

WALT WHITMAN, 1838–1939: A REFERENCE GUIDE:  
ADDITIONAL ANNOTATIONS

---

Even brief annotations, when they are arranged chronologically, give a vivid sense of the various struggles and shifts in the critical consensus 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.

\*Hayne, Paul Hamilton. "The Whittington Club." *Southern Field and Fireside* (9 June 1860). (Reprinted: W. T. Bandy, "Whitman Viewed by Two Southern Gentlemen," *WWQR* 3 [Summer 1985]: 16–22.)

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.

[Thompson, John R.] "A New American Poem." *Southern Field and Fireside* (9 June 1860), 20. (Item 1860.30. Author identified by W. T. Bandy in *WWQR* 3 [Summer 1985]:16–22.)

Cross, Launcelot. "Walt Whitman—Swedenborg and Literature." *The Intellectual Repository and New Jerusalem Magazine* 16, No. 182 (February 1869), 62–66.

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.

\*Anon. Announcement. Burlington (Vermont) *Free Press* (26 June 1872), 2:1. Cited in Katherine Molinoff, *Some Notes on Whitman's Family* (Comet Press, 1941).

Whitman will be the poet at the Dartmouth commencement.

\*[Whitman, Walt.] "Walt Whitman in Vermont." Burlington (Vermont) *Free Press* (1 July 1872), 3:4. Cited in Molinoff.

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.

\*'Q.' Paragraph. Burlington (Vermont) *Free Press* (8 July 1872), 2:1. Cited in Molinoff.

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."

Blood, Henry Amos. "Essays on Rural Topics." *Library Table* 3, No. 7 (19 July 1877), 107-109.

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.

Welsh, Alfred H. *Development of the English Literature and Language*, 8th ed. Chicago: S. C. Griggs and Co., 1887 (originally 1882), 396, 537.

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

Frothingham, O. B. "Democracy and Moral Progress." *North American Review* 137 (July 1883): 28.

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

Walsh, Wm. *Paradoxes of a Philistine*. Philadelphia: J. B. Lippincott Co., 1888, pp. 41, 48, 113, 119-120, 131.

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.

Anon. "Literary Notes." *American Stationer* 24 (23 August 1888), 562.

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."

Sullivan, Louis H. "The Artistic Use of the Imagination." *Inland Architect and News Record* 14 (October 1889), 38-39.

Sullivan quotes "A Child Went Forth," whose meaning lies in what remains unsaid. Whitman produces a "copious, never-ceasing spring of limpid water," good for the body and the soul.

Welsh, Alfred H. *A Digest of English and American Literature*. Chicago: S. C. Griggs and Co., 1890, pp. 299-301.

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."

C[larke, Helen A.?] "Some Recent American Poetry." *Poet-Lore* 3 (December 1891):644-645.

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."

Anon. "The Good Gray Poet." Walt Whitman Passes Peacefully Away at Camden." *Portland Sunday Oregonian* (27 March 1892), 1:1-2.

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

Maynard, Laurens. "The Walt Whitman Fellowship." *Conservator* 5 (December 1894), 147.

Poem.

Duer, Alice and Caroline. "Once I Went." In *Poem*. New York: George H. Richmond, 58-59.

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

Anon. "In Re Walt Whitman." *The Hesperian: A Western Quarterly Magazine* 1, No. 10 (August-October 1896), 405-407.

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.

Miller, Joaquin. *The Complete Poetical Works* [1897.15], "The Passing of Tennyson," 225-226.

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.

Anon. "Burroughs on Whitman." *The Hesperian: A Western Quarterly Magazine* 2, No. 1 (May–July 1897), 20–30.

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."

Roberts, Charles G. D. "The National Savor in American Poetry." *The Criterion* 16 (27 November 1897), 24.

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."

Vance, Arthur T. "Literary Notes." *The Home Magazine* 10 (March 1898), 272.

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

Thompson, Vance. "Walt Whitman, Classic." *The Criterion* 18 (18 June 1898), 23–24.

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."

———. “Verhaeren, Genius.” *The Criterion* 18 (25 June 1898), 23–24.

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.”

Channing, Grace Ellery. “The Voiceless Syllables of Grass.” *Conservator* 10 (June 1899), 61.

Poem.

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

Poem.

Dodge, H. Augusta, ed. *Gail Hamilton’s Life in Letters*, Vol. 2. Boston: Lee & Shepard, 1901, p. 614.

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.”

Scovel, James Matlack. “Sir Edwin Arnold, Poet, at Home.” *Overland Monthly* 39 (February 1902), 660–662.

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.

Anon. “A Musical Version of Whitman’s Gospel.” *Concert Goer*, O.S. 389, N.S. 170 (15 February 1902), 6. (Item 1902.35 located.)

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.

French, Joseph Lewis. “To the Spirit of Walt Whitman.” *Conservator* 14 (May 1903), 36.

Poem.

Hall, G[ranville]. Stanley. *Adolescence: Its Psychology and Its Relations to Physiology, Anthropology, Sociology, Sex, Crime, Religion and Education*. Vol. 2. New York and London: D. Appleton, 1904, pp. 149–150, 456, 468.

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

Struthers, William. “To Walt Whitman.” *Conservator* 15 (August 1904), 84.  
Poem.

Sinclair, Upton. “Our Bourgeois Literature—The Reason and the Remedy.” *Collier’s Weekly* 34 (8 October 1904), 24. Reprinted: *An Upton Sinclair Anthology*, Farrar & Rinehart, 1934.

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

\*Chesterton, G. K. “Conventions and the Hero.” *London Daily News* (15 October 1904). Reprinted: Chesterton, *Lunacy and Letters*, ed. Dorothy Collins (London: Sheed & Ward, 1958), 63–64.

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.

Guthrie, Kenneth Sylvan. *The Spiritual Message of Literature*. Brooklyn and London: Comparative Literature Press, 1905, 1913, pp. 68, 71, 92. (Item 1905.7 located.)

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

Montgomerie, Alberta. “A Birthday Month.” *Conservator* 16 (May 1905), 36–37.

Poem.

———. “The Wound Dresser.” *Conservator* 16 (August 1905), 84.

Poem.

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.

Duclo, Estelle. "Walt Whitman." *Conservator* 18 (April 1907), 29.

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.

Anon. Notice of original French edition of 1920.2. *Times Literary Supplement* (9 April 1908), 120.

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

De Meuil, Alexander N. "Erotic Authors." *The Hesperian* 5 (April-June 1908), 506-507.

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."

Struthers, William. "Dear Walt." *Conservator* 20 (March 1909), 4-5.

Poem.

Boland, Harry Weir. "Walt Whitman." *Conservator* 21 (April 1910), 21.

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.

Guiterman, Arthur. "The New Inferno." *Life* 58 (26 October 1911), 706. Silhouette illustration.

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.

Fletcher, John Gould. *Irradiations: Sand and Spring*. Boston and New York: Houghton Mifflin Co., 1915. Preface, xv.

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."

Weyrauch, Martin H. *The Book of the Pageant of the Brooklyn Daily Eagle*. Presented in conjunction with the Seventy-fifth Anniversary Celebration at the Brooklyn Academy of Music, October 26, 1916. Pamphlet, 7-10.

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."

Anon. "Fine Tribute Paid. John Cowper Powys Lauds Walt Whitman." *Portland Oregonian* (6 May 1917), I, 11:1. (Item 1917.28 seen in context.)

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.

Pound, Ezra. "L'Homme Moyen Sensuel." In *Pavannes and Divisions*. New York: Alfred A. Knopf, 1918, p. 35.

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

Sandburg, Carl. "Interior." In *Cornhuskers*. New York: Henry Holt, 1918, pp. 70-71.

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.)

Reprinted: Woolf, *Granite and Rainbow*, 1958, and *Collected Essays* Volume 4, 1967, with some omissions.

———. "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."

———. "A Common Nuisance." *Conservator* 30 (April 1919), 21-22.

Poem.

Anon. "Tho' Dead He Lives." *Portland Oregon Journal* (18 May 1919), 8:4-5. (Item 1919.170 seen in context.)

Fitzgerald, F. Scott. *This Side of Paradise*. New York: Charles Scribner's Sons, 1920, pp. 135, 141.

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."

Beers, Henry A. *The Connecticut Wits and Other Essays*. New Haven: Yale University Press, 1920, pp. 31-32, 34.

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."

Anon. Review of Gustav Landauer's translation of Whitman, *Gesänge und In-schriften*. *Times Literary Supplement* (24 November 1921), 772.

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."

Joyce, James. *Ulysses*. London: Egoist Press, 1922, pp. 17, 48, 180, 193. (New York: Random House, 1961, pp. 17, 49, 187, 201.)

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

Anon. Review of Keller (1921.19). *Times Literary Supplement* (17 August 1922), 534.

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.

Anon. "Books of Reference." *Times Literary Supplement* (26 April 1923), 289.

Brief notice of Wells and Goldsmith bibliography (1922.27).

Ellis, Havelock. *The Dance of Life*. Boston and New York: Houghton Mifflin Co., 1923, pp. 172, 254.

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.'"

Mitchell, Ruth Comfort. *Narratives in Verse*. New York and London: D. Appleton & Co., 1923. "To the Answerer," 116.

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

Toomer, Jean. *Cane*. New York: Boni & Liveright, 1923. "Box Seat," 125.

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

Oppenheim, James. *The Sea*. New York: Alfred A. Knopf, 1924, pp. ix, xiii, 9, 16-17, 25, 28, 115, 127-128, 320, 438-442.

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.

Havens, Raymond D. "Whitman in America." *Times Literary Supplement* (12 March 1925), 172.

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 Masfield; 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.

Keyserling, Count Hermann. *The Travel Diary of a Philosopher*, Vol. 1. Translated by J. Holroyd Reece. New York: Harcourt, Brace & Co., 1925, p. 145.

Buddha, Christ, Whitman, and others "were biologically more advanced than we are," though not free from serious failings.

Anon. "The Magnificent Idler." *Times Literary Supplement* (11 November 1926), 792.

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.

Anon. Review of *Half-Breed and Other Stories* (1927.12). *Times Literary Supplement* (25 August 1927), 579-580.

"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.

Fletcher, John Gould. *The Black Rock*. New York: Macmillan Co., 1928. "Whitman," 111.

Reprinted: *Selected Poems*, New York: Farrar & Rinehart, 1938.

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

Langlander, O. J. *The Chronicles of a Contented Man*. Chicago: A. Kroch, 1928, pp. 3, 104, 111, 112-118.

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).

Scott-James, R. A. *The Making of Literature: Some Principles of Criticism Examined in the Light of Ancient and Modern Theory*. London: Martin Secker, 1928; New York: H. Holt [1929?], 267, 316, 318, 330.

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

Toomer, Jean. "Winter on Earth." In *The Second American Caravan: A Yearbook of American Literature*. Edited by Alfred Kreymborg et al. New York: Macaulay, 1928, p. 695.

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

Anon. Review of Holloway's edition of *Pictures* (1927.10). *Times Literary Supplement* (16 February 1928), 114.

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."

Keller, Helen. *Midstream: My Later Life*. New York: Crowell, 314–316; also passim. (Reprinted: Scott Giantvalley, "A Spirit Not 'Blind to His Vision, Deaf to His Message': Helen Keller on Walt Whitman," *WWR* 28 [1982]:63–64.)

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.

Lewis, Wyndham. *Paleface: The Philosophy of Melting-Pot*. London: Chatto & Windus, 1929, pp. 140–143, 145–146, 209, 212.

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.

Toomer, Jean. "Race Problems and Modern Society." In *Problems of Civilization*, edited by Baker Brownell. New York: D. Van Nostrand, 1929, p. 97.

"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."

Anon. "Whitman's Egotism." *Times Literary Supplement* (27 February 1930), 160.

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.

Fletcher, John Gould. *Preludes and Symphonies*. New York: Macmillan Co., 1930. Preface, xi.

Whitman is among Fletcher's "gods," which are different from those of Ezra Pound.

Ford, Worthington Chauncey, ed. *Letters of Henry Adams*. Boston and New York: Houghton Mifflin Co., 1930, p. 168.

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."

Monroe, Will S. "Walt Whitman." *Times Literary Supplement* (27 February 1930), 166.

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

———. "Whitman and W. K. Clifford." *Times Literary Supplement* (29 May 1930), 458.

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."

Anon. "Works on Whitman." *Times Literary Supplement* (29 January 1931), 74.

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<sup>d</sup> 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.

Anon. Review of Holloway's *I Sit and Look Out* (1932.11). *Times Literary Supplement* (1 September 1932), 610.

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.

Lawrence, D. H. *Last Poems*. Edited by Richard Aldington. London: Martin Secker, 1933. "Retort to Whitman," 134.

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

Anon. Review of Charles Glicksberg's *Walt Whitman and the Civil War* (1933.6). *Times Literary Supplement* (14 September 1933), 610.

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."

Anon. "Whitmanism." *Times Literary Supplement* (30 August 1934), 586.

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

Silver, Rollo G. "Walt Whitman." *Times Literary Supplement* (20 December 1934), 909.

Letter requesting Whitman correspondence for his edition of it.

Rukeyser, Muriel. *Collected Poems*. New Haven: Yale University Press, 1935. "The Committee-Room," 46. Reprint of 1934.21.

Chesterton, G. K. *The Autobiography of G. K. Chesterton*. New York: Sheed & Ward, 1936, p. 90.

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

Sandburg, Carl. *The People, Yes*. New York: Harcourt, Brace and Co., 1936, p. 170.

"'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."

Anon. Paragraph review of Holloway's *New York Dissected* (1936.15). *Times Literary Supplement* (6 June 1936), 482.

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.

Anon. "An Ancient Dream: The Democratic Ideal in America." *Times Literary Supplement* (27 June 1936), 535.

Review of Arthur Bryant's *The American Ideal* (1936.5), noting his discussion of Whitman.

Brown, Sterling. *Negro Poetry and Drama*. Washington, D.C.: The Associations in Negro Folk Education, 1937, pp. 54, 58, 77, 88.

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.

Anon. "The Inspired Loafer." *Times Literary Supplement* (12 June 1937), 442.

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.

Allen, Gay Wilson. "Sidney Lanier as a Literary Critic." *Philological Quarterly* 17 (April 1938):121-138, passim.

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

Anon. Review of Holloway's edition of the *Complete Poetry and Selected Prose* (1938.6). *Times Literary Supplement* (7 May 1938), 323.

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.

Anon. "Whitman and Democracy." *Times Literary Supplement* (23 July 1938), 493.

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.

Anon. "Whitman: Poseur or Prophet? Sources of the Gospel of Democracy." *Times Literary Supplement* (23 July 1938), 492.

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.

Anon. "Democracy's Poet." *Time* 32 (31 October 1938), 57.

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."

Kirstein, Lincoln. "Grass Roots." *Nation* 147 (12 November 1938), 513-514.

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

Matthiessen, F. O. "Walt Whitman's Opinions." *New Republic* 97 (16 November 1938), 50-51.

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."

Untermeyer, Louis. "Doubtful Socialist." *Saturday Review of Literature* 19 (19 November 1938), 10.

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.

Elting, M. L. "Book Forum." *Forum and Century* 100 (December 1938), iv-v.

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."

Anon. Paragraph review of Arvin. *Booklist* 35 (1 December 1938), 115.

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

Mabbott, Thomas Ollive. "The Rugged Road." *Commonweal* 29 (30 December 1938), 274-275.

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."

Burgum, Edwin Berry. Review of Arvin. *Living Age* 355 (January 1939), 487.

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."

Anon. Paragraph review of Arvin. *Christian Century* 56 (18 January 1939), 90.

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

*California State University, Carson*

SCOTT GIANTVALLEY