

WHITMAN: A CURRENT BIBLIOGRAPHY

Abrams, Sam. Review of Walt Whitman, *Poetry and Prose* (Library of America). *Walt Whitman Quarterly Review* 14 (Summer 1996), 40-41.

———. "What is this you bring my America?": The Library of America Whitman." *Modern Language Studies* 26 (Spring/Summer 1996), 19-52. [Offers a severe critique of the Library of America *Complete Poetry and Collected Prose of Walt Whitman*, arguing that it falls "far short of its stated goal, being in no responsible sense a 'Complete Poetry'"; that the omission of "Respondez!" is egregious; that Justin Kaplan is an "odd" choice as editor of the volume; and that reviewers of the volume were remiss in not pointing out its flaws and omissions.]

Alexie, Sherman. *The Summer of Black Widows*. Brooklyn: Hanging Loose, 1996. [Poems, several of which evoke Whitman, including "Defending Walt Whitman" (14-15), about Whitman joining in a basketball game with "young Indian boys" ("Walt Whitman cannot tell the difference between / offense and defense. He does not care if he touches the ball"); and "Song of Ourself" (20): "While Walt Whitman sang about his body, the still body / of one Indian grew into two, then ten, then multitudes."]

Asselineau, Roger. "Whitman on Robert Burns: A Footnote." *Walt Whitman Quarterly Review* 14 (Summer 1996), 39.

Barnett, Robert Wayne. "Leaves of Growth: Man, Nature and Language as the Foundation of Walt Whitman's Rhetorical Theory." Ph.D. Dissertation, University of Nevada—Reno, 1994. [Examines Whitman's "rhetorical theory as it affected the individual, society, American democracy, and nature." *DAI* 55 (May 1995), 3435A.]

Bart, Barbara Mazor, ed. *Starting from Paumanok* 11 (Winter 1997). [Newsletter of the Walt Whitman Birthplace Association, with news of WWBA events and an article, listed separately in this bibliography.]

———, ed. *Starting from Paumanok* 11 (Spring 1997). [This issue of the Walt Whitman Birthplace Association newsletter contains an announcement of the official opening, on May 31, 1997, of the Walt Whitman Birthplace State Historic Site Interpretive Center, and an announcement of the naming of Galway Kinnell as the 1997 WWBA Poet-in-Residence.]

Barton, Gay. "Amativeness, and Even Animality': A Whitman/Chopin Dialogue on Female Sexuality." *Journal of the American Studies Association of Texas* 27 (October 1996), 1-18. [Acknowledges that "specific allusions to Whitman are more pervasive" in Kate Chopin's *The Awakening* than in any of her other works, but argues that "in *The Awakening* she takes a turn away from Whitman's altogether positive, 'Children of Adam' treatment of naturalistic sex," finding a "darker side" to "the free, animal expression of sexuality which both she and [Whitman] had celebrated."]

- Beach, Christopher. *The Politics of Distinction: Whitman and the Discourses of Nineteenth-Century America*. Athens: University of Georgia Press, 1996. [Investigates Whitman's engagements with the "discourses of his time," including the sociolect on slavery, the Civil War, immigration, urban growth, technological progress, materialism, and the body.]
- Bogoslaw, Laurence Herschel. "The Free Forms of Free Verse: Walt Whitman's Poetry in the Hands of Russian Translators, 1907-1970." Ph.D. Dissertation, University of Michigan, 1995. [Analyzes five Whitman texts as translated by six twentieth-century Russian poets (Bal'mont, Cukovskij, Levik, Marsak, Sluckij, and Zenkevic) and formulates "a set of translation strategies used by the six poets." *DAI* 56 (June 1996), 4759A.]
- Briner, Andres. "Paul Hindemiths Requiem: Zum 100. Geburtstag" ["Paul Hindemith's Requiem on the Hundredth Anniversary of the Composer's Birth"]. *Musik und Kirche* 65 (November/December 1995), 321-326. [Discusses Hindemith's choral/orchestral setting of "When Lilacs Last in the Dooryard Bloom'd," examines Whitman's poem and Hindemith's rendering of it, and offers an overview of Hindemith's reactions to Whitman's work; followed by a review (by Giseler Schubert) of three CD recordings of Hindemith's composition (307); in German.]
- Bush, Mary M. Review of Catherine Reef, *Walt Whitman*. *Horn Book* 71 (September/October 1995), 622.
- Chatterjee, Kalyan K. "Tagore's Happy Discovery of Whitman." *IJAS [Indian Journal of American Studies]* 26 (Winter 1996), 9-16. [Discusses ways that Whitman "spoke to" Rabindranath Tagore after the late 1880s, when Tagore first read Whitman; finds "the primary appeal of Whitman for Tagore and his generation" was "Whitman's message of the unity of the East and West"; and tracks specific echoes of Whitman's poems in Tagore's "1400 B.S.," *Bharat-Tirtha*, *Sankha*, *Prithivi*, and "They Only Work."]
- Clancy, Barbara. "'If He Be Not Himself the Age Transfigured': The Poet, the 'Cultivating Class,' and Whitman's 1855 'Song of Myself.'" *Walt Whitman Quarterly Review* 14 (Summer 1996), 21-38.
- Clayton, R. F. Review of Erik Thurin, *Whitman Between Impressionism and Expressionism*. *Choice* 32 (June 1995), 1597.
- Cohen, Allen Laurence. "Sonata for Trumpet and Piano ('Song of Myself')." D.M.A. Original Composition, City University of New York, 1996. [Composition with epigraphs from "Song of Myself"; recorded on a compact disc, *New American Trumpet Sonatas* (Capstone, 1996). *DAI* 57 (November 1996), 1899A.]
- Cramer, Timothy Robert. "Out West: Sexual Borderlands and the Literature of the West." Ph.D. Dissertation, University of Nebraska, 1996. [Examines the "gay or lesbian meaning" of the literature of the American West, arguing that Whitman found the West "to be a place that allowed self-discovery and self-expression," in part because of the West's "promise of freedom and the chance to live in an all-male society far from traditional constraints." *DAI* 57 (October 1996), 1616A.]

- DeBlasio, Chris. "Walt Whitman in 1989." *Gay American Composers* (New York: CRI, 1996). [Compact disc, including DeBlasio's "Walt Whitman in 1989," a composition for baritone and piano, with Michael Dash, baritone, and the composer at the piano.]
- Dowling, David O. "The Work of Writing: American Authors and the Mid-Nineteenth-Century Literary Marketplace." Ph.D. Dissertation, University of Colorado, 1995. [Views Whitman (along with Thoreau and Melville) as authors "for whom writing was the primary vocation," but who nonetheless "imagine the work of writing as a non-economic activity removed from market relations." *DAI* 56 (March 1996), 3580A.]
- Eiselein, Gregory. *Literature and Humanitarian Reform in the Civil War Era*. Bloomington: Indiana University Press, 1996. [Chapter 5, "Whitman and the Humanitarian Possibilities of Lilacs" (115-133), focusing on the consolatory work of *Sequel to Drum-Taps*, originally appeared in *Prospects* 18 (1993).]
- Erkkila, Betsy. Review of Philip Callow, *From Noon to Starry Night: A Life of Walt Whitman*. *American Literature* 68 (December 1996), 854-855.
- Everett, Nicholas. "Autobiography as Prophecy: Walt Whitman's *Specimen Days*." In Vincent Newey and Philip Shaw, eds., *Mortal Pages, Literary Lives: Studies in Nineteenth-Century Autobiography* (Aldershot, England: Scolar, 1996), 217-234. [Investigates "the principle of selection behind" *Specimen Days*, viewing the book as an extension of Whitman's "prophetic literary purpose he had discovered and announced back in 1855: to define and celebrate the nature and future of American society"; and notes how in *Specimen Days* Whitman, seeking "to portray the nation in his own image," focuses on those aspects of his experience "that must (or, very occasionally, must not) be valued or remembered if the nation is to make truly democratic progress."]
- Favazza, A. R. Review of Philip Leon, *Walt Whitman and Sir William Osler*. *American Journal of Psychiatry* 153 (December 1996), 1644-1645.
- Ferry, Anne. *The Title to the Poem*. Stanford: Stanford University Press, 1996. [Chapter 4, "Who 'hears' the poem," has a section entitled "To you: Whitman" (112-115), which discusses Whitman's innovations in titling his poems, especially in the "Inscriptions" section of *Leaves of Grass*; the focus is on "Whitman's radically innovative revision of the title form" brought on by his "shared use of the second-person pronoun in both title and verses," a device that "dissolves the distinction between the fictions of *the reader* and *you*."]
- Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 13 (Winter 1996), 171-179; (Spring 1996), 229-237; 14 (Summer 1996), 42-44.
- . "Whitman's Disciples: Editor's Note." *Walt Whitman Quarterly Review* 14 (Fall 1996/Winter 1997), 53-55.
- Fontana, Ernest. "Whitman, Pater, and 'An English Poet.'" *Walt Whitman Quarterly Review* 14 (Summer 1996), 12-20.

- Glass, Jesse. "Lecturing on Walt Whitman and Emily Dickinson in China." *Literary Review* 39 (Summer 1996), 620. [Poem.]
- Goulet, Catherine, ed. "*Conversations*." (Winter 1997). [Newsletter of the Walt Whitman Association, Camden, NJ. This issue prints the winning poems in the Association's 1996 "Responses to Walt" poetry contest for high school students in the Camden area.]
- Gravil, Richard. "'The Discharged Soldier' and 'the Runaway Slave': Wordsworth and the Definition of Walt Whitman." *Symbiosis* 1 (April 1997), 48-68. [Investigates the Wordsworth/Whitman relationship, arguing that Whitman "inherited from the Romantics in general, but from Wordsworth in particular, a model of the poem as self-creation," and that Whitman, "perceiving the primal poetic possibilities in the attenuated form of *The Prelude*, seeks to liberate them, intensify them" in "Song of Myself": "One poem presents the history of a self in process of creation; the other the ecstasies of a present self of transcendental reach."]
- Hampson, Thomas. *To the Soul: Thomas Hampson Sings the Poetry of Walt Whitman*. New York: EMI Classics, 1997. [CD recording of Thomas Hampson (accompanied by Craig Rutenberg on the piano) singing twenty-two Whitman songs by composers Ernst Bacon, Leonard Bernstein, Frank Bridge, Henry Thacker Burleigh, Gerald Busby, Philip Dalmas, Paul Hindemith, Charles Ives, Charles Naginski, William Neidlinger, Ned Rorem (four songs), Charles Villiers Stanford, Robert Strassburg, Michael Tilson Thomas, Craig Urquhart, Ralph Vaughan Williams (two songs), Elinor Remick Warren, and Kurt Weill; includes spoken recitations by Hampson of "One's Self I Sing," parts of "The Mystic Trumpeter," "I Hear It Was Charged Against Me," and parts of "Song of Myself." The booklet accompanying the CD contains a brief essay, "Walt Whitman and Song" (4-8), by Thomas Hampson and Carla Maria Verdino-Süllwold, summarizing Whitman's attitudes toward music and his many "allusions to song and the singer," and reviewing the history of musical response to Whitman's poetry; the booklet also contains the texts of the poems for each musical setting and notes on each composer (9-23), a brief chronology of Whitman's life and times (24-27), and a short bibliography of resources in "Walt Whitman and the Humanities" (27-29).]
- Hutchinson, George. Review of David Reynolds, *Walt Whitman's America*. *American Historical Review* 102 (February 1997), 186-187.
- Jay, Paul. *Contingency Blues: The Search for Foundations in American Criticism*. Madison: University of Wisconsin Press, 1997. [Chapter 2, "Emerson, Whitman, and the Problem of Culture," 42-56, analyzes *Democratic Vistas* in light of Emerson's essays on "aesthetics and culture," arguing that "Whitman's stress on the whole issue of modernization" and "his desire to sketch out a 'programme' for culture in America" mark "a difference in emphasis from Emerson," though both writers "share an idealist commitment to the *meta-physical as ground*."]
- Johns, Elizabeth. "Swimming: Thomas Eakins, the Twenty-Ninth Bather." In Doreen Bolger and Sarah Cash, eds., *Thomas Eakins and the Swimming Picture* (Fort Worth: Amon Carter Museum, 1996), 66-79. [Discusses

Whitman's influence on Eakins's *Swimming* painting, suggesting the various ways the poet and painter "shared a sensibility," especially in their love of the body; argues that Section 11 of "Song of Myself" anticipates "the two worlds in Eakins's picture: one inhabited by high-spirited young men—the subject of *Swimming*—the other by an observing presence that rejoices in their beauty and loves them with a tenderness and passion of which they are oblivious."]

Jones, Wylie David. "The Politics of Experimentalism: Modernity and the Reconstruction of Democratic Culture in the Thought of Thoreau, Whitman, and Dewey." Ph.D. Dissertation, University of Cincinnati, 1996. [Traces "the formation and development of that American romantic experimentalist tradition of political thought"; Chapter Four focuses on the rhetoric, mythology, and realism of "Whitman's formulation of a democratic religion" as his "response to the disruptions of modernity." *DAI* 57 (December 1996), 2656A.]

Katka, Pat. Brief review of Catherine Reef, *Walt Whitman. School Library Journal* 41 (May 1995), 115.

Krieg, Joann P. "Walt Whitman's Long Island Friend: Elisa Seaman Leggett." *Long Island Historical Journal* 9 (Spring 1997), 223-233. [Offers an overview of the "strong and emotional" relationship between Whitman and Long Island native Elisa Seaman Leggett; also discusses Whitman's friendship with Elisa Leggett's grandson, the artist Percy Ives.]

———. "Without Walt Whitman in Camden." *Walt Whitman Quarterly Review* 14 (Fall 1996/Winter 1997), 85-112.

Kummings, Donald D. Review of Gay Wilson Allen and Ed Folsom, eds., *Walt Whitman and the World. Journal of the American Studies Association of Texas* 27 (October 1996), 85-86.

Ledger, Marshall. "Good Judges." *Penn Medicine* 10 (Fall 1996), i. [Review of Philip Leon, *Walt Whitman and Sir William Osler.*]

Long, Mark C. "The Measure of Inquiry: Whitman, Peirce, Williams and the Claims of Reading in Literary Theory and Criticism." Ph.D. Dissertation, University of Washington, 1996. [Offers "a range of reflections on the practice of reading" and "reconstructs the culture of inquiry in late nineteenth-century America," seeking to establish "the affinities of [C. S.] Peirce's theory of inquiry with the attempts of both Whitman and [W. C.] Williams to articulate the cultural importance of the literary imagination"; Chapter Two focuses on *Democratic Vistas* and Whitman's belief in "the necessary revisability of any individual or collective system of belief." *DAI* 57 (November 1996), 2040A.]

Loving, Jerome. "Horace Traubel's 'So Long': The Final Two Volumes of *With Walt Whitman in Camden*." *Walt Whitman Quarterly Review* 14 (Fall 1996/Winter 1997), 128-133. [Review of Horace Traubel, *With Walt Whitman in Camden*, vols. 8 and 9.]

Luria, Sarah de Lima. "Capital Speculations: Architecture and Letters in Washington, D.C., 1860-1900." Ph.D. Dissertation, Stanford University, 1995.

- [Chapter Two considers ways that “Whitman’s war journalism constructed the city’s hospitals as sublime homes of Union.” *DAI* 56 (December 1995), 2238A.]
- Maeder, Paul Ernest. “Whitman, Patchen, and Miller: A Study in Personalism.” M.A. Thesis, California State University—Dominguez Hills, 1995. [“Considers Whitman’s concept of ‘personalism’ as it illuminates the works of Kenneth Patchen and Henry Miller.” *MAI* 33 (December 1995), 1616.]
- Mancuso, Luke. *The Strange Sad War Revolving: Walt Whitman, Reconstruction, and the Emergence of Black Citizenship*. Columbia, SC: Camden House, 1997. [Examines Whitman’s Reconstruction writings “in the context of the legislative discourse on black emancipation and its stormy aftermath,” arguing for “the emancipatory significance of Whitman’s works of the Reconstruction decade.”]
- McCauley, Lawrence Henry. “Motivating Words: Grammar, Philology, Linguistics and the Case of Poetic Language.” Ph.D. Dissertation, University of Iowa, 1995. [One chapter focuses on Whitman’s “Song of the Rolling Earth” in terms of the “connections between nineteenth-century poetry and the field of comparative philology.” *DAI* 57 (July 1996), 209A.]
- Meaders, James Monroe. “Norman Dello Joio’s Choral Settings of Walt Whitman’s Poetry as Gebrauchsmusik.” D.M.A. Dissertation, Southern Baptist Theological Seminary, 1995. [Investigates philosophical, biographical, and formal parallels and associations between Norman Dello Joio and Whitman. *DAI* (October 1995), 1177A.]
- Meyers, Terry L. “Swinburne and Whitman: Further Evidence.” *Walt Whitman Quarterly Review* 14 (Summer 1996), 1-11.
- Michals, Duane. *Salute, Walt Whitman* (Santa Fe: Twin Palms, 1996). [Contains over 60 photographs by Michals, accompanied by selections from Whitman’s poetry, prose, and Richard M. Bucke’s interview with Peter Doyle; also reprints a photographic portrait of Whitman and Doyle.]
- Molloy, Sylvia. “His America, Our America: José Martí Reads Whitman.” *Modern Language Quarterly* 57 (June 1996), 369-379. [Reprints, with added introductory paragraphs, Molloy’s essay in Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds: Whitman and American Cultural Studies* (1996).]
- Moran, Joe. Review of Gay Wilson Allen and Ed Folsom, eds., *Walt Whitman and the World*. *Journal of American Studies* 30 (December 1996), 493.
- Morse, Carl. “Whitman = Death: Notes on the Dangers of Real Life in the Modern School Textbook.” *Index on Censorship* 25 (March/April 1996), 180-187. [Personal account by an editor of school textbooks about the continuing censorship, by textbook publishers, of Whitman and other writers.]
- Murphy, Gretchen. “Enslaved Bodies: Figurative Slavery in the Temperance Fiction of Harriet Beecher Stowe and Walt Whitman.” *Genre* 28 (Spring/Summer 1995), 95-118. [Reads *Franklin Evans* as the “depiction of a middle-class dunkard-protagonist [which] upsets the raced and gendered conventions of domestic antebellum fiction, creating a narrative problem of a figu-

ratively 'enslaved' white male, and requiring narrative resolutions which engage with interconnected discourses of class, race, and gender in the antebellum U.S.]"

Nash, Charles. Review of Horace Traubel, *With Walt Whitman in Camden*, volumes 8 and 9. *Library Journal* 122 (April 15, 1997), 82.

Noll, Bruce. *Afoot and Lighthearted* (January 1997). [Occasional newsletter dealing with Whitman performance.]

Paro, Maria Clara Bonetti. "Leituras Brasileiras da Obra de Walt Whitman" ["Brazilian Readings of Walt Whitman's Work"]. Ph.D. Dissertation, Universidade de São Paulo, 1995. [Investigates Whitman's influence on Brazilian writers and their creative responses to Whitman, with chapters on Sousândrade and Whitman, on Mario de Andrade and Whitman, on Portuguese translations of Whitman's poetry, on Brazilian critical works about Whitman, on Whitman in Brazilian periodicals, and on Whitman in the Brazilian "underground"; with extensive bibliographies; in Portuguese.]

Patterson, Raymond R. "Forewords, Afterwards." *Starting from Paumanok* 11 (Winter 1997), 1-2. [Brief essay summarizing Langston Hughes's reactions to Whitman.]

Plaisance, Patrick Lee. "A Poetic Witness." *Daily Press* [Newport News-Hampton, Virginia] (December 31, 1996), C1-2. [About the Walt Whitman Hypertext Archive being created at the College of William and Mary.]

Rochman, Hazel. Brief review of Catherine Reef, *Walt Whitman*. *Booklist* 91 (May 1, 1995), 1559.

Roth, Ron. "A Healing Night: Walt Whitman and the Power of Art to Enlarge Our Humanity." *The Four Guys Review* (Winter/Spring 1997), 25-28. [Appreciation of Whitman's poetry and his "broad, encompassing . . . vision of manhood."]

Rowe, John Carlos. *At Emerson's Tomb: The Politics of Classic American Literature*. New York: Columbia University Press, 1997. [Chapter 7, "The Body Poetic: Walt Whitman's *Drum-Taps*," 145-161, is an expanded version of the essay described in the next entry below.]

———. "Whitman's Body Politic." In Kathryn V. Lindberg and Joseph Kronick, eds., *America's Modernisms: Re-Valuing the Canon* (Baton Rouge: Louisiana State University Press, 1996), 168-181. [Examines "the rhetoric of poetic aspiration" in *Drum-Taps* and *Sequel*, emphasizing "Whitman's reaffirmation of the poet's ability to redeem what has been destroyed in war."]

Sadow, Dayna Lynn. "The Influence of Walt Whitman on the German Expressionist Artists Karl Schmidt-Rottluff, Erich Heckel, Max Pechstein, and Ernst Ludwig Kirchner." M.A. Thesis, Michigan State University, 1995. [Explores the introduction of Whitman's work into Germany and seeks to "establish the influence of Whitman's writings" on "the Brucke artists." *MAI* 33 (December 1995), 1612.]

- Salveson, Paul. "Loving Comrades: Lancashire's Links to Walt Whitman." *Walt Whitman Quarterly Review* 14 (Fall 1996/Winter 1997), 57-84.
- Sarracino, Carmine. "Redrawing Whitman's Circle." *Walt Whitman Quarterly Review* 14 (Fall 1996/Winter 1997), 113-127.
- Silver, Marc. "Outing Walt Whitman." *U.S. News & World Report* (April 7, 1997), 14. [Brief article on the controversy over an episode of the television program "Dr. Quinn, Medicine Woman," in which Whitman comes to Colorado Springs for a poetry reading and encounters homophobia.]
- Snodgrass, W. D. "Whitman's Selfsong." *Southern Review* 32 (Summer 1996), 572-602. [Wide-ranging examination of Whitman's doctrines, structures, "syntactics," lines, and rhythms; focuses on "Song of Myself" as "an overarching journey outward from the self" and attempts "to trace the relation of the poet's self-image to his work"; suggests that Whitman's working "doctrine" was a kind of "sublimation" of his "drive for promiscuity" that led to his "transforming the threat of exclusion as a sexual deviant into a vision of universal acceptance, universal inclusion," so that "the facts he labored to suppress and transfigure soon seeped into every technical aspect of his work."]
- Stevenson, Deborah. Brief review of Catherine Reef, *Walt Whitman*. *Bull Cent Child Books* 48 (July/August 1995), 396.
- Strassburg, Robert ed. *The Walt Whitman Circle* 6 (Winter 1997). [Quarterly newsletter of the Leisure World Walt Whitman Circle; contains news of circle activities and of Whitman events worldwide.]
- Thornton, Kevin Pierce. "The End of Virtue: Public Morality and Individual Autonomy in America, 1865-1880." Ph.D. Dissertation, University of Michigan, 1996. [Whitman is one of the "political theorists and public moralists" whose work is "used to reconstruct the postbellum discourse on morality and political theory." *DAI* 57 (December 1996), 2644A.]
- Tommasini, Anthony. "A Fervent Choral Portrait of Walt Whitman." *New York Times* (February 13, 1997), C34. [Review of New Amsterdam Singers' performance of Charles Fussell's "Specimen Days," a composition "for full chorus, four soloists, and a sizable orchestra."]
- Turner, Jonathan Jared. "Cadence and Form in Hindemith's 'Lilacs' Requiem." Ph.D. Dissertation, University of Rochester, 1996. [Analyzes the structure of Hindemith's Requiem, which sets to music Whitman's "When Lilacs Last in the Dooryard Bloom'd." *DAI* 57 (September 1996), 923A.]
- Walker, William. "Poetry in Motion." *Washington Post* (February 27, 1997), B5. [About the new World Wide Web Whitman Hypertext Archive site, located at this address: <http://www.wm.edu/CAS/english/whitman>]
- Westendorp, Tjebbe A. Review of Ezra Greenspan, *Cambridge Companion to Whitman*. *Journal of American Studies* 30 (August 1996), 340-341.
- Whitman, Walt. *Walt Whitman: legszebb versei* [selected poems]. Budapest: móra Könyvkiadó, 1996. [Selections from 73 poems, translated into Hungarian by 23 translators (Babits Mihály, Dybas Tihamér, Faludy György, Füst Milán,

Görgey Gábor, Hajnal Anna, Illyés Gyula, Jékely Zoltán, Károlyi Amy, Kardos László, Kassák Lajos, Kosztolányi Dezső, Lator László, Nemes Nagy Ágnes, Orbán Ottó, Pásztor Árpád, Somlyó György, Szabó Magda, Takáts Gyula, Vámosi Pál, Vas István, Weöres Sándor); with afterword, "Walt Whitman" (133-135), by Szerb Antal, in Hungarian.]

_____. *Selected Poems*. London: Penguin Books, 1996. [Penguin Popular Classics edition, containing selected poems, republished from *The Portable Walt Whitman* (1945).]

_____. *Walt Whitman*. London: J. M. Dent, 1996. [Everyman's Poetry edition, edited with annotations and introduction (xiv-xix) by Ellman Crasnow.]

_____. *The Works of Walt Whitman*. Ware, Hertfordshire, England: Wordsworth Editions, 1995. [Wordsworth Poetry Library edition; with introduction and bibliography by David Rogers.]

Wortham, Thomas. Brief review of Gay Wilson Allen and Ed Folsom, eds., *Walt Whitman and the World*. *Nineteenth-Century Literature* 51 (June 1996), 130.

_____. Brief review of Ezra Greenspan, ed., *Cambridge Companion to Walt Whitman*. *Nineteenth-Century Literature* 50 (March 1996), 553.

_____. Brief review of Martin Klammer, *Whitman, Slavery, and the Emergence of Leaves of Grass*. *Nineteenth-Century Literature* 51 (September 1996), 274.

Unsigned. "The Bolton Whitman Collection: A Bibliography." *Walt Whitman Quarterly Review* 14 (Fall 1996/Winter 1997), 134-146.

_____. Brief review of Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds: Whitman and American Cultural Studies*. *American Literature* 69 (March 1997), 251.

_____. Brief review of Kenneth M. Price, ed., *Walt Whitman: The Contemporary Reviews*. *American Literature* 69 (March 1997), 256.

_____. "A Song to Whitman." *House Beautiful* 139 (January 1997), 30-33. [Reprints photos by Duane Michals of Whitman's Camden house and Harleigh Cemetery.]

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