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GUIDELINES FOR CONTRIBUTORS

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Essays: Place the title two inches below the top of the page, the author's name two inches below the title, and the text two inches below the author's name. The affiliation of the contributor follows the essay.

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References: Follow *The MLA Style Sheet*, Second Edition. Mark references in the text with raised footnote numbers, not author-year citations in parentheses. Double-spaced endnotes should follow the essay on a new page headed "Notes." Do not use Latin abbreviations for repeated citations. Do not condense the names of publishers or titles. Make references complete so that a bibliography is unnecessary. When citing journal articles, give the volume number of the journal followed by the issue date in parentheses, followed by a comma, followed by the page number(s)—e.g., Joann P. Krieg, "Whitman and Modern Dance," *Walt Whitman Quarterly Review* 24 (Spring 2007), 208-209.

QUOTING AND CITING WALT WHITMAN'S WRITING

When quoting from individual editions of *Leaves of Grass* (the 1855, 1856, 1860, 1867, 1870-1871, 1881), please use the facsimiles available on *The Walt Whitman Archive* (www.whitmanarchive.org), and cite the edition, date, and page numbers, followed by "Available on the *Walt Whitman Archive* (www.whitmanarchive.org)." Do not list the URL of individual page images or the date accessed.

The standard edition of Whitman's work is *The Collected Writings of Walt Whitman*, twenty-two volumes published by the New York University Press under the general editorship of Gay Wilson Allen and Sculley Bradley, and supplemented with volumes published by the University of Iowa Press and Peter Lang. Citations and quotations from Whitman's writings should be keyed to the specific volumes in this edition whenever possible. The Library of America edition of Whitman's *Poetry and Prose* is also acceptable.

After the initial citation, contributors should abbreviate the titles of the *Collected Writings* in the endnotes as follows:

<i>LG</i>	<i>Leaves of Grass</i> , Comprehensive Reader's Edition, edited by Harold W. Blodgett and Sculley Bradley (1965).
<i>LGVar.</i>	<i>Leaves of Grass: A Textual Variorum of the Printed Poems</i> , edited by Sculley Bradley, Harold W. Blodgett, Arthur Golden, William White. 3 vols. (1980).
<i>EPF</i>	<i>The Early Poems and Fiction</i> , edited by Thomas L. Brasher (1963)
<i>PW</i>	<i>Prose Works 1892</i> , edited by Floyd Stovall. Vol. 1: <i>Specimen Days</i> (1963); Vol. 2: <i>Collect and Other Prose</i> (1964).
<i>Corr</i>	<i>The Correspondence</i> , edited by Edwin Haviland Miller. Vol. 1: 1842-1867 (1961); Vol. 2: 1868-1875 (1961); Vol. 3: 1876-1885 (1964); Vol. 4: 1886-1889 (1969); Vol. 5: 1890-1892 (1969); Vol. 6: A Supplement with a Composite Index (1977); Vol. 7, edited by Ted Genoways (2004).
<i>DBN</i>	<i>Daybooks and Notebooks</i> , edited by William White. 3 vols. (1978).

- NUPM* *Notebooks and Unpublished Prose Manuscripts*, edited by Edward F. Grier. 6 vols. (1984).
- Journ* *The Journalism*, edited by Herbert Bergmann, Douglas A. Noverr, and Edward J. Recchia. Vol. 1: 1834-1846 (1998); Vol. 2: 1846-1848 (2003).

PROCEDURES FOR SUBMITTING WORK

To submit original work, please visit the WWQR website at: ir.uiowa.edu/wwqr. Address all correspondence to Editor, *Walt Whitman Quarterly Review*, The University of Iowa, 308 English Philosophy Bldg., Iowa City, IA, 52242-1492. Our telephone number is (319)335-0592. Contributors whose work is published will receive two complimentary copies of *WWQR*.

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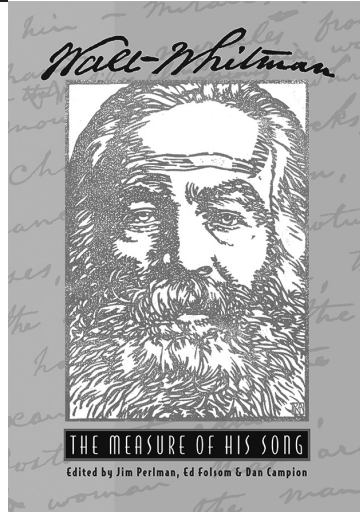
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Spring of '59 - read Dante's "Inferno" -
 - It is one of those works, (unlike the
 Homeric and Shakespearian,) that make
 an intense impression on the suscepti-
 bilities of an age, or two or three, ages
 of the peculiar ^(by previous train, & surround, influence) temper fitted to absorb
 it, and be mastered by its strength. -
 But ^{as} what it grows out of, and
 needs ^{present} for its understand'g and love,
 has passed quite away, it has also
 passed away. - It rests entirely on the
 fame it achieved under circumstances
 fitted to it. -
 The points of the "Inferno,"
 (^{being} first impressions,) are hasting on,
 great vigor, a lean and muscular
 ruggedness, (no superfluous flesh, &c); and
 the fascination there always is in
 a ^{well told} tragedy, no matter how painful

First page of Whitman's notes on reading Dante's *Inferno*, Spring 1859. Trent Collection of Whitmaniana, David M. Rubenstein Rare Book & Manuscript Library, Duke University. See pp. 36-38.