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LUDWIG LEWISOHN ON THEODORE DREISER

by
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Although his contribution to the literature has largely been forgotten, it seems to me that Ludwig Lewisohn's treatment of Dreiser in *Expression in America* represents one of the turning points in the critical thinking about Dreiser. I fully realize that Lewisohn's work is no longer highly regarded in critical circles--partly because of its many unsatisfactory treatments of the American classics, and partly because of its unabashed Freudianism and expressionistic aesthetic--but I think it is fair to say that his treatment of a number of twentieth century naturalists, Dreiser in particular, is of considerable historical interest.

Lewisohn, I think it can be said, was one of the "discoverers" of Dreiser in the contemporary sense. Not that Dreiser had no important literary reputation before the appearance of *Expression in America*. His reputation was in a steady ascendancy since Henry L. Mencken touted the virtues of *Jennie Gerhardt* in *The American Mercury* in 1911. By the time *An American Tragedy* appeared in 1925, even the humanists, who had found no virtue at all in Dreiser ten years earlier, were beginning to decide that Dreiser was a writer of some stature. Paul Elmer More, for example, in his *Shelburne Essays*, found *An American Tragedy* to be "the most notable achievement of realism," and admitted that of all the realists, "Mr. Dreiser is recognized as the most powerful and, with the possible exception of Mr. Anderson, the most typical...."¹ Even Stuart Pratt Sherman, who had blasted "the barbaric naturalism" of Dreiser in 1915, and who had objected to the "romantic glozing" of *Jennie Gerhardt* just when Mencken was perceiving her profound tragedy, professed to find *An American Tragedy* a great moral advance over Dreiser's earlier work. He found it to be "the worst written novel in the world," but still, as a whole...massively impressive. "I do not know where else in American fiction one can find the situation here presented dealt with so fearlessly, so intelligently, so exhaustively, so veraciously, and therefore with such unexceptional moral effect."²

The trouble is that none of the early critics of Dreiser really provided an accurate picture of his genius and in no way provided foundations for the critical work of the next generation, such as that of Kazin, Elias, and Moers. Mencken was trumpeting the virtues of Dreiser (quite admirably) because he saw him as a great tragedian of naturalism in the tradition of Hardy, Zola, and Dostoyevski. But chiefly Mencken saw Dreiser as an ally in his own enterprise of making a *kritik* of American culture. At the same time, humanists were seeing Dreiser as a great moral teacher, the Progressives a great Muckraker, and so on. But from whatever point of the compass they came, the early writings on Dreiser were curiously lacking in substance by the standards of today, and give us only the skimpiest understanding of his powers and artistic achievement. Even in the years immediately after the publication of *An American Tragedy*, when Dreiser's fame and fortune were secured, a true feeling for the nature and virtues of his work was still largely undeveloped.

The early 1930's, however, saw a shifting in the conventional way of looking at Dreiser. Ludwig Lewisohn's *Expression in America*, which appeared in 1932, seems to me to have been a harbinger of the new approaches that were soon to appear. But even if this were not true, Lewisohn's book would be a rewarding one for students of Dreiser, for it is a remarkable contribution to the Dreiser literature by any standard.

Lewisohn was a literary historian who, like earlier historians as different as Paul Elmer More and Van Wyck Brooks, was convinced that the task of the critic is to seek out the native culture, the native traditions. But Lewisohn's historical criticism was a step in a new direction. Unlike the native grounds of More's ivory-tower intellectualism, which regarded our literary culture as synonymous with the higher, genteel, intellectual compartments of life, or unlike the soothing impressionism of Brooks, suited best to the long sea voyage or summer rest haven, the true native grounds for Lewisohn were those of twentieth century experience, the American experience of the new industrial era--urban, brutal, cruel, but aching with desire--the experience of Lewisohn's own estranged Jewish urban environment, just as it was of Dreiser's poverty-stricken Indiana boyhood. Lewisohn's mentality was, like Dreiser's, completely circumscribed by twentieth century American experience.

What was wrong, then, with our literary critics of the twenties? Quite simply, they lacked both passion and contemporary vision. These critics were, Lewisohn found, "very able, very honest, very well-informed, and very witty. But, to put it mildly, and yet correctly, they don't care enough."

Perhaps still more correctly they don't care about the right sorts of things because they have been untouched by them. American experience, the throbbing, pulsating beat of modern life has passed them by. And of course it hardly matters which faction of the established *literati* we are talking about--that associated with the professional study (the Mores, the Babbitts, the Shermans) or that associated with the smart magazine and literary society (Mencken, et al); the weaknesses are the same in both--not knowing, not caring about the visceral parts of American experience.

Again, what is being referred to here is not that simple thing called "social consciousness," but something far more elemental and complex. For Lewisohn, art was a matter of living in one's time, perhaps we should say the act of living in one's time writ large, and Dreiser in this respect stood out far above all his contemporaries in his dogged determination to discover the soul of American experience in the post-industrial age, to live through that age, to become completely immersed in it and then transmit this experience into writing.

What was it, asked Lewisohn in *Expression in America*, that set Dreiser apart from all of his contemporaries? What was it that made the publication of *Sister Carrie* one of the two or three important dates in the history of American civilization?

Here was no troubled scholar or over-eager propagandist. The man absorbed life, drew it in, glutted himself upon it and transmuted experience into expression without antecedent prejudice or interposing fears or proprieties or doctrines....[The] stream of life is what America needed--a stream brimming and strong enough to wash away by power rather than turbulence, the mean and outworn and lying simulacra, the figures of straw and bran, the scarecrows and, at best, the painted mario-nettes that dotted and crowded the cultural landscape.³

With Lewisohn begins the understanding of Dreiser as standing outside the literate culture; as belonging to the culturally unhoused, unfed, deprived; as striving in a world that is never fully understood but which nonetheless exerts a stunning fascination. This does not mean that Dreiser was merely one of the "people," for this is just the kind of thinking about Dreiser that existed all along and which gave the traditional and distorted picture of his work. Dreiser had been called a peasant. But he is not a peasant, said Lewisohn; peasant life is rich in

tradition and music. Peasants become poets like Burns, Keats, and Hebbel. "It is the landless proletarian in an industrial civilization who, whether he keeps a small shop or works in a factory, is cut off from all cultural inheritances and has nothing within him wherewith to resist adopting the ideals of the master class immediately in sight above his own--money, women, plush furniture, cut-glass chandeliers, painting beyond his taste, bad writers, eccentric cults."⁴

This is essentially the fate of the American immigrant; he is condemned to a rootlessness but at the same time to a striving, a seeking, that can never be completely fulfilled or satiated. This, of course, is the source of Dreiser's genius, his power, and most important, his only raw material as a novelist. "It enabled him to write over and over again the one folk-legend of industrial America, that of the youth, male or female, who goes to the city and acquires...gilded chairs." (As the sentence in *Sister Carrie* had it, "Who would not dream upon a gilded chair?") With this "folk-legend of the industrial America" to tell, and the ability and energy to tell it over and over again, with different shades and nuances and from different angles of refraction, Dreiser combined two other strengths: "a vast and brooding pity for his fellow men and sex, sex both carnal and mystic--sex in the large creative sense, seen as primordial force and energy, precisely as defined by Henry Adams for the future of his country."⁵

Of course these three forces in Dreiser: the compulsion to write the folk-legend of industrial America, the brooding pity, the massive sex drive, are not separable ingredients in Dreiser but unfilterable ingredients of his expressive genius. Lewisohn sees this quite clearly, perhaps as none of the earlier critics of Dreiser had done. One can perhaps see, too, why Lewisohn's Freudianism, his expression theory of art, his belief that art is basically a form of autobiography, might well bring him to focus on Dreiser as the great American novelist. To Lewisohn, "the self-revelatory and self-justificatory urge is at the core of all powerful and important literature," and it was this urge in Dreiser that raised him nearly to the level of Tolstoy and Goethe. That is to say, there is doubtless an essential compatibility between Lewisohn's aesthetic theory and Dreiser's art, the very kind of harmony that caused Lewisohn to undervalue earlier American writers like Thoreau and Emerson, who were found to be "chilled undersexed valetudinarians"; doubtless there is something quite suitable about finding Lewisohn to be the critic who began to discover the heart of Dreiser.

In short, whether or not we can still accept Lewisohn's artistic credo as a viable aesthetic theory, whether or not we find his Freudianism sufficient or even helpful for our age, the drift of his thinking was indeed helpful in understanding Dreiser at a time when Dreiser was being written about as just another social critic. Dreiser was not just another social critic, nor was he an artist who had simply found a way to render American society in all of its ugly and brutal detail. Lewisohn was the first to see with full clarity that Dreiser was the American writer *par excellence*, that he was the writer who had grasped in its full tragic particularity the nature of American experience since the Civil War. For Lewisohn, Dreiser was no detached scholar or artist, but living evidence of his own vision--a fate which seems to befall only a few in any epoch. The sheer ability to transmute the most widespread experience of his time was what made Dreiser stand out above his contemporaries. He had the truth of the multitude to tell.

A million Americans have known a fate not very unlike Dreiser's. To him the gods gave the power to report that fate, first for himself, next for the others. How many lads in obscure towns have not been "immeasurably depressed by encounters with poverty and misery"! How many could not say with him that these encounters were "the genesis of my awesome fear of winter and cold and want of good clothes and good food which, specter-wise, marched at my heels for years." How many have not missed the strong compensatory daydreams of poverty and humiliation.⁶

And of course it is not the condition of poverty alone, as Lewisohn well knew, that stood behind Dreiser's loneliness, and alienation, his rootlessness, his irrepressible daydreams and longings. Dreiser's story was not only the story of all American life as it grew from a small agrarian society to a large, impersonal, unwieldy, industrial society in which people are lost, seeking something they know not what. Interestingly, too, one of the great tragic insights of Dreiser's which has perhaps told us more about the shared human experience in America than anything else, is that the seeking is not always the finding. Rather we might say, more precisely, the finding does not always satisfy, it does not, in American life, keep us away from the edge of precipice. As Lewisohn observed about Frank Cowperwood, echoing Mencken's comments about Jennie Gerhardt, "What has Frank Cowperwood in the end but gilded chairs? He does not know how to seek other inner satisfactions." The essential American tragedy for Dreiser is so often that the striving, the dream-

ing upon gilded chairs, footmen, beautiful women, is often fulfilled, but to no avail. Beyond the glittering facade of material satisfaction may well lie an interior of isolation, alienation, and condemnation to a further striving--much like that of Sisyphus.

Lewisohn's writings on Dreiser are not extensive, even though *Expression in America* assigns a very high place to Dreiser in the American pantheon. But for all their lack of detail they constitute what seems to be the bedrock of modern thinking about Dreiser--whether they may be said to be so in a strict historical sense or not. This is to say, Lewisohn seems to be behind the tradition which leads to most of the later Dreiser critics such as Kazin, Elias, Matthiessen, and Moers--if not in actual pater- nity, at least in temporal priority. For what came later was largely an expansion of the ideas which originally appeared in nuclear form in *Expression in America*. At the very least we must say that the publications of *Expression in America* represents an important shift in the general approach to Dreiser, and also, of course, a shift in the placement of Dreiser in the stream of American literature.

¹Paul Elmer More, *The Demon of the Absolute: New Shelburne Essays*, Vol. 1, 1934, p. 69.

²Stuart Pratt Sherman, *The Main Stream*, New York, 1927, p. 144.

³Ludwig Lewisohn, *Expression in America*, New York, 1932, pp. 473-74. It should be noted that most of the material in this book later appeared in Lewisohn's best-selling *Story of American Literature*.

⁴*Ibid.*, pp. 475-76.

⁵*Ibid.*, p. 476.

⁶*Ibid.*, pp. 478-79.

A "NEW" FIRST NOVEL BY ARTHUR HENRY

by
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I would like to pass on to readers of *The Dreiser Newsletter* a correspondence which contained a startling piece of information, new to me and, I believe, to students of Dreiser's early years. Mr. John S. Van E. Kohn, vice president of New York's Seven Gables Bookshop (dealers in first editions), wrote me in June, 1971, asking for help in identifying a certain "Max Elliott," to whom Arthur Henry inscribed a copy of his own 1890 novel, *Nicholas Blood, Candidate* (New York: Oliver Dodd). I made a few weak suggestions in my reply (might "Max" be short for Maxine Elliott, the actress?) along with a few strong exclamations: What is this work? Can it possibly be by Dreiser's friend? Why has it never, so far as I know, been mentioned? Can it have been published ten years before *Sister Carrie* by the Arthur Henry who urged Dreiser to write his first novel at a time when, according to all accounts, Henry too was a literary beginner and aspiring novelist?

Nicholas Blood, Candidate is not mentioned by Dudley, Elias, Matthiessen, Swanberg, Lehan or myself, all of whom state or imply that the 1900 *Princess of Arcady* (the work which lagged while Henry helped with *Carrie*, and which Dreiser helped his friend to complete) was Henry's first written and first published novel. The same omission and the same impression can be found in early Henry listings in *Who's Who*, as well as in the *Book Buyer* interview with Henry in September 1900.

In Dreiser's *Book About Myself* account (repeated in *A Hoosier Holiday*) of his meeting with Henry, in 1894 in Toledo, he wrote that Henry had showed him "a book of fairy tales and some poems," and revealed his "dreams of becoming a poet and novelist." In "Rona Murtha," the *Gallery of Women* sketch of Henry's temperament, career and love life, written after their friendship had soured, Dreiser suggested a jealous rivalry with Henry in the pre-*Sister Carrie* days: "The thought of his working on that first novel and possibly completing it while I merely fumbled at mine! Ah!"

What then of this much earlier fiction, with its mysterious political title, by Dreiser's first literary mentor and collaborator? It did exist, for a quick check turned up a listing in the American Book Catalogue of a *second* edition of *Nicholas*

Blood, published by Schulte of Chicago in 1892. Mr. Kohn then referred me to the authority of Lyle H. Wright, who lists the novel (Item 2637 of *American Fiction 1876-1900: A Contribution Toward a Bibliography*) and attributes it to Dreiser's Arthur Henry, as does Neda Westlake, who acquired a copy for the University of Pennsylvania Library in 1953. I have been able to verify this attribution: the hand that wrote the inscription to "Max Elliott" (the name is in quotes) is without a doubt the same hand the wrote out the rocking-chair epilogue to *Sister Carrie*, and much else that can be found in the manuscript of Dreiser's first novel.

Could Dreiser ever have known of the existence of *Nicholas Blood, Candidate*? Mr. Kohn thought so, because he had it on good authority that a copy of the novel in the University of Texas Library was heavily annotated by Dreiser himself. On this point Dr. Westlake has written me a firm denial: she herself has examined the Texas copy and certifies that the hand of the annotations is *not* Dreiser's, though she found the volume in a wrapper labeled, in an unknown hand, "Annotations by Theodore Dreiser," and catalogued under Dreiser rather than Henry.

Why the secrecy on Henry's part? Here the novel itself provides interesting answers. Arthur Henry had every reason to conceal from Dreiser and a wider public of the late 1890s the existence of *Nicholas Blood, Candidate*, for it is a smoothly written piece of rabid anti-Negro propaganda; while Dreiser, as we know from a variety of sources, was from an early period markedly liberal in racial attitudes. Henry's title character is a bestial, drunken, degenerate, dangerous Black man, the candidate of the Negro community in a Memphis election. Henry's subtitle, "A Prophecy," refers to coming riots and revolution, a "Reign of Terror": "Sir, we have 8,000,000 children of the night among us....They multiply while we sleep." The novel could well have been written to the order of some political interest, Northern or Southern, for its slight plot has to do with the visit to Memphis of a Northern businessman, who there unlearns the liberal attitudes of his native region and becomes convinced of the necessity to disenfranchise (and deport) the entire American Negro population. Between *Nicholas Blood* on the one hand, and "Nigger Jeff" on the other, the paradox of racial attitudes in the 1890s is well represented. It was a decade of notable breakthrough by the Negro into education, sports, the arts, politics, and the professions; and it was also a decade of multiplying lynchings, Jim Crow laws, and race riots.

Henry refers to Memphis in 1888 and makes much play with the topography of the city (though whether gleaned from short or long acquaintance it is impossible to say): "the author,"

he writes, "is more familiar with it than with other cities of the South." Clearly there was more to Henry's pre-Dreiser career than the bare outline we (and perhaps Dreiser) know: 1867 (?) birth in Illinois -- no formal education -- Chicago newspapers 1882-92 (?) -- three years on the Toledo *Blade* (where Dreiser met him in 1894) -- marriage in 1895 -- East in 1897 to see Dreiser and start contributing to *Ev'ry Month* -- establishment in New York, and a collaborative relationship with Dreiser from 1899 to about 1901, long enough to urge on the writing of *Sister Carrie*, from conception to writing, revision, and publication. *Nicholas Blood, Candidate* appeared when Arthur Henry was, presumably, 23 -- and it was not his only New York publication in 1890. The September 27, 1890 *Harper's Weekly* (a publication Dreiser was not to "crack" for years) carries a short Arthur Henry obituary tribute to Dion Boucicault, the celebrated producer and playwright, based in part on an interview with A.M. Palmer of New York's Madison Square Theater. Another window on the "secret life" of the young Arthur Henry, who perhaps did know Maxine Elliott well enough to offer her a copy of *Nicholas Blood, Candidate* "with the compliments of" the author. For those who wish to examine the novel for themselves, copies can, I am told, be found in the libraries of the Universities of Texas, Pennsylvania and Virginia, in the Huntington Library and (the second, Chicago edition) in the British Museum.

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A Further Note on the "Dreiser" Annotations

At Dr. Richard Dowell's suggestion I have examined the copy of *Nicholas Blood, Candidate* at the Humanities Research Center of the University of Texas at Austin. The annotations, from their content obviously those of a professional writer, suggest substantive revision of the book. A very few of these recommend a lessening of the overt racism in the text; however, a majority of the entries are more technical in nature, ranging from comments on punctuation and diction to character motivation and the sequence of events. I concluded that the author of these marginal notes either agreed with the racial issues expounded in the novel or at least felt compelled not to take serious issue with those views, which Dr. Moers accurately labels "rabid anti-Negro propaganda." Disappointing indeed it would have been if those notes had been Dreiser's. However, of seventy marginal notations, not one has the slightest resemblance to any samples of Dreiser's hand which I have seen. Nor does it seem likely that Dreiser would attempt to advise Arthur Henry on matters of punctuation and diction.

At this time there is no explanation or evidence to justify the Humanities Research Center's attributing the annotations to Dreiser; in fact, the Center itself is apparently beginning to suspect the validity of the attribution. Though the book continues to be wrapped in a Manila envelope bearing the note "Annotations by Theodore Dreiser," Dr. Neda Westlake's firm denial of Dreiser's involvement is brought to the attention of any scholars asking to see *Nicholas Blood, Candidate*.

Another note on the wrapping might be of help in solving the puzzle of attribution. Across the bottom of the wrapper is written, "Property of Cleve O. Leshikar." Perhaps a reader of the *DW* might know of a connection between Leshikar and Henry.

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Dreiser's Address to the Future

In 1936, Max Lincoln Schuster, co-founder of Simon and Schuster, decided to prepare a time capsule which would provide "a few clues from which future historians can be expected to reconstruct the pattern of our existence in 1936." Invited to cooperate in this venture were several of Schuster's friends, including Charles A. Beard, H.L. Mencken, and Theodore Dreiser. Each was asked to contribute a message that would be meaningful to some "unknown mortal of 2936 A.D." To insure the physical permanence of these messages to the future, Schuster provided each contributor with a bottle of India ink and a page of rag stock paper guaranteed for a thousand years. When these pages were returned bearing their messages, they were sealed in a copper box and placed inside the cornerstone of a library Schuster was adding to his home in Sea Cliff, New York.

When Schuster moved to Sands Point, New York, in 1948, he recovered the box and took it with him. Then, in 1968, two years before his death, he broke the seal and removed the contents. Perhaps Schuster had come to accept the accuracy of his own prediction: that this attempt to communicate with the future was "an idle and sentimental gesture" which would never see the light of day. Whatever his reasoning might have been, Schuster made no attempt to reseal or relocate the time capsule;

thus, following his death, the messages to the people of 2936 were sent to Columbia University's Butler Library, where they were placed on public display in March, 1973, about nine and a half centuries early.

Recently the *Dreiser Newsletter* received a copy of Dreiser's statement from his niece, Dr. Vera Dreiser, who wrote: "What impresses me most is that rare humility he had about his place in our history, both then and now! I saw it often when he was alive, especially if I mentioned something nice an important person said about him. His surprise was genuine and sincere. Note it again in the last six lines here."

--Richard W. Dowell

How strange to be addressing Phantoms! Creatures as yet unborn, and who, in a little while, will be as dead as I am! At this moment all the dead of the il-limitable past are more real to me than are you, have more meaning for me, at least, since they are parts of a backward extending chain of which I am a latest link, whereas you are merely possible links of a race future, which may and may not be. For some cosmic catastrophe can end this race just as it can end this planet....But assuming this not to occur, still how different may you be from me and the men of this day? What may you not know that we do *not* know now? Or how differently react to reality, denying fact or, let me hope, interpreting it more clearly? Will life be more liveable and encouraging or more elusive and tragic than this which I know? . . . Is it not strange that I can reach you only through the evolved symbols that are on this paper and that you cannot reach me at all? Also that it is entirely possible that except for this paper before you, you would not know that I ever lived? Not that it is important or could be. Not at all. Considering the vast and changing stream of life, what could be important? My answer is *no thing*.

Theodore Dreiser

A DREISER CHECKLIST, 1972

Compiled and Annotated

by

Frederic E. Rusch

This checklist covers the year's work on Dreiser in 1972. Included also are a number of publications omitted from previous checklists. With the exception of abstracts in *Dissertation Abstracts International (DAI)* and *Masters Abstracts (MA)*, I have annotated all new publications I have been able to examine. Reprints have not been annotated unless they appeared with new introductory matter.

For their assistance, I wish to thank Dr. Robert Elias and Dr. W. Tasker Witham and especially the authors who sent me copies of their publications.

I. NEW EDITIONS AND REPRINTS OF DREISER'S WORKS

"Curious Shifts of the Poor," *Demorest's*, 36 (Nov. 1899), rpt. in *American Thought and Writing: The 1890's*. Ed. Donald Pizer. Boston: Houghton, 1972. Pp. 288-97.

"Dreiser Discusses *Sister Carrie*," *Masses & Mainstream*, 8 (Dec. 1955), rpt. (condensation) in *The American Novel: Criticism and Background Readings*. Ed. Christof Wegelin. New York: Free Press, 1972. Pp. 307-09.

"I Find the Real American Tragedy," *Mystery Magazine*, 11 (1935), rpt. in *Resources for American Literary Study*, 2 (Spring 1972), 3-74.

This is a reprint of Dreiser's discussion of the murder of Freda McKechnie by Allen Edwards that appeared in the February through June, 1935, numbers of *Mystery Magazine*. In an introduction, Jack Salzman gives some background on the Edwards-McKechnie case and comments on Dreiser's interest in it.

"My Brother Paul," in Theodore Dreiser, *Twelve Men* (1919), rpt. (condensation) in *The American Twenties: A Literary Panorama*. Ed. John K. Hutchens. Philadelphia: Lippincott, 1952. Pp. 425-37. Rpt. New York: Cooper Square, 1972.

"Nigger Jeff," *Ainslee's*, 8 (Nov. 1901), rpt. in *American Thought and Writing: The 1890's*. Ed. Donald Pizer. Boston: Houghton, Pp. 531-45.

"The Real Howells," *Ainslee's*, 5 (Mar. 1900), rpt. in *American Thought and Writing: The 1890's*. Ed. Donald Pizer. Boston: Houghton, 1972. Pp. 62-68.

"The Real Sins of Hollywood," *Liberty*, 11 June 1932, rpt. in *Authors on Film*. Ed. Harry M. Geduld. Bloomington: Indiana Univ. Press, 1972. Pp. 206-22.

"Sherwood Anderson," *Story*, 19 (Sept.-Oct. 1941), rpt. in *Homage to Sherwood Anderson, 1876-1941*. Ed. Paul P. Appel. Mamaroneck, N.Y.: P.P. Appel, 1970. Pp. 1-2.

Trilogy of Desire. Intro. Philip L. Gerber. New York: World, 1972.

This edition brings together in one volume *The Financier* (rev. ed., 1927), *The Titan* (1914) and *The Stoic* (1947). In the introduction Gerber discusses the life of Charles T. Yerkes, traces the publishing history of the trilogy, explains how Dreiser researched the novels and demonstrates how "the trilogy dramatizes every 'law' propounded by [Spencer's] *First Principles*."

II. NEW DREISER STUDIES AND NEW STUDIES THAT INCLUDE DREISER

Blake, Fay M. *The Strike in the American Novel*. Metuchen, N.J.: Scarecrow, 1972.

In the course of his "attempt to trace chronologically the use American novelists have made of the strike," Blake argues that Dreiser's use of the Brooklyn streetcar strike in *Sister Carrie* "surpasses all the earlier examples" because "he uses [it] entirely for artistic purposes, and he does so responsibly and superbly well."

Bridgwater, Patrick. *Nietzsche in Anglosaxony*. Leicester: Leicester Univ. Press, 1972.

In a chapter entitled "Fictional Supermen: Jack London and Theodore Dreiser," Bridgwater claims there are no signs of Nietzschean influence in *The Financier* and *The Stoic* and that "*The Titan*, for all its apparent Nietzschean echoes, is not the 'magnificent Nietzschean document' which Mencken was pleased to call it"

Byers, John R., Jr. "Dreiser's Hurstwood and Jefferson's Rip Van Winkle," *PMLA*, 87 (May 1972), 514-16.

In response to an article by Hugh Witemeyer ("Gaslight and Magic Lamp in *Sister Carrie*," *PMLA*, March 1971), Byers suggests that Joseph Jefferson's version of *Rip Van Winkle* is "even more suggestive" than Augustine Daly's *Under the Gaslight* in creating dramatic ironies in *Sister Carrie* and that "Dreiser's Hurstwood and Jefferson's Rip bear more than a passing resemblance."

Cohn, Ruby. *Dialogue in American Drama*. Bloomington: Indiana Univ. Press, 1971.

In a chapter on the plays of American novelists, Cohn points out the weaknesses in the dialogue of Dreiser's short plays and *The Hand of the Potter*.

Desai, Rupin W. "Delusion and Reality in *Sister Carrie*," *PMLA*, 87 (March 1972), 309-10.

Commenting on Hugh Witemeyer's "Gaslight and Magic Lamp in *Sister Carrie*" (*PMLA*, March 1971), Desai argues that Witemeyer's "dismissal of Carrie's personality as 'eternally prepubescent,' and his description of the novel as a 'sad but sympathetic vision of radical American immaturity' . . . fail to take cognizance of the changed, and changing, Carrie who, in New York, becomes in many way wiser, more practical, and levelheaded than she was in Chicago."

Dowell, Richard W. "Medical Diary Reveals First Dreiser Visit to the University of Pennsylvania," *Library Chronicle*, 38 (Winter 1972), 92-96.

The entries in a 170-page medical diary Dreiser kept from Oct. 22, 1902, until Feb. 17, 1903, not only record Dreiser's first visit to the University of Pennsylvania, but also, Dowell points out, contain information on the writing of *Jennie Gerhardt*, his feelings toward his wife and other material of interest to Dreiser scholars.

_____, and Rusch, Frederic E. "A Dreiser Checklist, 1970," *Dreiser Newsletter*, 3 (Spring 1972), 13-21.

This is an annotated checklist of publications on and including Dreiser and of new editions and reprints of earlier Dreiser studies and Dreiser's works in 1970.

Elias, Robert H. "Bibliography and the Biographer," *Library Chronicle*, 38 (Winter 1972), 25-44.

Elias points out the insights a biographer can gain from knowledge of the genealogy and study of the extant prepublication material of *The "Genius"*.

Frohock, W.M. *Theodore Dreiser*. Univ. of Minnesota Pamphlets on American Writers No. 102. Minneapolis: Univ. of Minnesota Press, 1972.

In this pamphlet Frohock presents an analysis and assessment of each of Dreiser's novels. "Taken together," he concludes, "these novels don't offer a picture of American life so much as pictures from American life."

Furmanczyk, Wieslaw. "Theodore Dreiser's Philosophy in *Notes on Life*," *Dreiser Newsletter*, 3 (Spring 1972), 9-12.

Furmanczyk outlines Dreiser's ideas on the nature of man, on the general laws of nature and on superior or external forces.

Gerber, Philip L. "Dreiser's Debt to Jay Cooke," *Library Chronicle*, 38 (Winter 1972), 67-77.

Gerber demonstrates how Dreiser borrowed from Ellis Paxson Oberholtzer's *Jay Cooke: Financier of the Civil War* for some of the details and incidents in *The Financier*.

_____. "Dreiser Meets Balzac at the 'Allegheny Carnegie,'" *Carnegie Magazine*, 46 (April 1972), 137-39.

Gerber presents Dreiser's account in *A Book About Myself* of his first encounter with Balzac's works at the Carnegie Free Library of Allegheny in 1894 and points out the effect of that encounter on Dreiser's development as a writer.

Glicksberg, Charles I. *The Sexual Revolution in Modern American Literature*. The Hague: Martinus Nijhoff, 1971.

In a chapter entitled "Dreiser and Sexual Freedom," Glicksberg presents Dreiser's views on sex and love and then shows how these views are expressed in *Sister Carrie*, *Jennie Gerhardt*, *The "Genius"* and *An American Tragedy*.

Gilenson, Boris. "Our Friend Dreiser (On the centenary of his birth)," trans. Monica White, *Soviet Literature*, No. 4 (1972), pp. 172-75.

Gilenson claims Dreiser's sympathy for the Soviet system and his interest in Russian literature are among the reasons why he "is still one of the [Soviet Union's] most popular and favorite spiritual companions."

Griffin, Robert J. "Carrie and Music: A Note on Dreiser's Technique," in *From Irving to Steinbeck: Studies of American Literature in Honor of Harry R. Warfel*. Ed. Motley Deakin and Peter Lisca. Gainesville: Univ. of Florida Press, 1972. Pp. 73-81.

Griffin argues that "music . . . provides an ample, pervasive motif in *Sister Carrie*; the charms and powers of music, musical instruments, persons' receptivity to music--all serve important metaphorical functions."

Hubbell, Jay B. *Who Are the Major American Writers?* Durham, N.C.: Duke Univ. Press, 1972.

Subtitled "a study of the changing literary canon," Hubbell's book contains numerous references to Dreiser's reputation among critics, book reviewers, English professors, anthropologists and other scholars.

Katz, Joseph. "Theodore Dreiser and Stephen Crane: Studies in a Literary Relationship," in *Stephen Crane in Transition: Centenary Essays*. Ed. Joseph Katz. DeKalb: Northern Illinois Univ. Press, 1972. Pp. 174-204.

Disagreeing with F.O. Matthiessen's statement that Dreiser "seems never to have had any feeling of close kinship with Crane's work," Katz traces Dreiser's interest in Crane while Dreiser was editor of *Ev'ry Month*, demonstrates "the internal evidence of a source relationship" between Dreiser's "Curious Shifts of the Poor" and Crane's "The Men in the Storm," and examines the reasons for Dreiser's denial of Crane's influence after approximately the middle of the 1920's.

. "Theodore Dreiser's *Ev'ry Month*," *Library Chronicle*, 38 (Winter 1972), 46-66.

Katz traces the history of *Ev'ry Month* under Dreiser's editorship, focusing on Dreiser's editorial methods and the causes of the magazine's popularity.

Kern, Alexander C. "Dreiser and Fitzgerald as Social Critics," *Papers of the Midwest Modern Language Association*, No. 2 (1972), 80-87.

Kern uses Dreiser's criticism of the American dream of success in *An American Tragedy* and Fitzgerald's in *The Great Gatsby* to illustrate how criticism is affected by the cultural climate. "Insofar as their cultures were different," states Kern, "each had his own range of sensitivity, his own hero types, his own world."

Klise, Thomas. *Dreiser's Tragic America*. Sound filmstrip. Peoria, Ill.: Thomas S. Klise Co., 1972.

This filmstrip points out Dreiser's importance in American literature and presents a plot synopsis and an interpretation of *An American Tragedy*.

Lang, Hans-Joachim. "Dreiser: *Jennie Gerhardt*," in *Der Amerikanische Roman: Von den Anfängen bis zur Gegenwart*. Ed. H.-J. Lang. Düsseldorf: August Bagel Verlag, 1972? Pp. 194-218, 400-05.

Grouping the chapters of *Jennie Gerhardt* into five units, Lang discusses these units in order, with a few references to various comments by other critics. He then presents more fully the various critical reactions to Dreiser, first in the period 1901-1911 and then in the period 1911-1971. [Annotated by W. Tasker Witham]

Lunden, Rolf. "The Antithetic Pattern of Theodore Dreiser's Art," *American Studies in Scandinavia*, No. 7 (Summer 1971 [1972]), 39-56.

After delineating Dreiser's philosophy of antithesis as it is developed in *Notes on Life* and showing that the elements of this philosophy can be seen in Dreiser's writings as early as the 1890s, Lunden examines the sources of it and demonstrates how it is expressed in Dreiser's novels.

McAleer, John J. "'An American Tragedy' and *In Cold Blood*," *Thought*, 47 (Winter 1972), 569-86.

An examination of the similarities and differences between Truman Capote's *In Cold Blood* and Dreiser's *An American Tragedy* leads McAleer to conclude that "Capote has reported on an event," but "Dreiser has reported on the truth of human nature."

McAleer, John J. "Dreiser's 'Notes on Life': Response to an Impenetrable Universe," *Library Chronicle*, 38 (Winter 1972), 78-91.

McAleer describes the contents of the manuscript of "Notes on life," demonstrates what the contents, when catalogued, reveal about Dreiser's thoughts on science, nature, man, creation and "the Creative Force," and comments on the significance of the manuscript both in itself and in relation to Dreiser's literary works.

McIlvaine, Robert. "A Literary Source for Hurstwood's Last Scene," *Research Studies* (Washington State Univ.), 40 (March 1972), 44-46.

After noting the similarities between Stephen Crane's "The Men in the Storm" and Dreiser's presentation of the men waiting for a flophouse to open in Hurstwood's last scene, McIlvaine concludes "it seems certain that Dreiser had Crane's sketch in mind, if only subconsciously, when he wrote the last chapter of *Sister Carrie*."

Moulton, Phillips P. "The Influence of the Writings of John Woolman," *Quaker History*, 60 (Spring 1971), 3-13.

In this article Moulton briefly discusses Woolman's effect on Dreiser.

Mouri, Itaru. "Reconsideration of Sister Carrie--The Significance of the Latent World," *Studies in English Literature* (English Literary Society of Japan), 47 (March 1971), 199-215. [In Japanese; English synopsis in the English no. of Vol. 47, pp. 172-74]

Mouri's thesis is that "at the back of the apparent and naturalistic development, namely, in the latent world, in *Sister Carrie* lurks an anti-naturalistic stream."

Murray, Edward. *The Cinematic Imagination: Writers and the Motion Pictures*. New York: Frederick Ungar, 1972.

In a chapter entitled "Theodore Dreiser in 'Hooeyland,'" Murray discusses the merits of Sergei Eisenstein's film treatment of *An American Tragedy* for Paramount Pictures and recounts Dreiser's difficulties with the studio over an adaptation of the novel after it rejected Eisenstein's treatment.

Nemoianu, Virgil. "Centenarul unui Realist," *Contemporanul*, 27
Aug. 1971, p. 10.

Øverland, Orm. "The Inadequate Vehicle: Dreiser's Financier
1912-1945," *American Studies in Scandinavia*, No. 7
(Summer 1971 [1972]), 18-38.

Øverland suggests that many of the weaknesses of *The Stoic* are a consequence of Dreiser's attempt to present a new message for his trilogy based on a new view of life he arrived at in the 1930's. Finding Cowerwood an "inadequate vehicle" for this message, he developed the character of Berenice as "a repository" for it with the result that "*The Stoic* is as much Berenice's novel as it is Cowerwood's."

Petronis, J. "Teodoras Dreizeris ir Lietuva," *Pergalė* (Vilnius),
8 (1971), 185-86.

Pizer, Donald. "Dreiser's Novels: The Editorial Problem,"
Library Chronicle, 38 (Winter 1972), 7-24.

After arguing that "the editorial problem in Dreiser . . . is not to determine his final intention but to use the material at hand to demonstrate how he reached that intention," Pizer illustrates how "different kinds of genealogies and of extant prepublication material require different kinds of editorial method, both in determining what should be included and how it should be presented."

Rose, Alan Henry. "Sin and the City: The Uses of Disorder in the Urban Novel," *Centennial Review*, 16 (Summer 1972),
203-220.

Focusing on *Sister Carrie* and four other urban novels of the nineteenth and twentieth centuries, Rose traces the "collapse of the archetypal pattern of the Fall into urban experience as an effective initiation myth in America." He finds that Dreiser's novel marks the beginning of the collapse.

Rusch, Frederic E. "A Dreiser Checklist, 1971. Part One,"
Dreiser Newsletter, 3 (Fall 1972), 12-19.

This is an annotated checklist of publications on Dreiser and of new editions and reprints of Dreiser's works in 1971.

Salzman, Jack, ed. *Theodore Dreiser: The Critical Reception*.
New York: David Lewis, 1972.

This is a collection of reviews of all of Dreiser's books except those printed in limited editions. In his introduction Salzman gives a chronological summary of the reviews, showing how they reveal the development of Dreiser's critical reputation.

Schmidt-von Bardeleben, Renate. "Dreiser on the European Continent. Part Two: The Reception of Dreiser in Western Europe," *Dreiser Newsletter*, 3 (Spring 1972), 1-8.

Dr. Schmidt-von Bardeleben traces Dreiser's reception in France, Italy and Germany.

Sequeira, Isaac J.F. "A Note on the Influence of Dreiser's Tropistic Theory of Life in His Naturalistic Fiction," *Osmania Journal of English Studies*, 8, No. 1 (1971), 29-35.

Solomon, Petre. "Exemplul lui Dreiser," *România Literară*, 30 Nov. 1971, p. 30.

Sutton, William A. *The Road to Winesburg: A Mosaic of the Imaginative Life of Sherwood Anderson*. Metuchen, N.J.: Scarecrow, 1972.

In this "mosaic" Sutton includes material on Anderson's relationship with Dreiser and a letter from Floyd Dell to Sutton in which Dell denies that Dreiser had anything to do with the publication of Anderson's *Windy McPherson*. Other references to Dreiser *passim*.

Vance, William C. "Dreiserian Tragedy," *Studies in the Novel*, 4 (Spring 1972), 39-51.

In this study of Dreiser's novels, Vance argues that "Dreiser is closer to traditional tragic drama than to the scientific determinism of his day" because "his method is to show the minute workings of a necessity which is ultimately mysterious."

Weir, Sybil B. "The Image of Women in Dreiser's Fiction, 1900-1925," *Pacific Coast Philology*, 7 (April 1972), 65-71.

Weir demonstrates how "Dreiser enunciates the same doctrine in almost all his novels: the woman who 'yields' to the man because she is sexually aroused is dangerous; the woman who 'sacrifices' herself to him is not."

Westlake, Neda. "Airmail Interview," *Dreiser Newsletter*, 3 (Fall 1972), 6-12.

Ms. Westlake answers questions about the Dreiser collection at the University of Pennsylvania and suggests some areas for future Dreiser studies.

_____. "Dummy: *Twelve Men*, by Theodore Dreiser," in *Proof: The Yearbook of American Bibliographical and Textual Studies*. Ed. Joseph Katz. Vol. 2. Columbia, S.C.: University of South Carolina Press, 1972. Pp. 153-74.

Ms. Westlake describes and comments on the physical and textual differences between the first edition of *Twelve Men* and a salesman's dummy of the work which includes the first 10 pages of "Peter." Included with the article are an appendix listing all of the textual variants and facsimilies of the front matter and text of the dummy.

Wilson, Gil. "A Proposal for a Dreiser Mural," *Dreiser Newsletter*, 3 (Fall 1972), 1-5.

Wilson discusses his acquaintance with Dreiser and describes his efforts to find support for a mural he wished to paint about the author.

Witemeyer, Hugh. "*Sister Carrie: Plus ca change . . .*," *PMLA*, 87 (May 1972), 514.

Witemeyer responds to Rupin W. Desai's comment (*PMLA*, March 1972) on his article "Gaslight and Magic Lamp in *Sister Carrie*" (*PMLA*, March 1971).

III. REPRINTS OF EARLIER DREISER STUDIES

Cowley, Malcolm. "The Slow Triumph of *Sister Carrie*," *New Republic*, 23 June 1947, rpt. (condensation) in *The American Novel: Criticism and Background Readings*. Ed. Christof Wegelin. New York: Free Press, 1972. Pp. 310-14.

Goodfellow, Donald M. "Theodore Dreiser and the American Dream," in William M. Schutte *et al.*, *Six Novelists: Stendhal, Dostoevski, Tolstoy, Hardy, Dreiser, Proust*. Carnegie Series in English No. 5. Pittsburgh: Carnegie Institute of Technology, 1959. Pp. 53-66. Rpt. Freeport, N.Y.: Books for Libraries Press, 1972.

Grebstein, Sheldon Norman. "Dreiser's Victorian Vamp," *Midcon-*

inent American Studies Journal, 4 (Spring 1963), rpt. in *The American Novel: Criticism and Background Readings*. Ed. Christof Wegelin. New York: Free Press, 1972. Pp. 325-37.

Markels, Julian. "Dreiser and the Plotting of Inarticulate Experience," *Massachusetts Review*, 2 (Spring 1961), rpt. (condensation) in *The American Novel: Criticism and Background Readings*. Ed. Christof Wegelin. New York: Free Press, 1972. Pp. 315-24.

Rascoe, Burton. *Theodore Dreiser*. New York: Robert M. McBride, 1925. Rpt. New York: Haskell House, 1972.

Scully, Frank. "Theodore Dreiser," in Frank Scully, *Rogue's Gallery; Profiles of My Eminent Contemporaries*. Hollywood: Murray & Gee, 1943. Pp. 108-24. Rpt. Freeport, N.Y.: Books for Libraries Press, 1972.

Spiller, Robert E. "Theodore Dreiser and the Quakers," in Robert E. Spiller, *The Mirror of American Life; Essays and Reviews on American Literature*. Ed. Yukio Irie. Tokyo: Eichosha, 1971.

IV. ABSTRACTS OF DISSERTATIONS AND THESES ON AND INCLUDING DREISER

Bartell, James Edward. "The Ritual of Failure: Pattern and Rhythm in the Novels of Theodore Dreiser," *DAI*, 32 (1972), 5174A (Washington).

Blackstock, Walter. "Theodore Dreiser--The Aspirant: A Study of His Early Literary Career," *DAI*, 31 (1971), 6952A (Yale).

Buchesky, Charles Stanley. "The Background of American Literary Naturalism," *DAI*, 32 (1972), 6368A (Wayne State).

Carlson, Constance Hedin. "Heroines in Certain American Novels," *DAI*, 32 (1972), 5175A (Brown).

Cosgrove, William Emmett. "Marriage and the Family in Some Nineteenth-Century American Novels," *DAI*, 32 (1972), 6967A (Iowa).

Curry, Martha Mulroy. "The 'Writer's Book' by Sherwood Anderson: A Critical Edition," *DAI*, 32 (1972), 6968A (Loyola, Chicago).

- Forrey, Robert James. "Theodore Dreiser: The Flesh and the Spirit," *DAI*, 33 (1972), 288A (Minnesota).
- Jurnak, Shela Hope. "A Study of Dreiser's Autobiographies: *Dawn* and *Newspaper Days*," *DAI*, 32 (1972), 4004A (Tulane).
- Montgomery, Judith Howard. "Pygmalion's Image: The Metamorphosis of the American Heroine," *DAI*, 32 (1972), 4623A-4624A (Syracuse).
- Morris, Lewis Randolph. "Philosophical Concepts in American Short Stories," *DAI*, 33 (1972), 1692A (Howard).
- Peterson, Sandra Marny. "The View from the Gallows: The Criminal Confession in American Literature," *DAI*, 33 (1972), 2947A (Northwestern).
- Shelton, Frank Wilsey. "The Family in the Novels of Wharton, Faulkner, Cather, Lewis, and Dreiser," *DAI*, 32 (1972), 5244A (North Carolina).
- Shulman, Irving. "A Study of the Juvenile Delinquent as Depicted in the Twentieth Century American Novel to 1950." *DAI*, 33 (1972), 392A-330A (U. Cal., Los Angeles).
- Smith, Martha Stribling. "A Study of the Realistic Treatment of Psychic Phenomena in Selected Fiction of William Dean Howells, Hamlin Garland, Henry James, Frank Norris, and Theodore Dreiser," *DAI*, 33 (1972), 1743A (North Carolina).
- Szuberla, Guy Alan. "Urban Vistas and the Pastoral Garden: Studies in the Literature and Architecture of Chicago (1893-1909)," *DAI*, 33 (1972), 309A (Yale).
- Warner, Stephen Douglas. "Representative Studies in the American Picaresque: Investigations of *Modern Chivalry*, *Adventures of Huckleberry Finn*, and *The Adventures of Augie March*," *DAI*, 32 (1972), 4582A (Indiana).

Dreiser News & Notes

Donald Pizer, Richard Dowell and Frederic Rusch are compiling a bibliography of Dreiser for G. K. Hall & Co. They would like to receive corrections and additions to Dr. Pizer's checklist of publications by Dreiser in *Proof: A Yearbook of Bibliographical and Textual Studies*, I (1971), 247-92, as well as information on pieces about Dreiser that have not appeared in standard indexes Marguerite Tjader Harris's and John J. McAleer's edition of *Notes on Life* will be published in November by the University of Alabama Press. According to *Forthcoming Books*, two other works by Dreiser are also scheduled for publication this fall: *Jennie Gerhardt* by World Publishing Co. and a reprint of the 1931 edition of *Newspaper Days* by Beekman Publishing Co. The May 1972 number of the *Indian Journal of American Studies* lists two studies of Dreiser in progress at Indian universities. . . . Stephen Longstreet's *Chicago 1860-1919* (David McKay, 1973) is dedicated to the memory of Theodore Dreiser. . . . In *Many Lives--One Love* (Harper, 1972), Fanny Butcher relates an anecdote about Dreiser's conquest of an actress at the Little Theatre in Chicago. "She was the spit and image of a Dreiser character in *The Titan*," states Butcher, "even including the bizarre clothes she affected."

DN STAFF CHANGES

We would like to welcome Ms. Janie Adams to the DN staff as Assistant Editor. Frederic Rusch is filling in as Managing Editor while John Brady is on leave from Indiana State during the 1973-74 academic year.
