that this change, traceable in *Drum-Taps*, was brought on by Whitman’s losing a sense of “secure place” in New York and finding himself in “an unknown area, a ‘space,’” when he gained physical proximity to the Civil War.]
- Camboni, Marina. *Walt Whitman e la Lingua del Mondo Nuovo*. Biblioteca di Studi Americani, Nuovo Serie 29. Roma: Edizioni di Storia e Letteratura, 2004. [Reprints three previously published critical studies (two in Italian, one in English) by Camboni and three prose writings (in English) by Whitman: “America’s Mightiest Inheritance,” *An American Primer*, and “Slang in America.”]
- Cao Hong. “The Departed Will Be Immortal: An Appreciation and Analysis of Walt Whitman’s ‘When Lilacs Last in the Dooryard Bloom’d.’” *Taiyuan Sci-Tech 2* (April 2000), 36-37. [Analyzes the poem’s historical context, theme, and formal characteristics; in Chinese.]
- Carr, Bonnie. “Whitman’s Legacy of Love and the Challenge of Public Space.” *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Argues that “*Calamus* addresses a situation of constant exposure and concealment that both generates and threatens the intimacies that support personal and political union,” and that in these poems Whitman “*rejects* the love of those readers who do not respond appropriately to his work,” attempting “to create a model that combines the flaneur’s mastery of urban life with his intense need for loving companionship.”]
- Cavitch, Max. “Audience Terminable and Interminable: Anne Gilchrist, Walt Whitman, and the Achievement of Disinhibited Reading.” *Victorian Poetry* 43 (Summer 2005), 249-261. [Argues that Anne Gilchrist’s “disinhibited reading of [Whitman’s] poems, and of the poet in the poems, called the serious bluff of addressivity central to the poet’s own eroticism. In Gilchrist, Whitman had precisely not found his ‘match.’ Instead, he found a reader willing and able to take seriously his ambivalent offers

- to rescind the fictionality of address.”]
- Ceniza, Sherry, Ed Folsom, and Jerome Stueart. “Whitman and Teddy Roosevelt: An Unpublished Whitman Prose Manuscript at Sagamore Hill.” *Walt Whitman Quarterly Review* 23 (Summer/Fall 2005), 52-54. [Transcribes a Whitman manuscript at Theodore Roosevelt’s Sagamore Hill home about the need for a “rough” and “very ample” new literature to capture the “genius of Democratic America”; goes on to discuss Roosevelt’s views of Whitman, and Whitman’s views of Roosevelt.]
- Chen Caiyi. “From Singing to Howling: A Glimpse at the Development of American Poetry.” *Journal of Chongqing Jiaotong University* 2 (June 2002), 31-34. [Offers a brief overview of the development of American poetry from Whitman forward; in Chinese.]
- Chen Hongfu. “An Analysis of ‘A Noiseless Patient Spider’: Probing a Lonely Singer’s Creative Imagination.” *Journal of Fuzhou Teachers College* 22 (June 2002), 16-19. [Analyzes “A Noiseless Patient Spider” in light of its historical background; in Chinese.]
- Chen Hongfu. “A Comment on the Symbolic Meaning of the Trinity.” *Journal of Nanping Teachers College* 21 (September 2002), 99-102, 112. [Explores the meaning of the trinity of lilacs, star, and bird in “When Lilacs Last in the Dooryard Bloom’d”; in Chinese.]
- Chen Hongfu. “A Comment on the Theme of ‘When Lilacs Last in the Dooryard Bloom’d.’” *Journal of Minjiang University* 23 (October 2002), 52-55. [Discusses how Lincoln’s death inspired Whitman to create his elegy and how the poem expresses the poet’s grief and embodies his conception of life and death; in Chinese.]
- Chen Hongfu. “On Whitman’s Democratic Spirit through a Discussion of *Leaves of Grass*.” *Journal of Fuzhou Teachers College* 21 (June 2001), 18-22. [Discusses the democratic spirit of *Leaves of Grass*; in Chinese.]
- Chen Yongzhi. “On Pantheism, Central Images, and Philosophy of Life in *The Goddesses* and *Leaves of Grass*.” *Guo Moruo Studies, Shanghai International Studies* no. 2 (2003), 53-58. [Offers a comparative study of Guo Moruo’s *The Goddesses* and *Leaves of Grass*; in Chinese.]
- Coetzee, J. M. “Love and Walt Whitman.” *New York Review of Books* 52 (September 22, 2005), 22-27. [Discusses Whitman’s sexuality, arguing that “believing that contemporary readers of Whitman’s poems of love missed what those poems were really about may reveal more about simpleminded notions of what it means to be ‘really about’ something than it reveals about Whitman’s readers,” and concluding that “Whitman’s democracy is a civic religion energized by a broadly erotic feeling that men have for women, and women for men, and women for women, but above all that men have for other men,” leading to “a pervasive erotic coloring” in Whitman’s poetry; also reviews Walt Whitman, *Memoranda During the War*, ed. Peter Coviello; Walt Whitman, *Leaves of Grass: The First (1855) Edition*, introduced by Harold Bloom; Walt Whitman, *Leaves of Grass: The 150th Anniversary Edition*, ed. David Reynolds; David Reynolds, *Walt Whitman*; Kenneth M. Price, *To Walt Whitman, America*; and M. Wynn Thomas, *Transatlantic Connections: Whitman US / Whitman UK*.]

- Cutler, Edward S. "American Literature or American *Literature*: William Dean Howells and 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."]
- Davis, Lloyd Spencer. "Dead Poet Society or: How Walt Whitman Saved My Life." *Sunday Star-Times* [Auckland, New Zealand] (October 16, 2005). [Recalls reading Whitman for the first time and suggests "Whitman's real gift, his legacy for all of us, is his vision of a world in which every aspect of nature is to be prized no matter how small or seemingly inconsequential."]
- Dressman, Michael. "Where Is Walt Whitman?" *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Offers "some examples of Whitman's research into historical, geographic, and linguistic sources to build his poems and points to his developed self-image as America's Poet as his justification" for claiming "to have been a lot of places and seen a lot of things."]
- Fan Chunxiang. "Confiding the Grief of All Mankind." *Journal of Jiaozuo University* 1 (January 2004), 11-13. [Suggests that Whitman, in revealing his own grief and that of the American people, also reveals the grief of the world; in Chinese.]
- Fan Chunxiang. "An Elegy to Democracy: An Appreciation of 'O Captain! My Captain!'" *Journal of Henan Business College* 16 (May 2003), 77-78. [Discusses the theme of "O Captain!"; in Chinese.]
- Farley, Tom. "Canyons, Cowboys, and Cash: Walt Whitman's American West." *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Argues that "the West was a locus of images for Whitman that reflected the tropes of rusticity, adhesiveness, and the promise of American exceptionalism that are found in *Leaves of Grass*."]
- Feldman, Mark B. "Remembering a Convulsive War: Whitman's *Memoranda During the War* and the Therapeutics of Display." *Walt Whitman Quarterly Review* 23 (Summer/Fall 2005), 1-25. [Argues that "the war of disunion and the subsequent dismembering of bodies . . . convulsed and stalled Whitman's poetics, which depended upon a series of metaphoric relations between body, nation, and text," and that through a series of "gruesome narrative displays, Whitman struggled to find a way to represent the war therapeutically," inventing in *Memoranda* "a representational form that would preserve the convulsiveness of the period."]
- Folsom, Ed. "An Unpublished Whitman Manuscript about Writing the 'History of the Secession War.'" *Walt Whitman Quarterly Review* 23 (Summer/Fall 2005), 48-49. [Reproduces and transcribes a Whitman manuscript from the University of Rhode Island about how "some years" must pass before a history of the "Secession War" can be written.]

- Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 23 (Summer/Fall 2005), 72-87.
- Folsom, Ed. "Walt Whitman and the Prairies." *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Analyzes Whitman's attitudes toward the prairies and examines in detail three prairie poems—"The Prairie-Grass Dividing," "The Prairie States," and "A Prairie Sunset"; an earlier version of this essay appeared in Robert Sayre, ed., *Recovering the Prairie* (1999).]
- Folsom, Ed. *Whitman Making Books / Books Making Whitman: A Catalog and Commentary*. Iowa City: Obermann Center for Advanced Studies, 2005. [Catalog to accompany the "Whitman Making Books / Books Making Whitman" sesquicentennial exhibition and symposium held at The University of Iowa Museum of Art, with illustrations from the exhibition, and commentary about Whitman as a bookmaker, including printing histories of each of Whitman's books.]
- Frank, Michael. "Whitman's Multitudes, for Better and Worse." *New York Times* (November 18, 2005). [Review of the exhibition "I Am with You: Walt Whitman's *Leaves of Grass* (1855-2005)" at the New York Public Library, curated by Isaac Gewirtz.]
- Freeman, Glenn J. "Lyric Voice and American Democracy." Ph.D. Dissertation, University of Florida, 2005. [Examines "the relationship between lyric voice and emerging, or changing, models of American nationalism," and views Whitman as the representative lyric poet of the Civil War and Reconstruction era, when "American identity [was] reevaluated and groups within the nation . . . struggled for representation"; *DAI* 66 (December 2005), 2214A.]
- Gao Shukai. "Features of Thought in Whitman's Poetry." *Journal of Jiaozuo Institute of Technology* 1 (December 2000), 42-44. [Discusses Whitman's thoughts about self and democracy in his poetry; in Chinese.]
- Gao Zhenhu, trans. *Leaves of Grass. World Literary Masterpieces: Banned Books*. Hohhot: Inner Mongolia People's Press, 2001. [Selected Chinese translations of *Leaves of Grass*, with no indication of the English version that the Chinese text derives from; in Chinese.]
- Genoways, Ted. "'Memoranda of a year (1863)': Whitman in Washington, D.C." *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Examines Whitman's wartime journalism of 1863 and early 1864 "as important war-time productions created to meet Whitman's material demands but also to further his goals of raising public awareness of conditions in the military hospitals," looking at "the ways in which he was consciously framing and depicting that landscape for audiences in Northern cities" as he "fashion[ed] himself as a war correspondent"; analyzes, too, Whitman's growing frustrations at getting his wartime memoranda published, leading to his eventual return to poetry.]
- Genoways, Ted. Review of Walt Whitman, *Memoranda During the War*, ed. Peter Coviello. *Walt Whitman Quarterly Review* 23 (Summer/Fall 2005), 61-63.
- Genoways, Ted, and Ed Folsom. "An Unpublished Early 1870s Photograph of Whitman." *Walt Whitman Quarterly Review* 23 (Summer/Fall 2005), 59-60. [Reprints a recently discovered photograph of Whitman taken by William S. Pendleton in Brooklyn in the early 1870s.]

- Gewirtz, Isaac. *"I am with you": Walt Whitman's Leaves of Grass, 1855-2005*. New York: New York Public Library, 2005. [Catalog to accompany the sesquicentennial exhibition of Whitman materials at the New York Public Library, with illustrations from the exhibition and a commentary on the poet and his work.]
- Gilboa, R. *Walt Whitman's "Comradeship": Epstein's Drawings of the 'Calamus' Lovers*. Walsall, England: The New Art Gallery, 2005. [Reprints and discusses eight of American-born British sculptor Jacob Epstein's (1880-1959) original twelve drawings (from around 1904) intended to accompany Whitman's "Calamus" poems.]
- Gladden, Michelle. "Festival Celebrates Whitman's Local Connection." *Asbury Park [New Jersey] Press* (September 21, 2005). [About Ocean Grove's third annual Walt Whitman Poetry Festival, and an exhibit at the Historical Society of Ocean Grove, New Jersey, displaying a manuscript of Whitman's "With Husky-Haughty Lips, O Sea!," written while the poet was visiting Ocean Grove.]
- Groot, Jacob. "Alleen met hem" ["Alone with him"]. *De Revisor* (June 2005, nos. 3, 4), 59-61. [Suggests how the translator "becomes" Walt Whitman by translating his work; in Dutch.]
- Hall, Kathy. "Poetry Festival Heralds: Walt Whitman Wrote Here." *Atlanticville* (September 22, 2005), 1. [About the Ocean Grove, New Jersey, Walt Whitman Poetry Festival and exhibit of Whitman's manuscript of "With Husky-Haughty Lips, O Sea!," written in Ocean Grove.]
- Helton, Tena Lea. "The Literary Frontier: Creating an American Nation (1820-1840)." Ph.D. Dissertation, Louisiana State University and Agricultural and Mechanical College, 2005. [Examines "the centrality of 'frontier' literature during the Jacksonian period" in terms of its "ethnographic description" of the nation; the final chapter focuses on Whitman's poetry and Thoreau's "Walking"; *DAI* 66 (September 2005), 994A.]
- Herrington, Eldrid. "Fit Compositions: Whitman's Revisions to *Drum-Taps*." In Michael Hinds and Stephen Matterson, eds., *Rebound: The American Poetry Book* (Amsterdam: Rodopi, 2004), 29-43. [Examines Whitman's changes in the sequencing of poems in the 1865 *Drum-Taps*, the 1871 cluster "Drum-Taps," and the 1881 "Drum-Taps," arguing that "in shifting the 'intervals' between poems, Whitman recomposes them, and himself," and that, "for Whitman, re-sequencing his poetry is one continuous act of self-composition."]
- Hinkle, Lynda L. "'The Machinist Rolls Up His Sleeves': Whitman and the Working Class." *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Argues that Whitman only plays at being working-class and, "well-meaning though he may be, is indeed a stranger to the working class, romanticizing from afar what he does not really know—cruising class, if you will, from the safety of property owned and belly full."]
- Hishmeh, Richard Emile. "Romantic Genius and Literary Celebrity in American Literature." Ph.D. Dissertation, University of California, Riverside, 2005. [Examines Whitman as one of numerous figures that illuminate "the relationship between the trope of Romantic genius and literary celebrity in the United States"; *DAI* 66 (December 2005), 2215A.]

- Hoffman, Tyler, ed. *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Special double-issue of the electronic journal, gathering twenty-four of the papers presented at the “Whitman and Place” conference held at Rutgers-Camden in April 2005.]
- Hu Dengquan. “A Comparison of *The Goddesses* and *Leaves of Grass*.” *Journal of Chongqing Vocational & Technical Institute* 12 (July 2003), 69-70. [Explores the similarities and differences between Guo Moruo’s *The Goddesses* and Whitman’s *Leaves of Grass* and demonstrates how *The Goddesses* was influenced by *Leaves of Grass*; in Chinese.]
- Huangfu Shikui. “A Comparative Study of the Literary Viewpoint of E. A. Poe and W. Whitman.” *Journal of Chang’an University* 5 (June 2003), 74-77. [Compares the literary viewpoints of Poe and Whitman; in Chinese.]
- Hubert, Denise Dawn. “Where’s Walt?: Situating the Poet-Speaker in His Nation.” *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Focuses on “Starting from Paumanok” and sets out “to prove that [Whitman’s] verse refuses to situate the speaker-consciousness in a specific physical or temporal space,” instead “constantly working to compress physical and temporal aspects to bind his States ever closer together, and ever closer to himself”; and seeks to determine “the relation between the representing consciousness (the narrative voice, the poet-speaker) and the represented consciousness (the Walt we see moving through the United States).”]
- Hung Zongying. “Walt Whitman’s ‘Song of Myself’: A Lyric Epic.” *Journal of Peking University* 38 (November 2001), 143-150. [Depicts Whitman’s dramatic presentation of the “I” and “you” in “Song of Myself” and examines Whitman’s lyricism in this epic poem; in Chinese.]
- Jin Ming. “The Eternal Song of Life: The Artistic Charm of Whitman’s Poetry.” *Journal of Nanjing University of Finance and Economics* 2 (2003), 89-94. [Explores the artistic charm of Whitman’s poetry in terms of “the flowing life force,” “archetypal images rich in cultural data,” “uniformity of soul and body,” and “the poet as the incarnation of beauty”; in Chinese.]
- Kang Ximin. “Indignant and Sorrowful Elegy: An Analysis of ‘O Captain! My Captain!’” *Correspondence in Chinese Teaching* 8 (2001), 23-24. [Analyzes “O Captain!” with a focus on its historical background and its rhetorical techniques; in Chinese.]
- Kerkering, John D. “American Renaissance Poetry and the *Topos* of Positionality: *Genius Mundi* and *Genius Loci* in Walt Whitman and William Gilmore Simms.” *Victorian Poetry* 43 (Summer 2005), 223-248. [Examines William Gilmore Simms “in conjunction with Whitman” in order to “underscore the differences between their poetic theory and practice, differences important not merely for the historical nuance they bring to our understanding of this ‘renaissance’ period but, in addition, for the light they shed on current critical practice, practice in which positionality figures strongly as a strategy of resistance . . . either to the assimilation or to the exclusion of a given positional entity”; goes on to argue that, for Whitman, “any expression of the local must be—through him—tallied with the national,” while “Simms, by contrast, does not function as this focal point for rendering local bards

- national, but rather ascribes that rendering to another agent” while remaining satisfied to be “more locally identified,” turning from “Whitman’s focus on the present and the future” and “recovering narratives of historical events specific to his various kindred locales,” writing a poetry of *genius loci* in contrast to Whitman’s poetry of *genius mundi*.]
- Killingsworth, M. Jimmie. *Walt Whitman and the Earth: A Study in Ecopoetics*. Iowa City: University of Iowa Press, 2004. [Examines Whitman from an ecocritical perspective, arguing “that Whitman’s poetry embodies the kinds of conflicted experience and language that continually crop up in the discourse of political ecology”; offers extended readings of “This Compost,” “Song of the Redwood Tree,” “Passage to India,” poems that “feature scenes of the shoreline and the wetlands of America,” poems of “urbanization and war,” and *Specimen Days*.]
- Killingsworth, M. Jimmie. “Whitman and Dickinson.” In Gary Scharnhorst, ed., *American Literary Scholarship: An Annual 2003* (Durham, NC: Duke University Press, 2005), 65-81. [Offers an overview of scholarship published on Whitman (65-75) and Dickinson during 2003.]
- Klawitter, George. “A Greener Whitman.” *Gay & Lesbian Review* (November-December 2005), 47. [Review of M. Jimmie Killingsworth, *Walt Whitman and the Earth*.]
- Knight, Karen. *Under the One Granite Roof: Poems for Walt Whitman*. Lauderdale, Tasmania, Australia: Pardalote Press, 2004. [Collection of poems about Whitman, focusing on the Civil War period.]
- Krieg, Joann P. “Walt Whitman and the City.” *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Offers a reading of “Give Me the Splendid Silent Sun” as an insight into Whitman’s attitudes toward New York City and more generally toward “the urban north and the rural south”; and looks at New York’s penny daily newspapers as a source for Whitman’s poetics.]
- Kukawski, Nicole. “Walt Whitman’s Advice to New Jersey State Scholars: An Unknown Interview.” *Walt Whitman Quarterly Review* 23 (Summer/Fall 2005), 54-59. [Reprints a forgotten interview with Whitman that appeared in *The Signal* (newspaper of the State Normal School of New Jersey) in 1888, conducted by George Worman and Francis B. Lee, and offers background and analysis.]
- Kummings, Donald D. “Whitman, Walt.” *Encyclopedia of the Gilded Age and Progressive Era*, ed. John D. Buenker and Joseph Buenker (Armonk, New York: M. E. Sharpe, 2003), 1:1022. [Brief summary of Whitman’s life and career.]
- Lampe, Astrid. “Ik, body ’n soul dichter” [“I am the poet of the body, And I am the poet of the soul”]. *De Revisor* (June 2005, nos. 3, 4), 85-87. [Discusses translating Sections 18-23 of “Song of Myself” for a Dutch translation of the 1855 *Leaves of Grass*; in Dutch.]
- Leeman, Merel. “Whitman omarmd: De strijd om het ‘ware’ Amerika” [“Whitman Embraced: The Battle over the ‘Real’ America”]. *De Revisor* (June 2005, nos. 3, 4), 96-102. [Examines Whitman’s “double role” as a critic and a representative of America, suggesting how his work has been used by both conservatives and progres-

- sives to endorse their various political agendas, thus often dividing his “universal message” into partisan “missions”; in Dutch.]
- Li Chongyue. “Green Grass: A Reading of *Leaves of Grass* and Its Preface.” *Journal of Xi’an Foreign Language University* 8 (March 2000), 84-86. [Reviews *Leaves of Grass*, emphasizing the influence of Whitman’s poetic and formal innovations; in Chinese.]
- Li Guangzhao. “Achievement with Sorrow: An Analysis of ‘O Captain! My Captain!’ by Walt Whitman.” *Journal of Xinxiang Teachers College* 18 (January 2004), 101-103. [Discusses the poet’s metaphysical inclinations, his creative ideas, and his poetic characteristics in “O Captain!”; in Chinese.]
- Li Hongmei. “A New Translation of Whitman’s ‘One’s-Self I Sing.’” *Journal of Chengde Teacher’s College for Nationalities* 23 (November 2003), 85-88. [Sets out to explore the theme of a free and democratic spirit, and provides a new Chinese translation of “One’s-Self I Sing.”; in Chinese.]
- Li Rucheng, and Lu Yukun. “On the Theme of *Leaves of Grass*.” *Journal of Jinan University* 10, no. 4 (2000), 66-70. [Discusses the themes of democracy and freedom in *Leaves of Grass*; in Chinese.]
- Li Yeguang. *A Study of Whitman*. Shanghai: Shanghai Foreign Language Teaching Press, 2003. [Contains four chapters, a chronology of Whitman’s major activities, and a postscript; offers an overview of his life, the growth of his thought, his literary creation, and an analysis of his well-known works and his influence on other writers; in Chinese.]
- Li Yeguang, trans. *Leaves of Grass. World Literary Library*. Beijing: Beijing Yanshan Press, 2003. [Complete Chinese translation of *Leaves of Grass*, consisting of 433 poems in two volumes; in Chinese.]
- Lin Fengmin. “Walt Whitman and Arabian Poet Khalil Gibran.” *Journal of Arab World* 1 (January 2002), 53-56. [Argues that Gibran and Whitman offer an atypical example of literary communication between the East and the West; in Chinese.]
- Liu Baoan. “The Pursuers of American Independence Poetry.” *Journal of Xian International Studies University* 12 (March 2004), 65-67. [Surveys the ways American poetry helped set up American independence and examines Whitman’s contribution to American independence poetry; in Chinese.]
- Liu Shusen. “Reading Whitman: Poet of Democracy and His Politics of Hegemony.” In *On European and American Literatures* (Beijing: People’s Literature Press, 2002), 1:117-140. [Discusses the paradox between Whitman’s ideals of democracy and his vision of the nationhood of the United States as hegemonic in the global context; in Chinese.]
- Liu Shusen. “Whitman Studies in the Twenty-First Century: A Review of *To Walt Whitman, America and Others*.” *Foreign Literature* 4 (2004), 39-47. [Comments on the development of Whitman studies at the turn of the twenty-first century by reviewing Kenneth M. Price, *To Walt Whitman, America*; Vivian Pollak, *The Erotic Whitman*; Lawrence Kramer, ed., *Walt Whitman and Modern Music*; Éric Athenot, *Walt Whitman: Poète-cosmos*; Ed Folsom, ed., *Whitman East and West*; Harold Aspiz, *Walt Whitman’s Poetry of Death*; Sheila Coghill and Thom Tammaro, eds., *Visiting Walt,*

- as well as some recent films in which Whitman is mentioned; in Chinese.]
- Lievers, Menno, Ilja Leonard Pfeijffer, Allard Schröder, and Manon Uphoff, eds. *De Revisor* (June 2005, nos. 3, 4). [Special Whitman issue, with a foreword by the editors (3-4); various reproductions of Whitman photographs; a Dutch translation (by Menno Lievers) of Whitman's 1855 Preface ("Voorwoord bij de eerste druk van *Leaves of Grass*," 5-19); "Parodieën op Walt Whitman" ("Parodies of Walt Whitman"), including "Counter-Jumps" from *Vanity Fair*, 1860 (22; with Dutch translation, 23), "Yourn and mine, and any day" (24; with Dutch translation, 25), "From W-T W-TM-N" from *Every Saturday*, 1868 (26; with Dutch translation, 27), "I am Walt Whitman" from *Once a Week*, 1868 (28; with Dutch translation, 29), "Old King Cole" from *New Witness*, 1920 (30; with Dutch translation, 31), "Whitman is the voice of one who saith" by Ezra Pound from *The Spirit of Romance*, 1909 (32; with Dutch translation, 33), "Behold! I am not one that goes to lectures" by A. T. Quiller-Couch, *Oxford Magazine*, 1885 (34; with Dutch translation, 35); a Dutch translation (by Menno Lievers and Toef Jaeger) of Horace Traubel's March 24, 1892, entry from volume 9 of *With Walt Whitman in Camden*, narrating Whitman's death ("De dood van Walt Whitman," 37-52); a Dutch translation (by Trijine Vermunt) of Jorge Luis Borges's 1969 foreword to his translation of *Leaves of Grass* (54-57); a Dutch translation (by Ilja Leonard Pfeijffer) of Whitman's "To Think of Time" ("To denken aan tijd," 73-79); and seven original essays and one poem about Whitman, each listed separately in this bibliography.]
- Luo Meimei. "Analysis of the Artistic Characteristics of Poems by Whitman." *Journal of Loudi Teachers College* 1 (January 2003), 113-115. [Provides a brief introduction to the characteristics of Whitman's work by analyzing two poems; in Chinese.]
- Ma Longyun. "A Trinity and Three Involutions." *Journal of Pengcheng Vocational University* 18 (February 2003), 69-72, 75. [Discusses the function of the trinity and three involutions that lead to the poet's release from the death of his beloved Lincoln, and examines how the poet sublimates Lincoln's death into a general sense of death; in Chinese.]
- Maloney, Ian. "I too lived—Brooklyn of ample hills was mine': Teaching Whitman on the Rooftops of Brooklyn Heights." *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Recounts teaching "Crossing Brooklyn Ferry" to a diverse class at St. Francis College in Brooklyn Heights and helping the students discover connections with the poem.]
- Mattson, Francis O. *Walt Whitman: Fine Press Editions*. New York: Grolier Club, 2005. [Pamphlet to accompany an exhibit of fine press editions of Whitman's work from the collection of Francis O. Mattson, held at The Grolier Club, New York, from September 7 through November 4, 2005; contains brief introduction by Mattson and annotations of over fifty fine press and limited editions.]
- Mayhew, Melanie. "Whitman Archive Graces Uva Library." *Daily Progress* [Charlottesville, VA] (July 31, 2005). [Discusses the large archive of Whitman materials at the University of Virginia Special Collections Library.]
- McAndrew, Rosemary. "Where Are We Now?: Whitman, Place, and the Memory of the Heart." *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Examines the "sequence of place memories" in "Seeing

- Niagara to Advantage” in *Specimen Days*, demonstrating how Whitman’s response to Canada is often rooted in his memories of New York.]
- McLane, Maureen N. “An American Epic: The 150th Anniversary of Walt Whitman’s ‘Leaves of Grass’ Inspires Some Thoughts about a National Poetry.” *Chicago Tribune* (July 31, 2005), section 14, 5. [Discusses Whitman in terms of “the question of a national poetry.”]
- Menke, Richard. “Media in America, 1881: Garfield, Guiteau, Bell, Whitman.” *Critical Inquiry* 31 (Spring 2005), 638-664. [Examines James A. Garfield’s lingering death in 1881 as “America’s first live media event,” “an unwitting cultural reflection upon the logic and psychodynamics of the late nineteenth-century media ecology,” and offers an extended reading of Whitman’s poetic response to the event, “The Sobbing of the Bells”: “For Whitman, the mediated but immediate experience of hearing the ‘death- news everywhere’ renders the poet’s memorializing function obsolete in the 1881 discourse network.”]
- Merandy, Jesse. “Whitman in Cyberspace.” *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Offers a history of the *Mickle Street Review* in both its print form and its electronic form, with a detailed discussion of the design and plan for the online version of the journal; offers an overview of “the Internet’s possibilities for scholarly presentation,” especially pertaining to Whitman.]
- Mi Jing and Li Ruiqing, trans. *Leaves of Grass. 100 World Literary Masterpieces*. Yanji: Yanbian People’s Press, 2000. [Translation of selected poems from *Leaves of Grass*; in Chinese.]
- Miller, John, and Genevieve Anderson, eds. *New Orleans Stories: Great Writers on the City*. San Francisco: Chronicle Books, 2004. [Reprints (181-189) three sketches by Whitman originally published in the *New Orleans Daily Crescent*, 1848.]
- Milton, Paul. “A Supermarket in Kanada?: Whitman among the Beautiful Losers.” *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Examines “the poet of America in a land that was organized expressly to be not-America” by looking at Canadian critic James Cappon’s 1930 attack on Whitman and Leonard Cohen’s 1966 novel *Beautiful Losers*, finding that “where, in Cappon, the presence and influence of Whitman constitutes the threat to Canadian culture, for Cohen, the reluctance to attend to the Whitmanian message [of inclusiveness] portends the greater failure.”]
- Mu Dajiang. “Thematic Analysis of Whitman’s *Leaves of Grass*.” *Journal of Xinyang Agricultural College* 12 (December 2002), 77-78. [Discusses the major themes of *Leaves of Grass*; in Chinese.]
- Murphy, Joseph C. “Distant Effects: Whitman, Olmsted, and the American Landscape.” *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Discusses Whitman and Frederick Law Olmsted as “nearly kindred spirits” who shared “underlying principles of urban experience,” arguing that both men “shared a long view of the city as democracy’s necessary sphere, a view animated for both by Southern travels that exposed the moral and cultural bankruptcy of slavery,” and proposing that they “gave shape to that particular urban experience we call

- freedom,” basing “their artistic innovations on an expansive view of landscape as an abstract and democratic medium of communication”; examines Olmsted’s Brooklyn Prospect Park and Whitman’s derisive comments about it.]
- Naylor, Natalie A. “Whitman at School: Student, Teacher, and Poet.” *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Gathers together information on Whitman as a student at Brooklyn’s District School No. 1, and information about his brief teaching career; a longer version of this essay appears in *New York History* 86 (Winter 2005), 7-27.]
- Nestor, Amy Ruth. “Straying Aside / Bodying Athwart: Without the Lines of Traumatic History in Walt Whitman’s *Specimen Days* and W. E. B. Du Bois’s *The Souls of Black Folk*.” Ph.D. Dissertation, State University of Buffalo, 2005. [Analyzes the “structure of the nation’s traumatic history of sectional conflict, racial oppression, and sexual desire,” arguing that the “wayward structure” of *Specimen Days* “offers a means to read [Whitman’s] simultaneous investment in and resistance to a discourse of national healing that would forever entomb the War’s dead”; goes on to read Whitman in conjunction with Du Bois “to delineate the limit race creates within Whitman’s own thinking of the national community”; and proposes that “the scandal of *Specimen Days* lies in Whitman’s love—always eroticized—for the most polluted and abject: the wounded and mutilated soldiers, their amputated limbs”; *DAI* 66 (November 2005), 1771A.]
- Nestor, Amy. “‘the varieties of the *strayed*’: Sites of Trauma in *Specimen Days*.” *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Examines the Civil War sections of *Specimen Days*, especially “A Glimpse of War’s Hell-Scenes,” tracing the imagery of fragmenting and shattering and shredding, and arguing that “something—some bit or piece lying here and there in his writing—in Whitman did not heal, and for all his pronouncements of Union, the haunting of his text by figures of shattering and paralysis and what ought be left dead and what must not be said suggest not the commonly claimed withdrawal and loss of power in the post-war editions of *Leaves of Grass* but a disfiguration of self and nation”; goes on to tie Whitman’s “cherishing of the abject” in the Timber Creek sections of *Specimen Days* to the Civil War sections in that both sections capture Whitman’s “desire to be shattered.”]
- Nieland, Katie. “Whitman Archives Receive Grant.” *Daily Nebraskan* (September 16, 2005), 2. [About the awarding of a \$500,000 challenge grant by the National Endowment for the Humanities to the Whitman Archive (www.whitmanarchive.org).]
- Noble, Marianne. “Whitman’s Failures of Genuine Human Contact: A Gestalt Psychological Approach.” *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Analyzes “Whitman in relation to gestalt psychology” and explores his poetic quest for “genuine human contact,” a quest that is often frustrated because Whitman, to achieve his goal of “acquiescence to an infinite diversity,” “must relinquish the full extent of genuine human contact that he himself deeply craved.”]
- Pan Lifeng. “From ‘Loveless and Sexless’ to ‘Sweet and Savage’: A Feature of American Literature.” *Journal of Xiangtan Normal University* 26 (September 2004), 77-79.

- [Surveys the development from the sexless works of the early romantic period of American literature to later works with sweetness and savageness as their theme, including *Leaves of Grass*; in Chinese.]
- Pannapacker, William. Review of M. Wynn Thomas, *Transatlantic Connections: Whitman U.S., Whitman U.K.* *Walt Whitman Quarterly Review* 23 (Summer/Fall 2005), 65-69.
- Pannapacker, William. "Whitman's Philadelphia and Whitman's Camden: Retrospect and Prospect." *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Notes that "much of the intellectual and cultural history of Whitman's life between 1873 and 1892 has been overlooked" and that "relatively little—almost nothing—has been written about the literary history of Philadelphia between the early national period and the beginnings of modernism," and seeks to fill in this gap by examining how "Camden was the city in which Whitman finally found the fame that had eluded him his entire life," and by suggesting that there were good reasons why Whitman stayed in the Camden/Philadelphia area ("Philadelphia and Camden were, relative to the other major East Coast cities, among the most attractive to working- and lower-middle class residents") instead of returning to a New York that had changed beyond recognition from the city he had left during the Civil War.]
- Pfeijffer, Ilja Leonard. "O mijn ziel!" ["O My Soul!"]. *De Revisor* (June 2005, nos. 3, 4), 66-84. [Discusses translating Whitman's "To Think of Time" into Dutch, presents the translations, and offers a poem responding to Whitman's; in Dutch.]
- Porter, Bekah. "Walt Whitman Visits IWC." *Mt. Pleasant [Iowa] News* (October 20, 2005). [About Whitman performer William Koch's two shows at Iowa Wesleyan College.]
- Price, Kenneth M. Review of Daniel Mark Epstein, *Lincoln and Whitman.* *Walt Whitman Quarterly Review* 23 (Summer/Fall 2005), 64-65.
- Price, Kenneth M. "The *Walt Whitman Archive* at Ten: Some Backward Glances and Vistas Ahead." *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Offers a detailed history of the origins and development of, and future plans for, the *Walt Whitman Archive* (www.whitmanarchive.org).]
- Qi Kuiyi. "On Whitman's Influence on Guo Moruo's Poetic Creation." *Journal of Teachers College Qingdao University* 19 (June 2002), 19-22. [Discusses Whitman's influence on Guo Moruo; in Chinese.]
- Qiu Haiyan, trans. *Leaves of Grass. World Literary Masterpieces Series: Masterpieces as Prohibited & Destroyed Books.* Tongliao: Inner Mongolia Children's Press, 2001. [Complete Chinese translation of *Leaves of Grass* in two volumes; in Chinese.]
- Reynolds, David. "Lincoln and Whitman." *History Now* (December 2005), www.historynow.org. [Overview of Whitman's feelings about Lincoln, proposing that "the Rail-Splitter and the Good Gray Poet linger in the American memory as intertwined pioneers of American democracy."]
- Roberts, Kim, and Helle Mathiasen. "Walt Whitman, Civil War Nurse." *American Journal of Medicine* 118 (July 2005), 787. [Overview of Whitman's work as a hospital visitor in Washington, D.C., during the Civil War, noting that "Whitman's

- direct experience with dead and dying soldiers paradoxically gave him a deeper connection to life.”]
- Roche, John F. “Walt Whitman’s Temporary Autonomous Zone.” *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Examines the “circuitous network of connections and passages” that suggests Whitman’s “indirect role” in the “development of cyberspace,” including his “vision of democratic interconnectivity,” his influence on various scientists, and his involvement in the “cross-pollination between an incipient science of the Whole and a bohemia informed by Whitman’s insistence on allowing each individual, each ‘kelson of creation,’ to ‘furnish your parts toward the soul’”; goes on to suggest “his presence in cyberspace.”]
- Romero, Mercy. “I see all the prisoners in the prisons’: Poetry and Poverty at 330 Mickle Boulevard.” *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Examines how, “on Mickle Boulevard, racism, poverty, and sexuality historically mingle,” and discusses how the presence of the Camden county jail directly across the street from Whitman’s home is suggestive: “the museumed and jailed landscape bears a haunted or ‘leftover’ message, that Camden is ruined and awaiting life, that Whitman wasn’t supposed to be here.”]
- Roscos, Evan James. “Home Isn’t Where the House Is: Whitman’s Camden Exile.” *Mickle Street Review* nos. 17-18 (2005), www.micklestreet.rutgers.edu/index.html. [Examines the idea of “home” in Whitman’s work and proposes that his memories of his childhood home are crucial to understanding his decision to stay in Camden, New Jersey, where he “begins to see connections between Camden and the Brooklyn and Long Island of his youth” and where he lives out a kind of “second childhood.”]
- Rosenbaum, Eve. “Singing the Revolution: Walt Whitman and His American Heroes.” *American Spirit* 139 (November/December 2005), 46-48. [Gives an overview of Whitman’s Revolutionary War connections, noting how, “drawing on his own family history and the history of New York’s Revolutionary battles, Whitman enriched his poetry with the sacrifices of a revered generation.”]
- Ruo Bing, trans. *Leaves of Grass. Banned Books in World Literature*. Beijing: Jiuzhou Press, 2000. [Complete Chinese translation of *Leaves of Grass* in two volumes, with a brief introduction discussing Whitman’s life and some major traits of his poetry.]
- Scharnhorst, Gary. “Whitman and Kate Field.” *Walt Whitman Quarterly Review* 23 (Summer/Fall 2005), 49-52. [Documents American feminist journalist, lecturer, and actor Kate Field’s (1838-1896) admiration for Whitman.]
- Schmidgall, Gary. Review of Arnie Kantrowitz, *Walt Whitman*. *Walt Whitman Quarterly Review* 23 (Summer/Fall 2005), 69-71.
- Snediker, Michael. “Whitman On the Verge: Or the Desires of Solitude.” *Arizona Quarterly* 61 (Autumn 2005), 27-56. [Examines “As I Ebbed with an Ebb of the Ocean of Life,” “Out of the Cradle Endlessly Rocking,” and “As If a Phantom Carressed Me” as a kind of 1860 triptych of “proto-cruising moments” (with “cruising” defined as “the first possible collision of two hitherto separate identities”), describ-

- ing “an individual’s erotic repertoire” and dealing with “the speaker’s insinuated availability for the reader alone”; investigates “Whitman’s lyric selves on the verge of accompaniment,” “before or after connection occurs.”]
- Snodgrass, W. D. *To Sound Like Yourself: Essays on Poetry*. Rochester, NY: BOA Editions, 2002. [Collection of essays, two of which focus on Whitman: “Pulse and Impulse” (11-29), reprinted from *Southern Review* (July 1991); and “Whitman’s Selfsong” (131-171), reprinted from *Southern Review* (Summer 1996).]
- Stetson, Debi Boucher. “Spirit of a Poet.” *Cape Codder* (July 29, 2005). [About Stephen Collins’s one-man show, “Unlaunch’d Voices: An Evening with Walt Whitman,” performed in Wellfleet, Massachusetts, on July 30, 2005.]
- ’t Hart, Kees. “Whitman vertalen” [“Translating Whitman”]. *De Revisor* (June 2005, nos. 3, 4), 62-64. [Discusses translating two Whitman poems—“A Boston Ballad” and “There Was a Child Went Forth”—for a Dutch translation of the 1855 *Leaves of Grass*; in Dutch.]
- van Brederode, Désanne. “Lang leve het korte leven” [“Long live the short life”]. *De Revisor* (June 2005, nos. 3, 4), 92. [Poem addressed to Whitman; in Dutch.]
- van Daalen, Maria. ““magnifying.”” *De Revisor* (June 2005, nos. 3, 4), 93-95. [Discusses the challenges of translating Sections 40-42 of “Song of Myself” for the Dutch translation of the 1855 *Leaves of Grass*.]
- Vendler, Helen. *Invisible Listeners: Lyric Intimacy in Herbert, Whitman, and Ashbery*. Princeton: Princeton University Press, 2005. [Investigates the relationship of three poets to their “invisible listeners”; Chapter 2, “Walt Whitman and the Reader in Futurity” (31-56), examines Whitman’s erotic and quasi-religious relationship to the reader he construes as a “democratic camerado,” and suggests that Whitman’s ultimate reader eventually becomes Death itself.]
- Wang Limei. “A Comment on Whitman’s Scenery Poetry.” *Journal of Xuchang University* 1 (2005), 66-68. [Examines Whitman’s “scenery” poems, where the majesty of the American landscape and the grandeur of war scenes all are given vivid expression; in Chinese.]
- Wang Limei. “The Romantic Features of Whitman’s Poetry.” *Shandong Foreign Language Teaching Journal* 2 (2004), 86-89. [Argues that the romantic features of Whitman’s poetry, the surrealist realm of art and the magnificent self-images, were actually close to reality; in Chinese.]
- Wang Xiaoli. “A Preliminary Study of the Innuendo in Whitman’s and Xin Qiji’s Poems.” M.A. Thesis. Lanzhou: Lanzhou University, 2003. [Examines how innuendo functions in war poems by Whitman and the Chinese poet Xin Qiji (1140-1207); in Chinese.]
- Wang Xiaoli. “Wen Yiduo and American Literature.” *Journal of Social Science of Hunan Normal University* 32 (September 2003), 111-117. [Argues that American imagists influenced Wen Yiduo’s modern poetic style, and that the influence of Whitman led to Wen Yiduo’s popular and unconventional poems; in Chinese.]
- Wang Yao. “The Charm and Function of Poetic and Philosophical Languages.” *Journal*

- of *Nanning Polytechnic* 6, no. 3 (2001), 42-45. [Discusses the charm and function of *Leaves of Grass*; in Chinese.]
- Wang Yumin. "The Charm of Nature." *Journal of Liaoning Technical University* 3 (September 2001), 11-13. [Makes a comparative transatlantic study of four poets—Wordsworth, Coleridge, Whittier, and Whitman—in terms of their different styles; in Chinese.]
- Wang Zuyou. "Death in Whitman's Cosmos." *Shandong Foreign Language Teaching* 2 (2002), 86-88. [Discusses Whitman's views on death in *Leaves of Grass*; in Chinese.]
- Wardrop, Daneen. "Civil War Nursing Narratives: Whitman's *Memoranda During the War* and Eroticism." *Walt Whitman Quarterly Review* 23 (Summer/Fall 2005), 26-47. [Demonstrates how Whitman's *Memoranda* "shares with the nursing narratives that preceded his work some important aspects of style and tone," and offers a "cultural assessment" of Whitman's book "within the context of those previous memoirs, utilizing themes of democracy, the typical American, motherhood, and . . . the eroticism that forms between nurse and patient"; the extended comparisons are focused on Louisa May Alcott's *Hospital Sketches*, Georgeanna Woolsey's *Three Weeks at Gettysburg*, and Sarah Emma Edmonds's *Nurse and Spy in the Union Army*.]
- Whitman, Walt. *Leaves of Grass*. 150th Anniversary Edition. New York: Penguin Classics, 2005. [Reprint of 1855 edition, with a new introduction by Harold Bloom (vii-xxxviii) and "Suggestions for Further Reading" (xxxix-xl, also by Bloom). Penguin Classics Deluxe Edition.]
- Whitman, Walt. *Leaves of Grass / Grasbladen*. Edited by Jacob Groot and Kees 't Hart. Amsterdam: Em. Querido's Uitgeverij, 2005. [Bilingual edition of the poems in the 1855 *Leaves of Grass*, with the original English facing a Dutch translation by Vertaald door Huub Beurskens, Anneke Brassinga, Tsead Bruinja, Geert Buelens, Maria van Daalen, Arjen Duinker, Jacob Groot, Kees 't Hart, Judith Herzberg, Gerrit Komrij, Rutger Kopland, Jan Kuijper, Astrid Lampe, Hagar Peeters, Ilja Leonard Pfeijffer, Toon Tellegen, Anne Vegter, Hans Verhagen, Peter Verhelst, Simon Vinkenoog, Elly de Waard, and Menno Wigman; foreword (7-8, in Dutch) by Groot and 't Hart.]
- Whitman, Walt. "Voorwoord bij de eerste druk van *Leaves of Grass*" [Preface to the first edition of *Leaves of Grass*]. *De Revisor* (June 2005), 5-19. [Dutch translation (by Menno Lievers in collaboration with Ilja Leonard Pfeijffer and Allard Schröder) of Whitman's 1855 Preface.]
- Winterton, Bradley. "A Three-in-One Novel Pleases Rather Than Impresses." *Taipei Times* (September 25, 2005), 18. [Review of Michael Cunningham, *Specimen Days*.]
- Xu Hanlin, trans. *Leaves of Grass. Bilingual Prophets' Canons*. Harbin: Harbin Press, 2004. [English-Chinese bilingual collection of 36 Whitman poems, with Emerson's 1855 letter to Whitman.]
- Xu Zhimin. "Simple Analysis of 'O Captain! My Captain!' from an Aesthetic Perspective." *Journal of Anyang University* 3 (September 2003), 112-113. [Discusses the

- theme, structure, and rhyme of “O Captain!”; in Chinese.]
- Yang Jincai. “Walt Whitman: Poet of Body and Soul.” *Foreign Literature* 1 (2005), 75-82. [Discusses how Whitman embraced New York when other poets retreated from big cities into the country, and examines the relationship of body and soul in Whitman’s poems; in Chinese.]
- Yang Yumin. “Exploration of Aesthetic Similarities between Whitman’s *Leaves of Grass* and Guo Moruo’s *The Goddesses*.” *Journal of Xiangfan Vocational and Technical College* 1 (June 2002), 73-77 [Examines the aesthetic similarities between the two books and speculates on the causes of these similarities; in Chinese.]
- Yin Zhaorong. “On the Artistic Style of Walt Whitman’s Poetry.” *Journal of Zaozhuang Teachers’ College* 19 (June 2002), 33-34. [Analyzes the artistic style of Whitman’s *Leaves of Grass*; in Chinese.]
- Yuan Yichuan and Wu Jianxi. “A Singer of ‘Man and Nature’: A New Approach to Walt Whitman, the Contemporary Pioneer of Free Verse.” *Journal of Yunan Normal University* 33 (September 2001), 100-103. [Offers a formalist study of Whitman’s poetic theories, focusing on syntax, sound, and imagery; in Chinese.]
- Zhang Chiheng and Gao Xiaoyun, trans. *Diaries of a Wack*. Taipei: Xiaozhitang Culture Press, 2002. [Selected Chinese translation of Whitman’s notebooks and prose, with an introduction to Whitman’s life and work; in Chinese.]
- Zhang Liqiong. “Walt Whitman’s Poems and the Idea of Globalization.” *Journal of Yuxi Teachers College* 18 (2002), 63-66. [Argues that Whitman is the first global American and that *Leaves of Grass* presents the democratic ideals and cultural values of his period and depicts, for the first time, a harmonious globalized future; in Chinese.]
- Zhang Suheng, trans. *Leaves of Grass*. Shantou: Shantou University Press, 2004. [Abridged English-Chinese bilingual selection of poems from *Leaves of Grass*, arranged under seven thematic topics.]
- Zhang Xiaoqian. “On the National Characteristics of Whitman’s *Leaves of Grass*.” *Journal of Chongqing College of Education* 13 (September 2000), 31-34, 42. [Discusses national characteristics, such as democratic thought, in *Leaves of Grass*; in Chinese.]
- Zhu Hua. “A New Comment on ‘Song of Myself.’” *Journal of Sichuan Normal University* 28 (November 2001), 74-79. [Discusses the themes of democracy and nationalism in “Song of Myself,” arguing that its grand structure, its sweeping historical references, and its panoramic landscapes make the poem an American epic; in Chinese.]
- Zhu Li. “Structural Analysis of Whitman’s ‘A Noiseless Patient Spider.’” *Appreciation of Literary Masterpieces* 3 (May 2000), 72-74. [Offers a structural analysis of the poem; in Chinese.]
- Unsigned. “An American Song: Walt Whitman, *Leaves of Grass*, and Fredericksburg.” *Free Lance-Star* [Fredericksburg, VA] (August 7, 2005). [Discusses how it was “an incident in our own town of Fredericksburg that most dramatically changed [Whitman’s] life” when the poet came to the battlefield to check on his wounded

brother George.]

Unsigned. Brief review of David S. Reynolds, *Walt Whitman. American Literature* 77 (September 2005), 658.

Unsigned. Brief review of Walt Whitman, *Memoranda during the War*, ed. Peter Coviello. *American Literature* 77 (September 2005), 661.

Unsigned. "The Sesquicentennial of the First Edition of *Leaves of Grass*." *Walt Whitman Quarterly Review* 23 (Summer/Fall 2005), 88-90. [Lists and describes various sesquicentennial conferences and events taking place nationwide during 2005.]

Unsigned. "'We the People' grant awarded to Whitman Archive." *Lincoln Journal Star* (September 16, 2005), 2B. [About the National Endowment for the Humanities challenge grant of \$500,000 awarded to the Whitman Archive (www.whitmanarchive.org).]

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