

he worked, reiterating his taste for the idiosyncratic." This is followed by an excerpt from a letter Whitman wrote a friend after the war, now published in the *Correspondence*. It apparently has nothing to do with the Whitman-Traubel interchange. However, Schmidgall includes an effective list of citations at the back of the book, crucial to the volume's usefulness to scholars.

The anthology includes several helpful illustrations: a portrait of Traubel dating from the time of the conversations, interior and exterior photographs of the house on Mickle Street (then and now), architectural drawings of the first and second floors of the house, a few portraits of Whitman in his later years. Altogether a fine performance and a lovely read, a book to mine for information or to browse at random, *Intimate With Walt* bodes well for the Iowa Whitman Series it inaugurates.

Indiana University

GEORGE HUTCHINSON

GIBSON, BRENT. *An Annotated Walt Whitman Bibliography, 1976-1985*. Lewiston: The Edwin Mellen Press, 2001. ii + 325 pp.

Whitman scholars benefit from strong annotated bibliographies of criticism. Scott Giantvalley's *Walt Whitman, 1838-1939: A Reference Guide* (1981) and Donald Kummings's *Walt Whitman, 1940-1975: A Reference Guide* (1982) expertly chart the early reception and later commentary on Whitman. In addition, since 1986, Ed Folsom has supplied in this journal comprehensive listings of current Whitman criticism, judiciously annotated. Until now, however, there has been a ten-year gap between where Kummings left off and Folsom began. Brent Gibson fills this gap admirably.

Gibson discusses over one thousand items: articles, books, book sections, and dissertations. Following a foreword by Folsom, Gibson analyzes in his introduction the trends in Whitman criticism during the mid-seventies to mid-eighties. He notes the decline in the number of studies relating Whitman and *Leaves* to music and to religion; he documents the growing fascination with psychological interpretations of Whitman; and he finds, not surprisingly, a shift in the attention paid to individual poems (interest in "Passage to India" plummeted and studies of "As I Ebb'd with the Ocean of Life" soared). Gibson usefully offers statistics to demonstrate the increased critical interest in homosexuality. In his bibliography, one finds "eight substantial discussions of Whitman's homosexual correspondent John Addington Symonds, as opposed to only one article on Symonds written during the period 1940-1975." In addition, Gibson continues, "there were proportionately more than five times as many articles on Whitman's 'Calamus' cluster (often recognized as his most important homosexual poetry) written during the ten years of [this] bibliography as were written during the thirty-six years of Kummings' bibliography" (4).

Gibson's annotations summarize items clearly and succinctly. His self-described goal is to provide "largely nonevaluative summaries adopting the point of view of the work being annotated. . . . [But] I have not hesitated to deviate from this formula in such cases as I felt that this type of summary was insufficient" (7). A few of his annotations deviate from the nonevaluative pattern too

aggressively, as when he becomes impatient with what he takes to be the jargon-ridden style of some criticism. Of course, what one person sees as jargon may be regarded by another as precise (and necessary) language for conveying particular ideas. Given the range of taste in the academy and the importance of not steering people away from worthwhile studies, a sound approach for the compiler of an annotated bibliography is to minimize editorializing. Fortunately, this is the approach Gibson typically chooses to take.

Some omissions are all but inevitable in this type of work. Our knowledge of omissions will slowly increase over time, just as it has with the bibliographies compiled by Kummings and Giantvalley. The most significant oversight that I noted was Gibson's failure to include the *American Literary Scholarship* essays on "Whitman and Dickinson" for each of these years. He did not exclude these items on the grounds that they represent a kind of metacriticism since he included comparable material, including some reviews of books "that add significantly to the scholarship by offering corrections, additions, or other significant critical discussions" (7). This characterization certainly seems to describe perfectly essays in *American Literary Scholarship*, essays that also seem to merit "yes" answers to Gibson's guiding questions: "Is this work wholly or substantially about Whitman?" and "Does this work add significantly to the critical body of scholarship on Whitman?" (8). Gibson also happened to miss two items that I wrote, worth mentioning, perhaps, inasmuch as their omission sheds light on his methods. Users should be aware that Gibson records dissertations by citing "the entries available in *Dissertations Abstracts International*." Though an indispensable starting point, *DAI* does not include every dissertation since some schools do not require—and in some cases do not encourage—doctoral students to submit work there. Thus, I never recorded my 1981 University of Chicago dissertation with *DAI*. I also wrote a short article about a discovery made in the archives at Duke University entitled "Whitman's Anthology of English Literature" (*Library Notes* [1982]). My guess is that this piece has never been cited by another critic—alas! The essay is sufficiently obscure as to have escaped the radar screen of William White's preliminary bibliography, on which Gibson relied in part, and the MLA bibliography, too. Little wonder, then, that Gibson didn't find it. If there are other items missing from Gibson's work, I suspect that nearly all of them are in this type of minor journal with a small circulation.

The high price (\$99.95) charged for this book by Edwin Mellen might raise an eyebrow in any circumstance. But given the quality of the print job—one of the worst I've ever seen in an academic book—the pricing is outrageous. With many of the pages smudged and with the ink fading on others, Edwin Mellen did not serve Gibson well. Someone, clearly, should have conceived of a book design resulting in a more workable index. As it stands, the index keys items to year of publication and to the item number within that year. But since the running heads don't include years—unlike the Giantvalley and Kummings volumes—trying to locate individual entries is more challenging than it should be. If you are looking for 1980:40, for example, you have to plunge about midway into the book and hope that you have opened to the right spot because, in addition to the lack of useful running heads, there is no Table of Contents listing the opening pages of the individual years. It is easy to find oneself off by a year or two and inadvertently reading the entry for

number 40 of 1979 or 1982. One can imagine several better systems that would have made navigation easy and information immediately accessible.

Reading a bibliography like Gibson's prompts reflections on the future of Whitman bibliography. When I perceive an omission in any bibliography, it makes me wish for a comprehensive resource that could be corrected and updated. I suspect that electronic tools, slowly or rapidly, will bring increased order, completeness, and precision to Whitman bibliographies. The library at my university recently bought a subscription to *Nineteenth-Century Masterfile* (formerly *Poole's Plus*), a tool that provides bibliographic indexing for American and English periodicals published between 1802 to 1903. When I checked for "Walt Whitman," I uncovered numerous pieces, some quite significant, that had been overlooked by Giantvalley. And if, as promised, *Nineteenth-Century Masterfile* is updated regularly, more and more items will be located in due time. Other electronic tools are emerging, too, that help make more and more of our heritage accessible. Folsom's work on the current bibliographies, first appearing in print in the quarterly issues of this journal, are now presented in annualized form in the *Walt Whitman Archive* (<http://whitmanarchive.org>) and on the *WWQR* website (<http://www.uiowa.edu/~wwqr/>). An effort is now underway to make Folsom's yearly bibliographies more useful by delivering that material out of a unified database (rather than individual static HTML pages) so as to enable sophisticated searching. It would be ideal if the *Whitman Archive* could work backward to include the work of Gibson, Kummings, and Giantvalley. All that stands in the way is time, money, and copyright! But perhaps even these formidable barriers will be overcome.

To return: there are problems with the physical volume Mellen has produced, but Brent Gibson—for all that he has tracked down, patiently read, and carefully explained—deserves our applause and thanks.

University of Nebraska-Lincoln

KENNETH M. PRICE

LAWRENCE KRAMER, ed. *Walt Whitman and Modern Music: War, Desire, and the Trials of Nationhood*. New York: Garland, 2000. xxii + 179 pp., with accompanying compact disc.

No nineteenth-century poet has exerted so phenomenal an influence on composers of the twentieth century as has Walt Whitman. So far, *Leaves of Grass* has given birth to over 1500 musical compositions in every genre, in the United States and abroad. Lawrence Kramer's *Walt Whitman and Modern Music* makes a worthy, if limited, contribution to the subject. Kramer provides a series of essays by eight musicologists and literary critics exploring Whitman and Civil War music (by John M. Picker), Whitman and English music (by Byron Adams), Whitman and German music (by Werner Grünzweig and Walter Grünzweig), Marc Blitzstein's Whitman settings (by David Metzger), Paul Hindemith's requiem *When Lilacs Last in the Dooryard Bloom'd* (by Philip Coleman-Hull), Kurt Weill's Whitman music (by Kim H. Kowalke), Hindemith's requiem again, along with two other settings of "Lilacs" by George Crumb and Roger Sessions (by Kathy Rugoff), and four settings of *Drum-*