
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.]


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.”]


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.]


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.”]


Colin, Gianluigi. “Una celbrazione 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.]


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.]


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


______ . 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.]


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.]


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).]


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.]


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.”]


Kumin, Maxine. Untitled. Massachusetts Review 33 (Spring 1992), 90. [Recalls getting Leaves of Grass as a Christmas present when she was 17.]


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


——. “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.”]


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).]


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.]


“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.”]


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.”]

Perras, 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.]


Sherman, Nancy. “‘Eligible to Burst Forth’: Whitman and the Art of Reticence.” *Massachusetts Review* 33 (Spring 1992), 7-15. [Focusing on “Calmus” 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.”


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.]


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.).]


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.]


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."]


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.]
