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This Bibliography is brought to you for free and open access by Iowa Research Online. It has been accepted for inclusion in Walt Whitman Quarterly Review by an authorized administrator of Iowa Research Online. For more information, please contact lib-ir@uiowa.edu.
Even brief annotations, when they are arranged chronologically, give a vivid sense of the various struggles and shifts in the critical concensus of Whitman and his work. The following items, presented chronologically as in my book (Walt Whitman, 1838–1939: A Reference Guide [Boston: G. K. Hall, 1981]) have been discovered since its publication. Though the book contains the most important discussions of Whitman, this list includes many interesting comments or mentions, including some by several major authors. Thanks to the editors of WWQR, I am publishing this supplement here, as promised in my Preface. Those items preceded by an asterisk I have not seen, but the source for the citation is indicated. Items cited in the original book are indicated by their reference number in that book, e.g. 1897.15.


Satiric dialogue depicting one man’s extravagant praise for Whitman while others criticize his perversion of literature by filth, lack of morality, and overemphasis on instinct.


Review of William Rossetti’s 1868 selection of Whitman poems, noting the influence of Swedenborg and Emerson. Whitman should have purged his work of grossness.


Whitman will be the poet at the Dartmouth commencement.


Whitman is visiting his sister and brother-in-law, Mr. and Mrs. Heyde. Quotes New York Herald of 26 June on Whitman’s appearance and successful performance at Dartmouth.
Reports hearing, regarding Whitman's Dartmouth poem, that "It is a marvel on what groundings critics adjudge Whitman to be a great American poet"; "his machine ran down at the end of thirteen minutes."


Review of John Burroughs's Birds and Poets, criticizing some of his extreme claims for Whitman but noting Whitman's virtues of sublimity and chiaroscuro, with "mostly superb passages" and a sweet nature.


The new school of Whitman's "rough barbaric 'realisms'" will never draw the nation away from Whittier's and Longfellow's "stainless pages."


Quotes Specimen Days on democracy. This "remarkable volume" will surprise those who regard Whitman only as a "fleshy poet." He is "perhaps the most ardent democrat living," criticizing this country from direct experience and out of high hopes for it.


Whitman is among "many of the greatest poets" who have been opposed by "the judicious." First, he "reached the unliterary or at least the uncritical public." He helped broaden American literature and was sometimes necessarily obscure or imperfect because of "the higher plane of his own being," but Tennyson is a greater poet.


Paragraph on Whitman's return to health and work on November Boughs and his portrait by Frank Fowler in the August Bookmaker, "a beautiful remembrance of this distinctively American author."


Describes Whitman's ideas, works, influences; combines criticism and praise; notes his works showing a "higher mood." He attracts attention by both "violence" and "touches of genius," "egotism" and "perception of natural beauty," "naked animalism" and "democratic philanthropy."


Review of Good-Bye My Fancy, "the volume of the year, which should be specially precious to the American people," from "the poet who has most firmly grasped the 'American Idea' in its deepest and broadest bearings on humanity." This "handful of poems" includes jewels, with "the same master's touch" as evident in Drum-Taps. No other current American poet "can stir every fibre of one's soul as Whitman can in a few short lines."


Account of Whitman's death, with an essay praising his character and his poetry as part of the nation's cornerstone.


Poem.


Parody reprinted in Henry S. Saunders's Parodies on Whitman (1923.12).


Cites the Toronto Daily Globe's comments (unlocated) that Whitman "towered above" form; his verse is "bracing and inspiring." Actually, his rank as a poet remains unsettled, but "his writings are revolutionary," with "prosaic, vulgar" themes and expression that gives offense. "An iconoclast of the extreme type," Whitman accepts all without discriminating—"what degradation! what bestiality!"

Traubel, Horace L. "The Master Came to the Earth." Conservator 7 (December 1896), 151.

Poem.


This poem on the recent deaths of several British and American poets includes a stanza on "staunch" Whitman and his "great soul."
Salt, Henry S. “Among the Authors—Burroughs’ Study of Whitman [1896.2].” *Vegetarian Review* (March 1897), 130–133.

Favorable review of John Burroughs’s *Whitman: A Study*. The time has come to stop using an apologetic and explanatory tone for a great writer like Whitman and to show that his opponents are ridiculous for questioning if he is an artist. Whitman is compared to the English Romantic movement, to Thoreau, to Melville, and to Edward Carpenter, all more on Whitman’s high level than Tennyson, with whom Burroughs compares him. However, Whitman does not represent “the entire democratic concept.” Symonds’s *Walt Whitman* (1893.9) is also praised.


Review of John Burroughs’s *Whitman: A Study*, which has an “unfortunate Whitmanesque tint.” Whitman’s “spurts or gushes of unequal length” must be called “inflated, wordy, foolish prose,” not verse. Whitman’s religion of the “dear love of comrades” is offensive, his writings “poisonously immoral and pestilent.” Emerson, Thoreau, and Whitman “are all noted for their sad deficiency in literary art.”


The English want to be “shocked by American verse,” as they are by Whitman, whom they hail as typical.

Anon. Brief review of *Calamus*. *The Home Magazine* 10 (March 1898), 266.

These letters reveal Whitman “a great, grand man.” Their “idea of the poet” will be of value to Whitman lovers. Whitman loved Peter Doyle “with a great affection—as a father loves his son.” “Our estimation of his poetry must depend on our understanding of the man” and his “good and artless heart.”


“Richard Le Gallienne is ‘in our midst.’ He says Walt Whitman is the greatest American poet. Right you are, Dicky, my boy!”


Review of *Complete Prose Works*, quoting excerpts of “his tense, strenuous, knitted prose.” “The young poets derive largely from Whitman, America’s “one great poet,” founder of “a new theory of what the poet should be” with “a tremendous fund of humanity,” “the beating of a human heart” that is “rare in the literature of the last century.” John Swinton recently said Whitman “was a troglodyte” with “no intellect.”

Compares Verhaeren to Whitman, especially in "virile" rhythm.

———. "Writers and Those Who Are Read." *The Criterion* 18 (3 September 1898), 12.

Notes Whitman societies in Russia and other foreigners appreciating Whitman as a genius and "magnanimous and undisguised democrat." He is "well into the blood of European literature."


Poem.

Wiksell, Gustav P. "To Walt Whitman." *Conservator* 10 (June 1899), 52.

Poem.


Letter by Hamilton (pseudonym of Mary Abby Dodge) to George Wood on June 22, 1869, acknowledging his gift of William O'Connor's *The Good Gray Poet* which she read with interest; however, knowing nothing of Whitman's writings, she is unable to judge O'Connor's opinions. But O'Connor "writes with force and fervor."


Interview with Arnold in September 1901 quotes him on his visit to Whitman and his appreciation of him as "among the foremost of American poets." Recalls meeting Arnold at Whitman's.


Review of "The Flight of the Eagle," setting of Whitman selections by Homer Norris, "a worthy disciple of Whitman." His piece abandons "arbitrary boundaries of tonality and rhythmical regularity," with "perfect freedom of melodic contour and phrase" to "follow the genius of the language."

Brenholtz, Edwin A. "To Leaves of Grass." *Conservator* 14 (May 1903), 36.

Poem.


Poem.

Quotes “When I Heard the Learn’d Astronomer” and Whitman’s comments on slang; emphasizes the freedom of spirit exemplified by Whitman.


If Whitman were alive today, he would be stumping for the Socialist ticket.


Though Whitman is “the ablest man America has yet produced,” “one of our principal spiritual supports,” and “one of the greatest men of the nineteenth century,” with qualities no one has had since Christ, he was wrong in violating the conventions of poetry, for meter is not “civilized” but “instinctive” and modesty also is natural, not artificial.


Quotes Whitman approvingly but attacks his “hideous, unblushing depravity” which confuses the antithesis between flesh and spirit.


Richardson, D. “In the Crank’s Library.” *The Crank* 4 (August 1906), 259–263.

Review of Edward Carpenter’s *Days with Walt Whitman* (1906.5), which is recommended for those “to whom Whitman is the poetic expression of the most significant feature of our time,” the belief in the progression of individuality and “the joining of hands” for the common good.
Smith, Hyacinth. “Insight: To Walt Whitman.” *Conservator* 17 (August 1906), 84.

Poem.


Poem. (Same as 1907.36.)

Hartt, George M. “Walt Whitman.” *Conservator* 18 (June 1907), 52.

Poem.

Williams, Francis Howard. “Before I Knew the Leader.” *Conservator* 18 (June 1907), 53–54.

Poem.


Bazalgette’s *Walt Whitman, L’Homme et son oeuvre* is “an exhaustive study summing up all that has been written on the poet.”


Incidental. Whitman, “head and front of the American filthy school, made only $300 a year on the average”—ironically termed an injustice to Whitman. Burroughs’s study of Whitman is “a nauseous eulogy.”


Poem.


Poem.

Carolus. “Thoughts of Whitman.” *Theosophy in Scotland* 1, No. 2 (June 1910), 25. (Item 1910.34 located.)

Reading Whitman changed this writer, who urges “brothers” to read and absorb him without stopping to analyze. His message, “too great for measured rhyme,” has “a vaster, grander music” than prior poets.


Parody of Dante, using Whitman as Theodore Roosevelt’s guide to specific contemporary “sinners” in “the new inferno.”

Carolus. “Walt Whitman: A Reverie.” *Theosophy in Scotland* 3, No. 2 (June 1912), 23. (Item 1912.33 located.)

Addresses and quotes Whitman on his comforting message about God and death.
[Chapman, Dr. C. H.] “The Ten Greatest Americans.” Portland Oregonian (19 October 1912), 8:3. (Item 1912.43 seen in context.)

Includes Whitman, describing him as in original annotation.


Notes Whitman as a precursor of the new poetry.

Howells, W. D. “Editor’s Easy Chair.” Harper’s Magazine 131 (September 1915), 634.

New vers libre writers are not so new in form, because Whitman “broke loose sixty years ago.”


This pageant’s second episode, set in 1846, shows Whitman asking others to work while he takes a stroll to think. Quotes “Song of Myself” and Whitman’s verses to “Star-Spangled Banner.”


Account of Powys’s lecture praising Whitman, noting Powys’s debt to him, his growing acceptance, and the narrow scope Whitman clubs put on him.


Long poem, noting how Americans like Whitman got their real recognition abroad.


Poem about books—in particular, “Rabelais, Whitman, Hugo.”

[Woolf, Virginia.] “Visits to Walt Whitman.” Times Literary Supplement (3 January 1918), 7. (Item 1918.17, with author identified.)


———. “Visits to Walt Whitman.” Conservator 29 (March 1918), 7–8.

Reprint of 1918.17 (above) and 1918.20.
Traubel, Horace. "There was a man: I love to tell about him." *Conservator* 29 (March 1918), 5-7.

Poem about Whitman: "They said he was queer: I don't know as maybe he was: but he was big and rosy: and above all he had human passion."


Poem.


A college student tells two others about Whitman, "a definite ethical force," and shows pictures of him and other "heavily bearded, shaggy celebrities," which the central character, Amory Blaine, finds "the ugliest-looking crowd I ever came across."


J. W. Riley, not Whitman, is the "poet of the American people. . . . Riley used to become quite blasphemous when speaking of Whitman." Whitman has little humor, sentiment, or "dramatic power to distinguish among individuals."


The first German translation (1889) was influential on German writers, notably Arno Holz and Johannes Schlaf. Landauer’s short critical biography compares Whitman with Proudhon, discusses Whitman’s notion of democracy, defends him “against the charge of degeneracy.” Analogues for Whitman’s philosophy are noted. The translations are “straightforward and adequate, in the more rhetorical passages particularly effective.”


Quotes or refers to Whitman’s poetry and ideas on feudalism.


Keller clearly depicts Mrs. Davis as a heroine but unfortunately “reduces Whitman to a particularly disagreeable kind of villain.” He “was a genius naked of manners and slightly inhuman” but treated her with affection and respect.
Hauptmann, Gerhart. "Germany Turns to Religion." *Hearst's International* 42 (October 1922), 54.

He has been familiar with Whitman's poetry for twenty-five years, although the best translation (Reisiger's) has just appeared, representing Germany's present "thirst for ardor." Whitman is praised as "a great psalmist" of "life triumphant," with qualities of the Buddha and the Vedas.


Brief notice of Wells and Goldsmith bibliography (1922.27).


Whitman is a writer so different as to seem unintelligible. Quotes "what some well-inspired person has put into the mouth of Walt Whitman: 'Whatever tastes sweet to the most perfect person, that is finally right.'"


Free-verse poem to Whitman as pioneer, to whom all poets come in their own fashions, "more nearly 'strong and content' because of you."


This short story depicts a black man in Washington, D.C., who recalls a former slave who probably saw Whitman and Lincoln.


Whitman's influence is noted in Preface and several poems, including 1917.26. One poem presents Oppenheim's recollection of seeing Whitman in Central Park and gradually coming to appreciate his poetry.


Responds to claim in 1925.27 that Whitman is little read in America. From Havens's experience, Whitman is one of America's "most widely read and most influential" poets, if not as popular as Robert Service, Longfellow, or Masefield; studied by thousands of college students each year; "constantly proclaimed as the prophet of democracy and as the interpreter of Americanism." His influence is clear in much poetry submitted to magazines.
Buddha, Christ, Whitman, and others “were biologically more advanced than we are,” though not free from serious failings.


Review of Cameron Rogers’s novel (1926.24), insightful, accurate, unexaggerated. Rogers “does not try to present Whitman in an abnormal light. In a sense it was Whitman’s normality which gave him vision and prophetic utterance.” The book’s best portrait is of Whitman’s mother.


“Whitman was divided, as a story-teller, between the desire to be thrilling and the desire to be improving, neither of them very relevant to the matter in hand.” His tales are significant now only because they are his.


Free-verse tribute to Whitman as one of the powerful, immortal elements.


Notes his introduction to Whitman through William Hawley Smith. Whitman, “the outstanding peak in American literature,” gave him “a sustaining philosophy.” Describes the Walt Whitman Club of Iowa School; background and publication of W. M. Beardshear’s piece in *The Philistine* (1900.30).


Incidental references to Whitman as a great modern writer and an affirmer of individuality and personality.


Incidental reference to “Emerson and Whitman” as points in the progression from past to present.

This rough early work has interest for students but "little intrinsic value." It shows "the roughness of Whitman's prentice hand" and confirms "the sense of achievement in his final work."


Describes her responses to the work of Whitman, her "best beloved" American writer, "an inspiration to me in a very special way." Explains his portrayal of America; her personal acquaintance with Traubel, whom she quotes on Whitman.


Whitman had "those enthusiastic expansive habits that we associate with the Baby." He was "the epic ancestor of the now celebrated american [sic] 'fairy.'" Nature worship is his "good side." Sherwood Anderson is his most celebrated offspring.


"The character of perhaps the greatest American—Walt Whitman—is as antipathetic to the conduct of the majority of those who dwell here, as the ideals of liberty and union, and the high values that have ever been and still are somehow present in the spirit of this country, are antipathetic to this same conduct."


Review of Harvey O'Higgins's *Alias Walt Whitman* (1930.15) and Harrison Morris's *Walt Whitman* (1929.17). Morris does more justice to Whitman; O'Higgins overemphasizes Whitman's calculated exhibitionism when he was actually "elementally possessed." His "double-sexed nature" was necessary for "his ability to receive passively and transmit as his own" the currents he sensed all around him.


Whitman is among Fletcher's "gods," which are different from those of Ezra Pound.
A letter of 1869 recommends works for Charles Milnes Gaskell to read to an audience: "It is a pity you can't quote some choice lines from Walt Whitman."


A letter seeking members of the Bolton group and Whitman letters to British correspondents for a book, "Walt Whitman and His Contemporaries."


Letter seeking Clifford's article of Whitman criticism.

Tate, Allen. Review of Hart Crane's *The Bridge* (1930.5). *Hound and Horn* 3 (Summer 1930), 581, 584.

Notes Crane's debts to Whitman, including his "buoyant optimism."


Review of Child's *Reminiscence* (1930.13) and Jean Catel's *Walt Whitman: La Naissance du Poète* and *Rythme et Langage dans la première édition de Leaves of Grass*. No work has been "more uninstructed or more intentional than Whitman's. He did not have "a natural belief in goodness and in natural harmony with it” but was "at war with society and with himself . . . preoccupied with the thought of death.” His sexuality led him to "perverse indulgences” and the idea of love “as tainted with corruption, a generator of death.” His poetry became “an act of impassioned remorse, a self-purifying fire.” His technique confuses poetry with oratory. Catel analyzes the genesis of the 1855 *Leaves* as “an emancipation of dream-power” but presses his ideas too far. His books have serious misprints and show inadequate command of Whitman's American English.


Holloway exaggerates the influence of Whitman's "facile and undistinguished” journalism on his poetry. It shows him "a man of shrewd and generous common sense” but is "less radical” than expected.


Two-line poem: "And whoever walks a mile full of false sympathy / walks to the funeral of the whole human race.”

This book gives welcome evidence for understanding Whitman's attitude toward the war, showing him "actively moved by the war from the beginning," though the pieces have "little literary value."


Descriptive review of Blodgett's *Walt Whitman in England* (1934.1) and Gohdes's *Letters of Rossetti* (1934.5).


Letter requesting Whitman correspondence for his edition of it.


Notes influence upon himself of Whitman and other writers "who were not pessimists."


"'You have no ruins in America so I thought I would come and visit you,' said an English lord [unidentified] to a paralyzed hobo poet in Camden, New Jersey."


The book's value lies in helping to reconstruct an early part of Whitman's life; its articles testify to his strong appetite for life and knowledge.


Notes influence of Whitman on several black poets. Although Whitman included people like them in his poetry, blacks in the late nineteenth century probably did not read him or preferred Thomas Bailey Aldrich and Bayard Taylor.

Review of Masters's biography (1937.9), which treats controversial matters with fairness and proportion. Masters shows insight into Whitman’s mind as having more than narcissistic self-love. Whitman may be unsurpassed in his enjoyment of life. Extravagant claims are made for Whitman’s spiritual nature.


Lanier is compared with Whitman and other nineteenth-century poet-critics, especially noting Lanier’s criticisms of Whitman.


Some of the poetry included is repetitious and of little value, “but the all-embracing Whitman is the last poet to be suitably represented by a set of ‘gems.’” The prose is well-selected, helpful in judging Whitman’s significance and tracing his development.


If connected with his poetry, Whitman’s personality may be examined to discover his ideas about democracy. He did not realize the responsibility for inner change placed on the individual who rejects existing literary categories and religious systems. “His gospel of comradeship conceded a division in his nature,” but we can still try to achieve it.


Review of Esther Shephard's overly simplistic *Walt Whitman’s Pose* (1938.17), Sandburg’s *Lincoln and Whitman Miscellany* (1938.15), and Holloway's edition of the *Complete Poetry* (1938.6). Perhaps a flaw in Whitman's nature led to his erroneous assumptions about the future and the validity of his dreams. One can be moved by his celebration of universal identity while aware of his frequent “mechanical monotony.” Greatest when dealing with death, he did not penetrate to the reality of what lay outside him. He evaded the dualism necessary for unity, hence his formlessness.


Review of Newton Arvin's excellent *Whitman* (1938.2) and Erskine's “not very convincing” *Start of the Road* (1938.5). These books prove that Whitman is America's “biggest literary figure.”

Favorable review of Arvin's *Whitman*, except for its apparent blame of Whitman for faults of his heirs.


Review of Arvin's *Whitman*, which "affirms Whitman's significance." Whitman is characterized by "mystical intuition" as well as "celebration of the solid glories of the earth," rather than by "conscious thought."


Review of Arvin. Unlike "Erskine's recent free fantasia on a dubious theme" (1938.5), this book is valuable for its background, though one can find passages in Whitman to support any ideas. Its information "makes us recognize the contradictions between Whitman's excessive male assertiveness and his inverted but obvious homosexuality, his broad humanitarianism and his narrow sectionalism . . . his vaunted freedom from cliques and his uncritical adherence to party politics . . . his championship of loose, limber American words" and "his use of a language stuffed with incongruously foreign hybrid growths." Whitman's potential for controversy is evident in recent books.


Review of Arvin, a "handy map of Whitman's continent-sized mind." Whitman's qualities and loves are described. Arvin is the most stimulating, robust interpreter of this "full-throated voice of democracy." Also reviews Odell Shepard's *Journals of Bronson Alcott* (1938.16), with Alcott's "keen observations on Whitman."


The book is a well-written, "careful examination."


Review of Arvin and Erskine (1938.5). Arvin ignores Whitman's mysticism and strains his conclusions about Whitman's closeness to socialism. Erskine's novel "has something of the stimulating quality of his lectures on Whitman"; he "allows nothing to happen that could not, but allows his imagination to play on the obscure parts of the poet's biography" (such as the possible "supposed love affair in New Orleans"). The explanation for inclusion of certain passages in "Calamus" ("They are inserted so that no human emotion may be omitted.") "will please many persons who have no taste for them."

Arvin clarifies for the first time what democracy specifically meant for Whitman, "the poet of the proletariat in his period." Notes the ideas of Whitman that Arvin discusses, especially his "extraordinary understanding of the American workman."


Describes Whitman's political beliefs, tending toward socialism, according to Arvin's "richly rewarding" discussion.