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- N. Balmont, of whom Chukovsky writes, "in the entire world there is no poet more remote from him [Whitman] than Balmont. After all, Whitman spent his entire life fighting what we call Balmontism, with its flowery rhetoric, its high-flown 'music of words,' its external prettiness which is in fact worst than monstrously ugly . . . and we can easily imagine how Whitman's face was disfigured by Balmontization." Chukovsky was the author of two notable studies of Whitman in Russia.]
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ON THE BACK COVER:

ANOTHER WHITMAN LETTER TO JEANNETTE GILDER—Jeannette Gilder (1849–1916) was the editor (until 1906) of *The Critic*, to which Whitman contributed a series of six articles, "How I Get Around at 60, and Take Notes," between 29 January 1881 and 15 July 1882. They were all rewritten for *Specimen Days* (1882) and appear in Floyd Stovall's edition of Whitman's *Prose Works 1892* (New York: New York University Press, 1963); see 1:347–351. Most of the fifth article, in *The Critic* for 3 December 1881, appeared in *Specimen Days* as "A Visit, at the Last, to R. W. Emerson," "Other Concord Notions," and "Boston Common—More of Emerson" (now in *Prose Works 1892*, 1:278–282). In his *Daybooks and Notebooks* (New York: New York University Press, 1978), Whitman calls these reminiscences his "Emerson notes" and records sending them to *The Critic* on 16 November 1881; see 1:273. In this hitherto unpublished letter, from the Feinberg Collection-Library of Congress, dated 21 November [1881], he asks Miss Gilder to make corrections, to send him five sets of proofs, and then 10 copies of *The Critic* upon publication. And from the *Daybooks*, 1:272, we learn that these five copies went to William Michael Rossetti, Moncure D. Conway, and Herbert J. Bathgate in England; and to Mrs. Franklin B. Sanborn and Dr. Edward Emerson (Ralph Waldo Emerson's son) in this country.

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