

WHITMAN: A CURRENT BIBLIOGRAPHY

- Aebischer, Fritz. "Whitman on My Tongue." In Kenneth F. Gambone, ed., *Remembering Walt Whitman* (N.p.: Walnut Leaf, 1992), 11-14. [Recalls performing the baritone part of composer Howard Hanson's musical setting of "Drum-Taps" in 1938; lists Hanson's Whitman compositions.]
- Akers, Philip. *The Principle of Life: A New Concept of Reality Based on Walt Whitman's "Leaves of Grass."* New York: Vantage Press, 1991. [Building on Richard Maurice Bucke's *Cosmic Consciousness*, Akers offers a reading of the universe loosely based on physics and mystical traditions, then offers a reading of Whitman's poems that conforms to his theory.]
- Albert, Thomas M. "Reformation of the Renaissance(s): Literary 'Renaissances' and National Identity in England, the United States, and Portugal." Ph.D. Dissertation, S.U.N.Y. at Buffalo, 1989. [Discusses Fernando Pessoa's "appeal to the literary 'renaissance' of Walt Whitman." *DAI* 50 (June 1990), 3940A.]
- Allen, Gay Wilson. "Coming Round to Whitman." *News & Observer* [Raleigh, NC] (March 22, 1992), 5G. [Reviews newspaper obituaries of Whitman and describes his funeral service.]
- Ammons, A. R. Untitled. *Massachusetts Review* 33 (Spring 1992), 69. [Brief statement on Whitman: "I now read most of Whitman as meaning exactly the opposite of what it says. . . ."]
- Avi-Ram, Amitai. "Free Verse in Whitman and Ginsberg: The Body and the Simulacrum." In Robert K. Martin, ed., *The Continuing Presence of Walt Whitman* (Iowa City: University of Iowa Press, 1992), 94-113. [Argues that "in Whitman we have not the rhythmic body but a simulacrum of the body . . . the replacement of the real thing by a conceptual image of it that can be bought and sold"; in Whitman's poetry, "the body is loudly proclaimed in the overt content, while it is actually suppressed from any direct experience through rhythm."]
- Bell, Marvin. "Whitman's Grass." *Massachusetts Review* 33 (Spring 1992), 70-71. [Poem.]
- Bertolucci, Attilio. "Viene da lui il mio verso libero." *Corriere della Sera* [Milan, Italy] (February 2, 1992), Cultura 1. [About Whitman's influence on Bertolucci's own work; in Italian.]
- Brown, Kurt. "Finer Than Prayer." *Massachusetts Review* 33 (Spring 1992), 72-74. [Memoir of Brown's encounter with Whitman's work in the New York Public Library.]
- Brown, Susan Margaret. "Pessoa and Whitman." In Robert K. Martin, ed., *The Continuing Presence of Walt Whitman* (Iowa City: University of Iowa Press, 1992), 167-181. [Explores "Whitman as the catalyzing force" resulting

in Fernando Pessoa's development of "two interrelated personae, Caeiro and Campos," who manifest strikingly different responses to Whitman.]

Buckley, Peter G. "Whitman and Popular Performance." In *Democracy's Poet* (New York: Museum of the City of New York, 1992), 6-7. [Suggests Whitman's connections to popular culture and highlights his efforts "to define a sublime middle ground of culture between rowdiness and refinement."]

Cahill, Patrick France. "Walt Whitman and the Nineteenth Century's Visual Enterprise." Ph.D. Dissertation, University of California, Santa Cruz, 1991. [Uses theories of Gombrich and Lukács to study "Whitman's pictorial image" in relation to various cultural developments: nineteenth-century landscape painting, the "mechanization of craft labor," photography, the assembly line, and "luminist landscapes." *DAI* 52 (January 1992), 2550A.]

Ceniza, Sherry. Review of Marion Alcaro, *Walt Whitman's Mrs. G. Walt Whitman Quarterly Review* 9 (Spring 1992), 217-220.

Chandran, K. Narayana. "Walt Whitman and William Cowper: A Borrowing." *Walt Whitman Quarterly Review* 9 (Spring 1992), 211-214.

Clemente, Vince. "Night Poem: Following Whitman." In Kenneth F. Gambone, ed., *Remembering Walt Whitman* (N.p.: Walnut Leaf, 1992), 7-8. [Poem.]

Colin, Gianluigi. "Una celebrazione in bianco e nero." *Corriere della Sera* [Milan, Italy] (February 2, 1992), Cultura 2. [About Italian artist Guido Villa's discovery of Whitman and series of artworks about Whitman; in Italian.]

Cowen, Dick. "Walt Whitman Touched Lehigh County Lives." *Morning Call* [Allentown, PA] (April 20, 1992), b5A. [About Communist Leader Ella Reeve "Mother" Bloor's and Dr. John "Papa" Raker's recollections of Whitman.]

Crager, Jack. "Song of a Favorite Son: Brooklyn Joins in Celebration of Whitman." *Bay Ridge Paper* (Brooklyn, NY), B1. [About Whitman Centennial events in Brooklyn, with comments on Whitman by Jim LaVilla-Havelin, Allen Ginsberg, and Charles Shively.]

Crivelli, Renzo S. "Celebrando Walt Whitman cantore dell'America moderna." *Corriere di Novara* [Novara, Italy] (March 9, 1992), 15. [About Italian artist Guido Villa's illustrations of Whitman; in Italian.]

Cruz, Carlos. "Whitman: El dolor de San Patricio." *El Nacional* [Mexico City] 2 (June 17, 1991), Suplemento Juvenil, A, D. [Interview with Charles Shively about Whitman and Mexican-American War; in Spanish.]

Eberly, David. "A Serpent in the Grass: Reading Walt Whitman and Frank O'Hara." In Robert K. Martin, ed., *The Continuing Presence of Walt Whitman* (Iowa City: University of Iowa Press, 1992), 71-81. [Looks at similarities between Whitman and O'Hara, acknowledging O'Hara's greater explicitness and more intimate and familiar audience.]

Erkkila, Betsy. "The Political Whitman." In *Democracy's Poet* (New York: Museum of the City of New York, 1992), 4-5. [Brief summary of how,

"[r]ather than an escape from politics, the publication of *Leaves of Grass* was a continuation of politics by other means."]

Evans, James and Elizabeth. "Walt Whitman." Lawrenceville, GA: By the Way Books, 1992. [Catalog of 112 Whitman-related books and items, each annotated and each for sale. Copies of catalog available for \$3.00 from By the Way Books, PO Box 1417, Lawrenceville, GA 30246.]

Fichtner, Margaria. "Walt Whitman and the Poetry of America." *Miami Herald* (March 22, 1992), Sect. I, 1, 4. [Review of Whitman's life and influence, with comments from Miami-area professors.]

Folsom, Ed. "The Whitman Recording." *Walt Whitman Quarterly Review* 9 (Spring 1992), 214-216.

_____. "Whispering Whitman to the Ears of Others: Ronald Johnson's Recipe for *Leaves of Grass*." In Robert K. Martin, ed., *The Continuing Presence of Walt Whitman* (Iowa City: University of Iowa Press, 1992), 82-92. [Analyzes Johnson's "Letters to Whitman" as "new preparations of the ingredients in Whitman's poems."]

Gambone, Joan P. "William Michael Rossetti Promotes Walt Whitman." In Kenneth F. Gambone, ed., *Remembering Walt Whitman* (N.p.: Walnut Leaf, 1992), 29-31. [Brief suggestions of Rossetti's interactions with Whitman and his works.]

Gambone, Kenneth F. "Bathing at Crystal Spring." In Kenneth F. Gambone, ed., *Remembering Walt Whitman* (N.p.: Walnut Leaf, 1992), 37-39. [About the author's 1988 trip to the Stafford House in Crystal Springs, New Jersey, and to the springs where Whitman bathed after his stroke.]

_____. ed. *Remembering Walt Whitman: On the 100th Anniversary of His Death, March 26, 1892*. N.p.: Walnut Leaf, 1992. [Contains nine very brief articles and two poems (each listed separately in this bibliography), as well as an "Introduction" by the editor (ix), describing the book as a "simple collection of essays" by "ordinary people [who] talk about Whitman with love and caring"; also contains a reprint of the announcement of Whitman's death placed on the door of Whitman's home in Camden (53), an annotated list of "Selected LP Recordings of Whitman's Poetry" (55-56), "Whitman on Recordings from Library of Congress" (57-58), and "Early Editions of *Leaves of Grass* at Auction" (59), listing the sale prices of various copies of *Leaves* sold during the 1980s.]

Gambone, Philip. "An Army of Lovers." *Bay Windows* (May 4-10, 1989), 22. [Review of Charley Shively, ed., *Drum Beats*.]

Garone, Frank. "Walt Whitman: The New Man for All Seasons." In Kenneth F. Gambone, ed., *Remembering Walt Whitman* (N.p.: Walnut Leaf, 1992), 21-26. [Praises Whitman's "Universal Truth" and "Universal Vision."]

Gildner, Gary. "Six Fat Paragraphs." *Massachusetts Review* 33 (Spring 1992), 75-76. [Gildner recalls how reading Whitman's poetry shifted his own work from prose to poetry.]

- Gougeon, Len. "Whitman and the *Commonwealth*." *Walt Whitman Quarterly Review* 9 (Spring 1992), 208-211.
- Greenspan, Ezra. Review of Mark Bauerlein, *Whitman and the American Idiom*. *Walt Whitman Quarterly Review* 9 (Spring 1992), 220-223.
- Gregor, Deborah. "Leaves of Asphalt." *Massachusetts Review* 33 (Spring 1992), 78-79. [Reprint of an artistic visual "construction" inspired by Whitman, with brief prose note.]
- Gunn, Thom. "Forays against the Republic." In Robert K. Martin, ed., *The Continuing Presence of Walt Whitman* (Iowa City: University of Iowa Press, 1992), 206-212. [Suggests that Whitman's "ideally generous democracy" is founded in the intersection between "the public and political" and "the private and sexual"; his "explicit conflict" is "between the populist athletic democracy and the specific athletic lovers." Originally published in *TLS* (January 5-11, 1990).]
- Gutman, Herbert. Review of David Kuebrich, *Minor Prophecy*. *Journal of the Academy of Religion* 59 (Summer 1991), 406-408.
- Hall, Donald. Untitled. *Massachusetts Review* 33 (Spring 1992), 80. [Brief recollection of Hall's encounters with Whitman's works.]
- Hauss, Jon. Review of Michael Moon, *Disseminating Whitman*. *English Language Notes* 29 (March 1992), 87-89.
- Helms, Alan. "Whitman's 'Live Oak with Moss.'" In Robert K. Martin, ed., *The Continuing Presence of Walt Whitman* (Iowa City: University of Iowa Press, 1992), 185-205. [Reading of "Live Oak" as "a deeply troubled sequence, mostly about the confusion, pain, and fear that surround the fact of men loving men"; with speculation on why, after the 1860 *Leaves*, "Whitman never again wrote frankly about loving men."]
- Herreschoff, David Sprague. *Labor into Art: The Theme of Work in Nineteenth-Century American Literature*. Detroit: Wayne State University Press, 1991. [Chapter 5, "Working and Loafing in Whitman's U.S.A." (117-139), discusses "Whitman's poetry of work" and concludes that while the poet "celebrates leisure" he also "sanctifies work."]
- Hongo, Garrett. "On Walt Whitman's *Leaves of Grass*." *Massachusetts Review* 33 (Spring 1992), 81-84. [How Hongo learned to hear Whitman through the music of John Coltrane.]
- Houtrides, James, producer. "Whose Voice Still Echoes." *CBS Sunday Morning* (April 19, 1992). [Ten-minute network television segment, narrated by Charles Kuralt, on the Whitman Centennial, with a focus on Iowa City, New York, and Fresno events.]
- Hutchinson, George. "Langston Hughes and the 'Other' Whitman." In Robert K. Martin, ed., *The Continuing Presence of Walt Whitman* (Iowa City: University of Iowa Press, 1992), 16-27. [Tracks the "nature and history of Langston Hughes's relationship to Whitman."]

- Inners, Joe. "The Walt Whitman Bridge." In Kenneth F. Gambone, ed., *Remembering Walt Whitman* (N.p.: Walnut Leaf, 1992), 43-44. [How Whitman in "Crossing Brooklyn Ferry" serves as a bridge from our world to his.]
- Jenkins, Paul. Untitled. *Massachusetts Review* 33 (Spring 1992), 85-86. [Appreciation of how Whitman's poetry offers "so much outwardness circling out from so much inwardness," teaching how "hyperbole and inner truth need not mistrust each other."]
- Johnston, William Davison. "Crossing Brooklyn Ferry." In Kenneth F. Gambone, ed., *Remembering Walt Whitman* (N.p.: Walnut Leaf, 1992), 47-50. [How Whitman, in "Crossing Brooklyn Ferry," "speaks to our deepest understanding."]
- Kennedy, Hubert. "The Good Gay Poet." *Advocate* (Los Angeles, CA) #522 (April 11, 1989), 56-57. [Review of Charley Shively, ed., *Drum Beats*.]
- Kenny, Maurice. "Whitman's Indifference to Indians." In Robert K. Martin, ed., *The Continuing Presence of Walt Whitman* (Iowa City: University of Iowa Press, 1992), 28-38. [Argues that "Whitman closed his ears and shut his eyes to the Indians' death cries," failing to find the Indian "a fit subject for verse." Reprinted from *Greenfield Review* (Summer/Fall 1987).]
- Killingsworth, M. Jimmie. Review of Charley Shively, ed., *Calamus Lovers and Drum Beats*. *Journal of the History of Sexuality* 1 (July 1990), 168-171.
- _____. "Tropes of Selfhood: Whitman's 'Expressive Individualism.'" In Robert K. Martin, ed., *The Continuing Presence of Walt Whitman* (Iowa City: University of Iowa Press, 1992), 39-52. [Investigates Whitman in relation to social scientists (like Robert Bellah) who cite the poet, seeking to identify "the sources of selfhood for expressive individualism in general and for Walt Whitman in particular."]
- Komunyakaa, Yusef. "Kosmos." *Massachusetts Review* 33 (Spring 1992), 87-89. [Poem.]
- Kumin, Maxine. Untitled. *Massachusetts Review* 33 (Spring 1992), 90. [Recalls getting *Leaves of Grass* as a Christmas present when she was 17.]
- Larson, Kerry. Review of David Kuebrich, *Minor Prophecy*, and Kenneth Price, *Whitman and Tradition*. *Modern Philology* 89 (February 1992), 433-437.
- Levy, Charles. "Sonnet to Walt Whitman." In Kenneth F. Gambone, ed., *Remembering Walt Whitman* (N.p.: Walnut Leaf, 1992), 41. [Poem, originally published in 1936.]
- Lewis, Lesley D. "Walt Whitman: Sensual Poet." In Kenneth F. Gambone, ed., *Remembering Walt Whitman* (N.p.: Walnut Leaf, 1992), 17-19. [Rambling piece about the unconventionality of Whitman's writings.]
- Lynch, Michael. "Walt Whitman in Ontario." In Robert K. Martin, ed., *The Continuing Presence of Walt Whitman* (Iowa City: University of Iowa Press, 1992), 141-151. [Overview of "Whitman's Ontario disciples," Dr. R. M. Bucke and Flora MacDonald Denison, suggesting the erotic nature of

Bucke's friendship with Whitman and exploring Denison's relationship with Horace Traubel. Originally published in *Body Politic* (October 1980) in a different form.]

Martin, Robert K., ed. *The Continuing Presence of Walt Whitman: The Life after the Life*. Iowa City: University of Iowa Press, 1992. [Collection of thirteen new essays and four reprinted ones (each listed separately in this bibliography), reprinted poems by Ronald Johnson ("Letters to Walt Whitman," 232-239, originally in *Valley of the Many-Colored Grasses* [1969]), and an introduction by the editor (xi-xxiii).]

_____. "Fetishizing America: David Hockney and Thom Gunn." In Robert K. Martin, ed., *The Continuing Presence of Walt Whitman* (Iowa City: University of Iowa Press, 1992), 114-126. [How British poet Gunn and especially British painter Hockney found their true inspiration in Whitman's "promise to California," with its "political and erotic future"; reads Hockney's "works that celebrate Whitman and his poetry and that proclaim his sexuality as an important part of his nature as a poet."]

Matthews, William. "Stout as a Horse." *Massachusetts Review* 33 (Spring 1992), 92-93. [Appreciation of Whitman as a "terrifying mirror."]

Mattson, Francis O., ed. *Walt Whitman: In Life or Death Forever*. New York: New York Public Library, 1992. [Published in honor of the 100th anniversary of Whitman's death, this catalogue reproduces documents from the Berg Collection and the Oscar Lion Collection at the New York Public Library, including the 1854 "Christ Likeness" daguerreotype of Whitman, an 1872 Frank Pearsall photograph of Whitman, title pages of *Franklin Evans* and the 1855 *Leaves of Grass*, an 1878 ink drawing of Whitman by Herbert Gilchrist, and various prose and poetry manuscripts; with introduction (7) and commentary by Mattson. Publication complements the Whitman Centennial exhibition at the NYPL (March 20 to September 12, 1992).]

McCarthy, Colman. "Walt Whitman: 173 and Well." *International Herald Tribune* (March 27, 1992), 7. [Brief overview of Whitman's life and influence.]

Merrill, Christopher. "Whitman's New Worlds." *Massachusetts Review* 33 (Spring 1992), 94-95. [Appreciation of how Whitman gave American poets "permission to discover our own land- and city-scapes, courage to chart the drifts and shoals and sea-lanes of our psyches. . . ."]

Millen, Frederic. "Recording May Shed Light on Whitman's Sexuality." *Bay Area Reporter* (San Francisco, CA), 1. [About the recently discovered recording of what may be Whitman's voice and how it may expose a history of homophobic responses by Whitman biographers.]

Miller, Peter. "In Paths Untrodden." *Native* (New York, NY) #308 (March 13, 1989), 20. [Review of Charley Shively, ed., *Drum Beats*.]

Moon, Michael. "Rereading Whitman under Pressure of AIDS." In Robert K. Martin, ed., *The Continuing Presence of Walt Whitman* (Iowa City: University of Iowa Press, 1992), 53-66. [Discusses Whitman's "sex-radical practice" of

"representing a wide range of sexual desires, prominently including homoerotic desire, and . . . disseminating an erotic physical presence through his writing."]

_____. "Whitman and Sexuality." In *Democracy's Poet* (New York: Museum of the City of New York, 1992), 19-20. [Suggests the far-reaching implications of "Whitman's belief in the high value of bodily pleasure and physical passion in whatever forms we may find them."]

Murphy, Francis. "Walt Whitman." In *Democracy's Poet* (New York: Museum of the City of New York, 1992), 3-4. [Brief anecdotal overview of Whitman's career.]

Oerlemans, Onno Dag. "The Dynamics of Lyric and Narrative in the Poetry of Wordsworth and Whitman." Ph.D. Dissertation, Yale University, 1991. [Argues that the lyric works "in resistance to narratives that aim to achieve totalizing understandings of the relation of the community and its constituent selves" and that the lyric quality of Whitman's early poetry "has the effect of deflecting any claims to representing a social totality back onto the self of the author." *DAI* 52 (January 1992), 2555A.]

Oliver, Mary. "My Friend Walt Whitman." *Massachusetts Review* 33 (Spring 1992), 96-97. [Whitman as "the brother I did not have," who taught "that the poem is a temple—or a green field—a place to enter, and feel."]

Ostriker, Alicia. "Loving Walt Whitman and the Problem of America." In Robert K. Martin, ed., *The Continuing Presence of Walt Whitman* (Iowa City: University of Iowa Press, 1992), 217-231. [Recalls first encounters with Whitman's poetry: "He permitted love"; "Both for my own poetry and for the poetry of many other American women, Whitman has been the exemplary precursor, killer of the censor and clearer of ground," as well as the poet who enacted "the crossing of gender categories in his own person . . . [through] his capacity to be shamelessly receptive as well as active, . . . to invent a rhetoric of power without authority, without hierarchy, and without violence."]

Perosa, Sergio. "America, non avrai altro Io all'infuori di me." *Corriere della Sera* [Milan, Italy] (February 2, 1992), Cultura 1-2. [Appreciation of Whitman's career and achievement, with emphasis on how Whitman substitutes nature and self for history and past; in Italian.]

Pettit, Michael, ed. "A Celebration of Whitman." *Massachusetts Review* 33 (Spring 1992), 65-106. [A Centennial gathering of six poems about or inspired by Whitman and twelve brief prose statements about Whitman, along with one visual construction inspired by Whitman, all by poets; the prose statements and original poems are listed separately in this bibliography. The reprinted poems include Allen Ginsberg's "I Love Old Whitman So" (from *White Shroud* [1986]), 77; Thomas Lux's "Walt Whitman's Brain Dropped on Laboratory Floor" (from *Drowned River* [1990]), 91; and Paul Zimmer's "Leaves of Zimmer" (from *Zimmer Poems* [1976]), 106. Also contains an introduction by the editor, 66-68, in which he notes "To celebrate another poet's death might seem odd, but for Whitman, . . . life and death were particularly inseparable."]

- Piercy, Marge. "How I Came to Walt Whitman and Found Myself." *Massachusetts Review* 33 (Spring 1992), 98-100. [Memoir of encounters with Whitman's poetry beginning in high school, recalling how he gave "permission to be where I was and who I was."]
- Pivano, Fernanda, and Allen Ginsberg. "Papà Walt, che sei nei nostri cuori." *Corriere della Sera* [Milan, Italy] (February 2, 1992), Cultura 1-2. [Interview with Ginsberg about Whitman; in Italian.]
- Plumly, Stanley. "Vigil Strange." *Massachusetts Review* 33 (Spring 1992), 101-104. [Admires "the presiding elegiac feeling carried in [Whitman's] Civil War poems," and finds that tone anticipated in "The Sleepers."]
- Plunkett, William. "Walt Whitman: Anchor Person." In Kenneth F. Gambone, ed., *Remembering Walt Whitman* (N.p.: Walnut Leaf, 1992), 3-4. [Imagines what Whitman would be like as a television news anchor person.]
- Ramirez, Jan Seidler. "Whitman and the Bohemians." In *Democracy's Poet* (New York: Museum of the City of New York, 1992), 21-22. [Suggests Whitman's associations with "a clique of clever literati and libertarians" at the "bohemian nest" of Pfaff's rathskeller.]
- Rorem, Ned. "A Postscript on Whitman." In Robert K. Martin, ed., *The Continuing Presence of Walt Whitman* (Iowa City: University of Iowa Press, 1992), 213-216. [Comments on Rorem's "musical use of Whitman." Originally published in Rorem's *Settling the Score* (1988).]
- Rubin, Carol, ed. *Poems After Walt Whitman*. Glen Head, NY: Glen Head Publishing, 1992. [Poems and illustrations, responding to "When Lilacs Last in the Dooryard Bloom'd," by third-graders in Carol Rubin's class in Glen Head Elementary School.]
- St. John, David. "Sleepers Naked under Moonlight." *Massachusetts Review* 33 (Spring 1992), 105. [Poem.]
- Santos, Maria Irena Ramalho de Sousa. "Atlantic Poets: 'Discovery' as Metaphor and Ideology." In Robert K. Martin, ed., *The Continuing Presence of Walt Whitman* (Iowa City: University of Iowa Press, 1992), 152-166. [Investigates "the influence on [Hart] Crane and [Fernando] Pessoa of Whitman's use of 'discovery' as metaphor," especially the ways "the Atlantic Ocean functions rhetorically as a symbol of the West."]
- Savoy, Eric. "Reading Gay America: Walt Whitman, Henry James, and the Politics of Reception." In Robert K. Martin, ed., *The Continuing Presence of Walt Whitman* (Iowa City: University of Iowa Press, 1992), 3-15. [Analyzes "the discursive symptoms of the conflict between affiliation and detachment that trouble [James's] reception of Whitman," seen against the backdrop of "the evolution of Whitman's reception by gay men in the years between 1865 and 1898."]
- Sherman, Nancy. "'Eligible to Burst Forth': Whitman and the Art of Reticence." *Massachusetts Review* 33 (Spring 1992), 7-15. [Focusing on "Calamus" poems, Sherman argues that Whitman's poetry has "more subtlety, more cadence and variation, more quietly minor notes" than it is given credit for, and "it is in those undercurrents that much of his persistent claim to

- greatness lies"; also compares Whitman to Emily Dickinson, concluding that "Beneath Dickinson's fine-tuned precision we can hear Whitman's hum."]
- Sill, Geoffrey. Review of M. Jimmie Killingsworth, *Whitman's Poetry of the Body*. *Journal of the History of Sexuality* 2 (July 1991), 124-125.
- Spencer, Janet Jeffries. "Walt Whitman at Doane?" *Doane Magazine* 66 (Spring 1991), 17. [About Carroll Peterson's one-man performance of Whitman as part of the Great Plains Chautauqua Society.]
- Strassburg, Robert, ed. *The Walt Whitman Circle* (Spring 1992). [Quarterly newsletter of the Leisure Walt Whitman Circle, with news of Whitman Centennial activities and addresses for Whitman resources.]
- Thaddeus, Janice. Review of James Perrin Warren, *Walt Whitman's Language Experiment*. *American Literature* 64 (March 1992), 163-164.
- Troiano, Antonio. "Per riscoprirlo è bastato un attimo. Fuggente." *Corriere della Sera* [Milan, Italy] (February 9, 1992), Cultura 2. [How recent films by Peter Weir and Wim Wenders have precipitated a new interest in Whitman in Italy; in Italian.]
- Van Santvoord, Rick. "Reflections of Whitman." In Kenneth F. Gambone, ed., *Remembering Walt Whitman* (N.p.: Walnut Leaf, 1992), 33-35. [Scattered thoughts about a few Whitman poems.]
- Vendler, Helen. "Whitman and the Aesthetic Life." In *Democracy's Poet* (New York: Museum of the City of New York, 1992), 18-19. [Suggests Whitman's "most original aesthetic gesture is the representation of dissolution as a viable poetic conclusion," always celebrating description over proposition, aesthetics over metaphysics and ethics.]
- Warren, Joyce W. *Fanny Fern: An Independent Woman*. New Brunswick: Rutgers University Press, 1992. [Chapter 10, "Walt Whitman," 160-178, offers a detailed revisionist reading of the "Fern-Whitman friendship" and its demise, concluding that Fern was a more radical writer than Whitman; also reprints an 1856 drawing of Whitman by Thomas Butler Gunn (following p. 150).]
- Wartofsky, Steven A. "Whitman's Impossible Mother." *Walt Whitman Quarterly Review* 9 (Spring 1992), 196-207.
- Whitman, Walt. "Cymodi" ["Reconciliation"]. *Golwg* [Wales] (March 26, 1992), 18. [Translation into Welsh, by M. Wynn Thomas, of "Reconciliation"; with illustration by Gaylord Schanilec.]
- _____. ["I Sit and Look Out."] Iowa City: Center for the Book, 1992. [Limited edition of 100 copies on handmade paper with woodcut of Whitman by Antonio Frasconi.]
- _____. *Song of Myself*. New York: Petrarch Press, 1992. [Special Centennial edition limited to 30 leatherbound copies and 80 linenbound.]
- _____. *Wrenching Times*. Newtown, Powys, Wales: Gwasg Gregynog, 1991. [Drum-Taps poems selected and arranged by M. Wynn Thomas; eight multi-color wood engravings by Gaylord Schanilec; limited edition of 450 numbered copies.]

Woods, Gregory. " 'Still on My Lips': Walt Whitman in Britain." In Robert K. Martin, ed., *The Continuing Presence of Walt Whitman* (Iowa City: University of Iowa Press, 1992), 129-140. [How Whitman's influence on British writers—including Wilde, Symonds, Hopkins, Carpenter, Lawrence, Forster, Auden, and Gunn—has been "most evident in the poetry of men who seek ways of expressing homoerotic themes."]

_____. "Walt Whitman's Boys." *European Gay Review* 4 (1989), 122-125. [Review of Charley Shively, ed., *Calamus Lovers*; reprints two letters from Shively's book, 126-127.]

Yatchisin, George. "A Listening to Walt Whitman and James Wright." *Walt Whitman Quarterly Review* 9 (Spring 1992), 175-195.

Unsigned. Brief review of Marion Alcaro, *Walt Whitman's Mrs. G. American Literature* 64 (June 1992), 426.

_____. *Democracy's Poet: A Walt Whitman Celebration*. [New York: Museum of the City of New York], 1992. [Booklet issued to accompany two-month series of Whitman Centennial events in New York City (March 26-May 31, 1992), sponsored by the Museum of the City of New York in association with other New York museums and associations; contains six brief articles on Whitman (listed separately in this bibliography), a "Walt Whitman Chronology" (2), a complete schedule of Centennial events (8-15), a description of the sponsoring institutions (16-17), and an annotated Whitman bibliography (23).]

_____. "Professor Donates Statue of Walt Whitman to City." *Chronicle of Higher Education* (March 18, 1992), A4. [Announces that John J. Gianotti's sculpture of Whitman will be installed in a park next to the poet's Camden home; with photo of statue.]

_____. "Walt." *The New Yorker* (April 13, 1992), 28-30. [Description of Whitman Centennial poetry reading (by Lucille Clifton, Sharon Olds, Galway Kinnell, C.K. Williams, Michael Harper, Gerald Stern, and Allen Ginsberg) at Cathedral of St. John the Divine.]

_____. "Walt Whitman in Washington D.C." *Smithsonian Associate* 20 (June 1992), 26. [Announces and describes "walking tour of Whitman's Washington."]