

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Arac, Jonathan. "Whitman and the Problems of the Vernacular." In Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds*, 44-61. [Questions traditional notions of Whitman's use of "the American vernacular" by arguing "instead for a comparatist perspective that emphasizes *mixture*"; seeks "to redefine the grounds for transatlantic comparative study of Whitman" by focusing on Whitman "as a poet in the culture of newspapers and the economy of capitalism," a move that leads to a comparison of Whitman with Baudelaire.]
- Aspiz, Harold. "Whitman's 'Poem of the Road.'" *Walt Whitman Quarterly Review* 12 (Winter 1995), 170-185.
- Asselineau, Roger. Review of Ed Folsom, *Walt Whitman's Native Representations*. *Etudes Anglaises* 48 (July-September 1995), 362. [In French.]
- _____. Review of Walter Grünzweig, *Constructing the German Walt Whitman*. *Etudes Anglaises* 48 (July-September 1995), 365. [In French.]
- _____. Review of Joel Myerson, *Walt Whitman: A Descriptive Bibliography*. *Etudes Anglaises* 48 (January-March 1995), 111-112. [In French.]
- _____. Review of David Reynolds, *Walt Whitman's America*. *Etudes Anglaises* 48 (July-September 1995), 363-364. [In French.]
- _____. "William Saroyan, Walt Whitman, et la Ponctuation." *Etudes Anglaises* 48 (April-June 1995), 198-200. [Notes the Whitman-inspired American trait of relaxed punctuation, a trait picked up by Saroyan but abandoned when he overpunctuated a story he was preparing for translation into French; in French.]
- Baker, William. "'I Feel Much Possessed with the Wounded & Sick Soldiers': An Unpublished Walt Whitman Letter." *Notes and Queries* 42 (June 1995), 195-196. [Prints a December 3, 1863, Whitman letter to "his abolitionist friend Dr. Le Baron Russell" of Boston, thanking him for his \$20 contribution and expressing how the poet's work with wounded soldiers allows for "perhaps the greatest interchange of magnetism human relations are capable of." Only a fragment from the letter appears in E. H. Miller, ed., *Walt Whitman: The Correspondence*; original MS is in Percival Library, Clifton College, Bristol, England.]
- Bart, Barbara, ed. *Starting from Paumanok* 9 (Fall 1995). [Newsletter of the Walt Whitman Birthplace Association, with news of WWBA activities and one essay, listed separately in this bibliography.]
- Beach, Christopher. "'A Strong and Sweet Female Race': Cultural Discourse and Gender in Whitman's *Leaves of Grass*." *ATQ* 9 (December 1995), 283-298. [Examines Whitman's attitudes toward the "high degree of division between the sexes" in mid-nineteenth century America and concludes that his "representations of women" are ambivalent, but that "the subject of women

and the issues surrounding women's lives . . . remained a central preoccupation" for him as he exposed "society's hypocrisy concerning gender."]

Birney, Alice L. "Missing Whitman Notebooks Returned to Library of Congress." *Walt Whitman Quarterly Review* 12 (Winter 1995), 217-229.

Bloom, Harold. "To the Tally of My Soul: Whitman's Image of Voice." In Phillip Lopate, ed., *The Ordering Mirror: Readers and Contexts* (New York: Fordham University Press, 1993), 42-71. [Reprints Bloom's 1980 Bennington lecture focusing on "When Lilacs Last in the Dooryard Bloom'd" and proposing that the word *tally* "may be Whitman's most crucial trope or ultimate image of voice."]

Bruns, Steven. Review of George Crumb, "Apparition" [Elegiac songs and vocalises for soprano and amplified piano on texts from Whitman's "When Lilacs Last in the Dooryard Bloom'd"]. *Notes* 51 (June 1995), 1466-1468.

Burbick, Joan. *Healing the Republic: The Language of Health and the Culture of Nationalism in Nineteenth-Century America*. New York: Cambridge University Press, 1994. [Examines "nineteenth-century narratives of health"; Chapter 6, "Biodemocracy in *Leaves of Grass*" (113-131), analyzes Whitman's "lustful, dissenting voice" that "celebrates the health of America" at a time when social reformers were "ringing the alarm of ill health," and argues that Whitman set out to express the human body in "poetic language [that] unifies the nation into a biodemocracy . . . unifying all bodies together in the time and space of the American nation."]

Clarke, Michael Tavel. Review of John Schwiebert, *The Frailest Leaves*. *Walt Whitman Quarterly Review* 12 (Spring 1995), 263-267.

Cutler, Bruce. *The Massacre at Sand Creek: Narrative Voices*. Norman: University of Oklahoma Press, 1995. [Poetic narrative about the 1864 massacre of Cheyennes along Sand Creek in the Colorado Territory; includes three fictional letters from Captain Silas Soule to Whitman (21-23, 68-70, 114-115).]

Davidson, Michael. "'When the World Strips Down and Rouges Up': Redressing Whitman." In Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds*, 220-237. [Evoking various forms of "cross-dressing" in Whitman's presentation of self, investigates Whitman's influence on other poets, especially those gay poets "who came of literary age in the 1950s and 1960s" and found Whitman's "direct address, sexual themes, and open forms . . . a salutary alternative to literary and social formalisms"; particular attention is paid to Frank O'Hara, who learns from Whitman "to regard dispersion and change as a kind of grace."]

Dimock, Wai Chee. "Whitman, Syntax, and Political Theory." In Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds*, 62-79. [Informed by John Rawls's *A Theory of Justice* and Noam Chomsky's *Syntactic Structures*, investigates "possible connections in Whitman himself between syntactic theory and democratic theory" and identifies the essential conflict in Whitman as that "between the opposing claims of universality and particularity in the definition of personhood," a tension that yields "a poetry of sequence without sedimentation, a poetry that sallies forth, its syntactic possibilities unmarked and undiminished by what it has been through."]

- Erkkila, Betsy, and Jay Grossman, eds. *Breaking Bounds: Whitman and American Cultural Studies*. New York: Oxford University Press, 1996. [Fifteen original essays, most delivered at "Breaking Bounds: A Whitman Centennial Conference," held at the University of Pennsylvania in October 1992, with an introduction ("Breaking Bounds," 3-20) by Erkkila, and an epilogue ("Whitman's Centennial and the State of Whitman Studies," 251-264) by Grossman. The essays—which are arranged in the book under the headings "Genealogies," "America's Whitmans," "Whitman's Americas," and "Legacies"—are listed individually in this bibliography.]
- Fillard, Claudette. Review of Ed Folsom, ed., *Walt Whitman: The Centennial Essays. Etudes Anglaises* 48 (July-September 1995), 363.
- Fleissner, Robert F. "Ironic Fertility: 'Defoliating' the Title *Leaves of Grass*." *Thalia: Studies in Literary Humor* 15 (1995), 77-79. [Suggests Whitman derived his title from Wordsworth's "The Tables Turned" ("Close up those barren leaves").]
- Folsom, Ed. "Whitman's Calamus Photographs." In Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds*, 193-219. [Analyzes the photos of Whitman with other people, particularly the photos of the poet with Peter Doyle, Harry Stafford, Bill Duckett, and Warry Fritzinger, all of which illustrate Whitman's *Calamus* relationships, but none of which were published during his lifetime; suggests these photos existed for Whitman in a private and intimate space, accessible only to a close circle of friends, not to a wider public; investigates the significance of the publication history of these images, along with a Thomas Eakins sequence of nude photographs of an old man who might be Whitman.]
- . "William White, 1910-1995." *Walt Whitman Quarterly Review* 12 (Spring 1995), 205-208. [Memorial tribute to Whitman scholar William White.]
- Golden, Arthur. "Whitman's 'Respondez!,' 'A Rounded Catalogue Divine Complete,' and Emerson." *Etudes Anglaises* 48 (1995), 319-327. [Examines "Respondez!" as Whitman's "ironic reversal of Emersonian idealism in *Nature*" and follows Whitman's revisions of the poem until, in the 1871 edition of *Leaves*, it becomes "the poetic counterpart" to *Democratic Vistas*; also views "Rounded Catalogue" as a late instance of "Whitman's attempt further to distance himself from Emerson."]
- Golding, Alan. *From Outlaw to Classic: Canons in American Poetry*. Madison: University of Wisconsin Press, 1995. [Chapter 3, "The New Criticism and American Poetry in the Academy," contains a section entitled "The New Criticism, Whitman, and the Idea of a National Poetry," 86-102, investigating the nature and contexts of "the New Critics' anti-Whitmanism."]
- Gontarek, Leonard. "Prayer To Go With You To Camden." *Conversations* (Fall 1995), 2. [Poem about "planning to go to Whitman's / tomb and yell Hey Walt!"; reprinted from *Seven Arts* (July 1995).]
- Gould, Mitch. "Solitary, Singing in the West: Walt Whitman's Cowboy Counterparts." *Roundup: The Gay and Lesbian Western Magazine*, no. 7 (December 1995), 24-29. [Proposes that *Leaves of Grass* "established a masculine gay

model” and established “Whitman as the first American to come out of the closet,” and suggests that Whitman had a “dream of life in the West as a gay-rights lecturer,” a dream he came closest to fulfilling during his 1879 trip west.]

Goulet, Catherine, ed. “*Conversations*” (Fall 1995). [Newsletter of the Walt Whitman Association, with news of WWA events and activities, and a list of members; also contains a poem and short reviews, listed separately in this bibliography.]

Greenspan, Ezra. Review of Geoffrey M. Sill, ed., *Walt Whitman of Mickle Street*. *Walt Whitman Quarterly Review* 12 (Winter 1995), 186-191.

Griffin, Larry D. Review of Martin Klammer, *Whitman, Slavery, and the Emergence of “Leaves of Grass.”* *Walt Whitman Quarterly Review* 12 (Spring 1995), 261-263.

———. “Rock Prophet.” *Starting from Paumanok* 9 (Fall 1995), 1, 3. [Argues that “Whitman discovered in African-American English possibilities for the American musical expression known today as rock ‘n’ roll.”]

Grossman, Allen. “Whitman’s ‘Whoever You Are Holding Me Now in Hand’: Remarks on the Endlessly Repeated Rediscovery of the Incommensurability of the Person.” In Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds*, 112-122. [A reading of “Whoever You Are” focusing on the poem as “an esoteric pastoral” that foregrounds “instruction in the knowledge of other minds.”]

Grossman, Jay. “Epilogue: Whitman’s Centennial and the State of Whitman Studies.” In Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds*, 251-264. [Reviews the significance of the “Breaking Bounds” conference and the essays gathered in this collection, focusing on “Whitman’s multivalent sexual (self-)representations.”]

Grünzweig, Walter. “‘For America—For All the Earth’: Walt Whitman as an International(ist) Poet.” In Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds*, 238-250. [Deals with the “seeming paradox” of Whitman’s “truly radical internationalism” and his “often acclaimed Americanness”; proposes that “even Whitman’s American nationalism can be interpreted *internationally*”; and traces Whitman’s “internationalist appeal,” suggesting that for writers in many nations, Whitman’s “American culture stood for global culture.”]

———. “‘That You Behold in Them What You Wanted’: German Readings and Misreadings of Walt Whitman’s Poetry.” In Meta Grosman, ed., *American Literature for Non-American Readers: Cross-Cultural Perspectives on American Literature* (Frankfurt am Main: Peter Lang, 1995), 167-176. [Analyzes “examples of [German] misreadings” of Whitman “based on ignorance, denial or misrepresentation” of Whitman’s “universalism,” including: “attempts by critics operating during the nazi period to make use of Whitman”; Johannes Becher’s imposition of “German elitism, albeit of leftist origin,” on Whitman; and Eduard Bertz’s and Johannes Schlaf’s narrowing of Whitman’s significance to the question of homosexuality.]

Hutchinson, George. Review of Tenney Nathanson, *Whitman’s Presence*. *Modern Philology* 92 (May 1995), 520-523.

Johns, Elizabeth. "America on Canvas, America in Manuscript: Imaging the Democracy." In Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds*, 147-162. [Summarizes the genres and themes of visual artists who painted during Whitman's lifetime, demonstrating that most of these painters "focused on the separations in the citizenry, both explicit and implicit," instead of on Whitman's unifying "body politic"; suggests that Winslow Homer and Thomas Eakins came closest to representing "the physical and psychic being that all shared."]

Kinney, Katherine. "Making Capital: War, Labor, and Whitman in Washington, D.C." In Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds*, 174-189. [Focuses on *Memoranda During the War* and analyzes "Whitman's literal handling of soldier's bodies, [and] his rendering of them in poetry and prose," his ways of absorbing, representing, and loving the "bodily abundance" of wounded and dead soldiers, in contradistinction to the governmental and officially sanctioned displaying, memorializing, and sublimating of the wounded and the dead.]

Kostar, Ronald Edward. "Form and Self-Hood in *Le Spleen de Paris* and *Leaves of Grass*." Ph.D. Dissertation, Rutgers University, New Brunswick, 1995. [Views Baudelaire and Whitman as "important transitional writers whose works bridged the gap linking literary Romanticism and Modernism" by comparing "their two very different perceptions and definitions of the Self" and their responses to "the aesthetic demands of the city." *DAI* 56 (January 1996), 2669A.]

Krieg, Joann. "Grace Ellery Channing and the Whitman Calendar." *Walt Whitman Quarterly Review* 12 (Spring 1995), 252-256.

Kummings, Donald D. Review of David Reynolds, *Walt Whitman's America*. *Choice* 33 (October 1995), 295.

Loving, Jerome. "'Broadway, the Magnificent!': A Newly Discovered Whitman Essay." *Walt Whitman Quarterly Review* 12 (Spring 1995), 209-216.

———. "In Memoriam, Gay Wilson Allen, 1903-1995." *Emerson Society Papers* 6 (Fall 1995), 8. [Obituary of Gay Allen.]

———. Review of Martin Klammer, *Whitman, Slavery, and the Emergence of Leaves of Grass*. *American Literary Realism* 28 (Winter 1996), 93-94.

———. Review of David Reynolds, *Walt Whitman's America*. *Walt Whitman Quarterly Review* 12 (Spring 1995), 256-261.

Mencken, H. L. "Walt Whitman: A Hitherto Unpublished Note." In Terry Teachout, ed., *A Second Mencken Chrestomathy* (New York: Knopf, 1995), 298. [From unpublished Mencken files: "Walt Whitman was the greatest of American poets, and for a plain reason: he got furthest from the obvious facts. What he had to say was almost never true."]

Miller, J. A. Review of Martin Klammer, *Whitman, Slavery, and the Emergence of Leaves of Grass*. *Choice* 33 (October 1995), 293.

Molloy, Sylvia. "His America, Our America: José Martí Reads Whitman." In Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds*, 83-91. [Reads José

- Martí's 1887 essay on Whitman in terms of how Martí recognizes "the erotic together with the political" in Whitman, and how he "deals with his personal reactions to the Whitman text, and through those very personal reactions, 'packages' Whitman for Latin American consumption" as a "man-father" who recovers a "lost male unity."]
- Moon, Michael, and Eve Kosofsky Sedgwick. "Confusion of Tongues." In Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds*, 23-29. [A dialogue quoting and analyzing Louisa Van Velsor Whitman's letters, seeking "to represent Louisa Whitman and her desires as fully as we can, especially those that aren't a part of conventional notions of maternal characteristics or of maternal desire," and concluding that Whitman's "verbal culture emerged from decades of risky mimetic negotiations with a highly talented, near-illiterate, passionate, and often exhausted older woman."]
- Morris, Timothy. *Becoming Canonical in American Poetry*. Urbana: University of Illinois Press, 1995. [Chapter 2, "Whitman as the American Homer" (27-53), examines the way the "canonizing critics" created the context for the emergence of Whitman as America's "founding poet," and how they emphasized Whitman's "poetics of organicism," his poetics of "originality," and his "poetics of presence."]
- Murphy, Francis. "A Bundle of Contradictions." *Amherst Alumni Magazine* (Fall 1995), 38-39. [Review of David Reynolds, *Walt Whitman's America*.]
- Murray, Martin G. "Whitman Takes on D.C.'s Dailies." *Yale University Library Gazette* 70 (October 1995), 47-57. [Discusses Whitman's "Policeman Doyle" manuscript and recounts Peter Doyle's policeman-brother's notorious arrest of a five-year-old boy for stealing eggs; contains valuable biographical information about the Doyle family.]
- Noll, Bruce, ed. *Afoot and Lighthearted* 3 (November 1995). [Occasional newsletter focusing on Whitman-related performances and especially Noll's own "Pure Grass" performances.]
- Norton, Russell. *Stereoviews Illustrated*. Volume 1: Fifty Early Americans. New Haven: Stereoviews Illustrated Press, 1994. [Figure 13, p. 21, is a stereoview card of Walt Whitman, circa 1880, photographed and published by J. Gurney & Son.]
- Oerlemans, Onno. "Representing the Kosmos: The 'Lyric Turn' in Whitman." *Walt Whitman Quarterly Review* 12 (Winter 1995), 150-169.
- Peattie, Roger. "Four Letters about Whitman in the Angeli-Dennis Papers." *Walt Whitman Quarterly Review* 12 (Winter 1995), 246-252.
- Pettingell, Phoebe. "Recasting Our Icons." *New Leader* 78 (July 17-31, 1995), 15-16. [Review of David Reynolds, *Walt Whitman's America*.]
- Picker, John M. "The Union of Music and Text in Whitman's *Drum-Taps* and Higginson's *Army Life in a Black Regiment*." *Walt Whitman Quarterly Review* 12 (Summer 1995), 231-245.
- Pollak, Vivian R. "'In Loftiest Spheres': Whitman's Visionary Feminism." In Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds*, 92-111. [Investi-

gates "Whitman's disruption of his own claims to empower women by reinscribing them within fixed social roles in which they are always potentially subordinated to men," and examines "both Whitman's feminism and his antifeminism, his resistance to linguistically totalizing norms, and his reaffirmation of the mid-nineteenth-century American cult of the mother."

Rascula, Jed. *The American Poetry Wax Museum: Reality Effects, 1940-1990*. Urbana: NCTE, 1996. [Chapter 5, "The Empire's New Clothes," contains a section entitled "Whitman's Bible: 'Bold, Modern, and All-Surrounding and Cosmical'" (469-483), which discusses Whitman's *Leaves* as an anthology and in the context of an analysis of the nature of anthologizing and canonization, claiming that "the case of Whitman clarifies for us what it means to think of anthology as ontology."]

Reynolds, David S. "From Periodical Writer to Poet: Whitman's Journey Through Popular Culture." In Kenneth M. Price and Susan Belasco Smith, eds., *Periodical Literature in Nineteenth-Century America* (Charlottesville: University Press of Virginia, 1995), 35-50. [Discusses Whitman's pre-*Leaves* short stories, poems, and novel, and categorizes them in "their popular culture context," demonstrating that no author "explored as many different popular genres simultaneously as did Whitman," whose early work surveyed "the entire cultural landscape," including "sensationalism, death, religion, reform, and politics."]

_____. Review of Ed Folsom, *Walt Whitman's Native Representations*. *New England Quarterly* 48 (December 1995), 664-666.

Roche, John F. "The Culture of Pre-Modernism: Whitman, Morris, and the American Arts and Crafts Movement." *ATQ* 9 (June 1995), 103-118. [Examines William Morris and Whitman as "primogenitors of the American arts and crafts scene," suggesting particularly their contrasting influence on "the Chicago arts and crafts movement" up through World War I.]

Salessi, Jorge and José Quiroga. "Errata sobre la erótica, or the Elision of Whitman's Body." In Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds*, 123-132. [Focusing particularly on Armando Vasseur, Pablo Neruda, and Jorge Luis Borges, revisits "the critical reception of Whitman in order to underscore the homoerotically repressed scenes of instruction that may lie at the root of the Whitman question in Latin America."]

Shi, David E. *Facing Facts: Realism in American Thought and Culture, 1850-1920*. New York: Oxford University Press, 1995. [Chapter 2, "New Paths," contains a section called "Walt Whitman" (29-33), suggesting how "Whitman served as the ferry linking antebellum romanticism to late nineteenth-century realism."]

Spiegelman, Willard. *Majestic Indolence: English Romantic Poetry and the Work of Art*. New York: Oxford University Press, 1995. [Studies "the psychological and physical phenomenon of indolence" in Romantic England; Chapter 6, "Our American Cousins" (142-160), looks at "the fate of indolence after the English Romantics took hold of it" and the ways Whitman "with his loafing and cruising . . . prolong[s] Romantic indolence in all its majesty" by invoking

- ing "indolence as the condition that precedes life and work rather than as the reward that follows them."]
- Stegemoeller, Martin F. "The Making of the Perfect Soldiers: Nietzsche and Whitman." Ph.D. Dissertation, Vanderbilt University, 1995. [Explores "the ways in which Nietzsche and Whitman both transform the ethical question of how one should live in their writings," and seeks "to explain how two thinkers who put ethics in question in such similar ways could espouse such opposing political organizations." *DAI* 56 (November 1995), 1820A.]
- Stout, Janis P. Review of Dana Brand, *The Spectator and the City*, and James Dougherty, *Walt Whitman and the Citizen's Eye*. *Modern Philology* 93 (August 1995), 106-114.
- Strassburg, Robert, ed. *The Walt Whitman Circle* 4 (Fall 1995). [Quarterly newsletter of the Leisure World Walt Whitman Circle, with news of Circle activities and of Whitman activities worldwide.]
- Trachtenberg, Alan. "Whitman's Lesson of the City." In Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds*, 163-173. [Investigates how New York City's "materiality, its hidden or obscurely visible political economy and its economy of social relations, figures itself in the tapestry of perception Whitman invents as he sets out to model the city as poetry," where the city becomes "not a place he represents but a process he enacts"; analyzes a late-1890s William James lecture that evokes Whitman as a "rapturous city poet."]
- Verdino-Süllwold, Carla Maria, and Thomas Hampson. "'The Frailest Leaves of Me': A Study of the Text and Music for Whitman's 'To What You Said.'" *Walt Whitman Quarterly Review* 12 (Winter 1995), 133-149.
- Volk, Tyler. "Vignette: Song of Ourselves." *Science* 270 (October 20, 1995), 502. [Reprinted brief excerpt from Volk's *Metapatterns, across Space, Time, and Mind* (New York: Columbia University Press, 1995), updating the chemical and biological processes that Whitman would be celebrating if he were writing today: "If Walt Whitman were with me, I bet he'd sing the song of the sequences metapattern."]
- Yingling, Tom. "Homosexuality and Utopian Discourse in American Poetry." In Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds*, 135-146. [Speculates on the interrelationship Whitman discovered between the "utopian promise of America" and homosexuality "as a mode of social organization and interaction," and investigates the intersection of America, utopia, and homosexuality in Whitman, Ginsberg, Hart Crane, and others, suggesting that for Whitman "democracy is the mother of homosexuality, that matrix from which it springs." With an introduction by Robyn Wiegman, 135-137.]
- Wangusa, Timothy. "Stars and Stripes." In *A Pattern of Dust: Selected Poems 1965-1990* (Kampala, Uganda: Fountain, 1994), 25-30. [Poem; Section IV ("Celebration," 28) is about Whitman, who "Broke the insular tyranny / Of Bill Shakespeare's smug / Iambic pentameter," and Section V ("Finale," 29) addresses Whitman ("Poet of all things show me a wonder / And shock my eyes").]

- Warner, Michael. "Whitman Drunk." In Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds*, 30-43. [Views *Franklin Evans* as "Whitman's first extended treatment of a dialectic between self-mastery and self-abandonment," and proposes that Whitman uses "temperance rhetoric" to "first articulate what would later become the major issues of his career," including his "sexual expressivism" and his "strange conception of a public."]
- Watson, Craig. "Whitman and Revision: Two Views." *South Carolina Review* 27 (Fall 1994/Spring 1995), 344-350. [Review of Michael Moon, *Disseminating Whitman*, and Mark Bauerlein, *Whitman and the American Idiom*.]
- Weinreich, Regina. "The Bard of L.I.'s Life as a Window on 19th-Century America." *New York Times* (May 7, 1995), Sect. 13LI, 8. [Interview with David Reynolds about *Walt Whitman's America*.]
- Whitman, Walt. *Civil War Poetry and Prose*. Mineola, NY: Dover, 1995. [Labeled "unabridged," but consists of selected Civil War poems, selections from *Memoranda During the War*, and selected letters from Whitman to various correspondents concerning the Civil War. "Dover Thrift Edition." (This bibliographic entry is an expanded version of one that appeared in an earlier "Current Bibliography.")]
- . *Leaves of Grass*. Amherst, NY: Prometheus, 1995. [Facsimile reprint of 1889 printing of 1881 edition of *Leaves*.]
- . *Specimen Days and Collect*. New York: Dover, 1995. [Facsimile reprint of Wilson & McCormick 1883 Glasgow edition.]
- Unsigned. Brief notice of Catherine Reef, *Walt Whitman*. *New York Times Book Review* (September 24, 1995), 29.
- . Brief review of Geoffrey Sill, ed., *Walt Whitman of Mickle Street*. *American Literature* 67 (March 1995), 190.
- . "Whitman Reading." "Conversations" (Fall 1995), 3. [Brief notices of David Reynolds, *Walt Whitman's America*, Geoffrey Sill, ed., *Walt Whitman of Mickle Street*, and Philip Leon, *Walt Whitman and Sir William Osler*.]

The University of Iowa

ED FOLSOM