

THE DREISER NEWSLETTER

Volume Five: Number One

Spring 1974

DEBS AND DREISER: A NOTE

by

J. Robert Constantine

Department of History, Indiana State University

Scholars and others who are interested in Eugene V. Debs and/or Theodore Dreiser have from time to time raised a question regarding the relationship, if any, which existed between the two men. Both were born in Terre Haute, Indiana, Debs in 1855 and Dreiser in 1871. Both became national and international figures. Debs maintained his home in Terre Haute throughout his life and was buried there in 1926, but he was absent from the city much of the time in his roles as labor leader, public lecturer, and, of course, Socialist Party candidate for the presidency on five occasions. (On the occasion of his last candidacy in 1920 he was in prison at Atlanta.)

Dreiser left Terre Haute when he was only eight. A visit to the city many years later (in 1915) appears to have stirred mostly painful memories of the place for him, and his interest in it thereafter was largely related to a proposal to create a Paul Dresser Memorial honoring his brother.

Three documents recently released by the Eugene V. Debs Foundation in Terre Haute shed a bit of light on the Debs-Dreiser question. In an essay written in 1964 for a proposed volume of reminiscences of Debs, Upton Sinclair described one occasion on which the Terre Hauteans' paths crossed. Debs had been released from the federal prison at Atlanta in 1921 and, despite declining health, he resumed his travels and his speeches for a variety of causes. A western speaking tour in 1925 took Debs to Los Angeles, where Sinclair "had the pleasure of meeting him" at the station". . . and taking him

about in my car." At a mass rally held in "the big Rose Bowl" (actually the rally was held in the Hollywood Bowl) Sinclair introduced Debs to a large and enthusiastic audience. Writing 40 years after the event, Sinclair could not "recall what Debs said," but he "remembered Theodore Dreiser, sitting directly in front of the orator, rising up several times and shouting his applause."¹ Sinclair remembered also that he had driven Debs from the meeting at the Bowl "to the Zoological Park, or whatever it is called, [where] another throng greeted him so loudly that the lions joined in."

Two letters from Dreiser to Debs, written in 1922, would seem to sustain both Upton Sinclair's memory of Dreiser as an admirer of Debs and an assumption that the two men had never met nor corresponded prior to that time.

The first of the two letters was dated October 17, 1922, and gave Dreiser's publisher's address, "Boni and Liveright, 105 W. 40th St., N.Y.C." Dreiser's chief purpose in writing Debs at the time was to ask his "sincere advice" concerning "the matter of the ashes or bones of my late good brother," Paul Dresser, whose final resting place and memorial site had, it appeared, become a matter of controversy among a group in Terre Haute, the "Chicago Indiana Society," and the governor of Indiana, Warren T. McCray. In the opening paragraph of the letter, however, Dreiser made room for a very personal message to "Dear Eugene Debs:

First let me say that I am one of the many who voted for Debs -- on occasion & who was gloomy because of the powers that could prosecute & lock him up. I admired your stand & I do now and I hope all good things for you. More I could not say to any man. ²

In the remainder of the letter Dreiser described the "odd position" in which he found himself in respect to the Paul Dresser memorial "quarrel" and suggested that "perhaps" Debs' "influence with Gov. McCray or the Chicago Society" could be of help in resolving it:

As to the matter of the ashes or bones of my late good brother I am now placed in an odd position. The logical place for a memorial is Terre Haute -- and on the banks of the Wabash there. Paul liked Terre Haute. He liked to go back there. In the first days of your fame he knew of you & spoke of you to me. Several years ago a man by the name

of Charles T. Jewett, of 492 N. Center St. wrote me & wanted me to obtain the permission of the various members of the family for the transfer of the body there -- in case a place and monument for it could be arranged. I consulted all those living & advised him that there was no objection. Then I heard nothing more except this -- that it was probable that the body would be removed to Indianapolis. I undertook some publicity for the idea -- outside the state but this seemed to meet with little favor from those in Terre Haute, so I dropped that. Not a word since.

Recently came a letter from the Indiana Society of Chicago saying that it wanted to place a monument over the grave in Chicago. (St. Boniface R.C. Cemetery -- North side) It wanted the family consent. I explained about the Terre Haute idea & stated that there had been no objection then & would be none [now (stricken)] but that it might be best to see if the Terre Haute idea had fallen through. At the same time that your letter reached me yesterday (here) came one from Edward M. Holloway, Secy. of the Chicago Indiana Society. He states that now the Indiana Society desires to co-operate with D.N. Foster, President of the Soldiers Home at Lafayette, that Governor McCray favors placing the monument & body there -- or, so I gather. That places me in an odd position. Personally I favored & do now Terre Haute, as do the other members of the family. But if a quarrel is to develop which will mean no monument for a long time, I would rather see the Lafayette project go through. Actually, in this crisis I would like your sincere advice. I do not know Indiana very well & you do. What do you suggest. I am writing Mr. Holloway about your letter and stating that personally I prefer Terre Haute -- as would Paul. He was born there & always liked it. But also I hope that no delaying quarrel arises. Perhaps you have influence with Gov. McCray -- or the Chicago Indiana Society. Why not write them direct? As to the consent of the family -- I can get the written consent of those living I am sure. My compliments, my thanks & my sincere good wishes for yourself & your happiness.

Theodore Dreiser

A second letter from Dreiser to Debs was dated December 26, 1922, and apparently followed Dreiser's receipt of a letter from Debs in which the latter had called Dreiser's attention to an item in the New York *Times*:

Dear Mr. Debs:

Well, I'm glad you're out of the sanitorium & back on your native grass. I have read the Editorial³ and apart from feeling that I may be de trop in mixing in this monument business I don't mind at all. I have no influence with the New York Times. It has never been friendly to me. And why it should rise at this inopportune moment to say a good word for me is beyond me. I might even suspect a subterranean vain [?] of malice if I were given to suspecting.

But I didn't start this Terre Haute or Indiana business and having gotten the family consent for Terre Haute I certainly may be permitted to back out. The sketch of Paul in *Twelve Men* will certainly clear me of any desire to rob him of his worthy fame and there's an end on't. I wish they would erect a memorial as they planned since they stopped another city from doing so -- but beyond that I have nothing to say.

The seasonal compliments to you & thank you for the clipping.

Theodore Dreiser

As it turned out, Paul Dresser's "ashes or bones" have never been removed from St. Boniface Cemetery in Chicago. In 1966, more than forty years after Dreiser expressed his concern over a possible "delaying quarrel," the restored "Dresser home" was opened on "Dresser drive" in Terre Haute, and in 1967 was designated as a State Shrine and Memorial by the Indiana legislature. Debs' home in Terre Haute has also been restored and recognized as a state and national historical landmark. Dreiser's letters to Debs indicate that he would applaud the recognition given both men.

¹Sinclair makes a similar claim in *The Autobiography of Upton Sinclair* (New York: Harcourt, Brace & World, 1962), p. 253. His memory, however, was apparently faulty, for in July 1925, when Debs spoke in California, Dreiser was in New York seeing *An American Tragedy* through its final stages.

²The transcriptions of the letters have remained faithful to the text, making no attempt to emend or indicate mechanical errors.

³No editorial fitting Dreiser's description seems to have appeared in the *Times* in the weeks immediately preceding Dreiser's letter.

MENCKEN ON DREISER

The following comment on Dreiser first appeared in *Menckeniana* (Summer 1971) among selections from previously unpublished Mencken material. It is reprinted here by permission of *Menckeniana*.

Dreiser, like Goethe, was more interesting than any of his books. He was typical, in more ways than one, of a whole generation of Americans--a generation writhing in an era of advancing chaos. There must have been some good blood hidden in him, but on the surface he was simply an immigrant peasant bewildered by the lack of neat moral syllogisms in civilized existence. He renounced his ancestral religion at the end of his teens, but never managed to get rid of it. Throughout his life it welled up in him in the form of various fantastic superstitions--spiritualism, Fortism, medical quackery, and so on--and in his last days it engulfed him in the form of Communism, a sort of reductio ad absurdum of the will to believe. If he had lived another ten years, maybe even another five years, he would have gone back to Holy Church--the path followed before him by many other such poor fish, for example, Heywood Brown. His last book was a full-length portrait of a true believer, and extremely sympathetic. Solon Barnes, like Dreiser himself, was flabbergasted by the apparent lack of common sense and common decency in the cosmos, but in the end he yielded himself gratefully to the God who had so sorely afflicted him.

Airmail Interview:

RUTH E. KENNEL

Those who attended the Dreiser Centennial will remember Ruth Epperson Kennell as one of the participants in the panel on Dreiser's social philosophy. It was at her suggestion that Yassen Zassoursky, Dean of the School of Journalism, Moscow University, was invited to Terre Haute and also appeared on this panel. She is the author of *Theodore Dreiser and the Soviet Union*, published in 1969 by International Publishers, New York, the jacket of which reads as follows:

Ruth E. Kennell, trained as a children's librarian at the University of California, first visited the U.S.S.R. in 1922. For six years she worked there in various capacities -- librarian, correspondent for *The Nation*, translator, and secretary and interpreter for Theodore Dreiser. Upon returning to the United States, she wrote magazine articles and published her first of several children's books. She later returned to Moscow as correspondent for NEA Service Newspaper Syndicate. Her juvenile books on the Soviet Union include *Vanya of the Streets*, *Comrade One-Crutch*, *That Boy Nikolka*, *Adventure in Russia*, and other stories about Soviet children.

Several biographers and critics have been disturbed by the seeming incompatibility of Dreiser's support of Communism and love of luxury. Were you ever disturbed by what Swanberg calls Dreiser's playing the capitalist game to the hilt as long as he was part of it?

No, I have not been disturbed. To share the standard of living of the exploited masses is not the way to help them. Dreiser had observed the first stage of communism in the Union of Soviet Socialist Republics, but he did not join the American Communist Party for 17 years. He had been concerned about the inequalities of our social system for many years

previous to his Russian tour. In *Hoosier Holiday*, published in 1916, p. 27, he wrote: "I cannot help sympathizing with the working rank and file. Why should the man at the top want ...endless houses and lands and stocks and bonds...?" After his return to the United States from the tour, Dreiser developed his own plan which he called "equity." At the same time, while supporting social causes and exposing the evils of the profit system, he was able, due to the financial success of *An American Tragedy*, to enjoy the luxury of beautiful surroundings and comfortable living. "Playing the capitalist game" is exploiting the labor of others -- a crime in the Soviet Union. Dreiser was never part of that game.

Neda Westlake noted: "The sources for A Gallery of Women have never been completely defined...." "How many of the informants can you identify? To what extent is "Ernita" based on your life? Did Dreiser generally seek the permission and cooperation of his subjects for A Gallery of Women? Did he make an effort to be biographically accurate?"

I cannot identify any of the characters except Ernita. Much of the sketch was based on facts about my life which I related to "TD" during the 77 days we traveled together, naively unaware that the author was gathering material for his *Gallery*. In fact, I did not know he was writing the book. It was his interpretations which caused me grief and embarrassment. The unusual setting in the American Industrial Colony Kuzbas in Western Siberia easily revealed my identity to relatives and friends. *The Gallery* was published (a translation) in the Soviet Union. TD had signed a contract covering all his published works when he was in Moscow. Among readers in Kemerovo, site of the American Colony and now a big city of 400,000 (one of the greatest industrial centers in the Soviet Union), was a young reporter, Nina Chuntanova. After reading the sketch she immediately started a search for the whereabouts of a former colonist named Ernita. The search brought her to the public library. The head librarian had read the book and had guessed the identity of Ernita. "She founded our library," the librarian told Nina. After some research in Kuzbas files and questioning the few old colonists who remained, she was given my address by one who had kept in touch with me. Nina's letter reached me in Palo Alto. I answered her questions, unaware that they were based on Dreiser's story, or that *The Gallery* had been published in the Soviet Union. The young reporter must have felt frustrated at times. However, the article she wrote for "Molodoi Kommunist," journal of the Central Committee of Young Communists, in Moscow, "She who Was Not Afraid

to Live," is good and contains nothing to which I might object. It is listed in "A Dreiser Checklist" p.6 of the *Dreiser Newsletter*, Spring, 1973, titled, "She Who Was Not Afraid of Life." (The word *Zheet* is translated incorrectly as "of life.") Nina also wrote a serial for the Kemerovo newspaper, *Kuzbass*, also based on information I gave her by correspondence, title, "Kuzbas Odyssey". Another article on "Ernita" by Prof. Y. Zassoursky will be included (with my permission) in a collection of his essays. I believe the above information answers the other two questions. Briefly, my answer is No.

Swanberg's Dreiser seems to come off as something of a "male chauvinist." Did you see any such tendency in his nature?

I would not classify Theodore Dreiser as a "male chauvinist." My interpretation of the term is for a man believing in and practicing male superiority over the female sex. Dreiser never under-estimated the intelligence and capabilities of women. He was highly sexed in an aggressive manner, but women were quite as necessary to him intellectually as physically. However, I am inclined to believe that he was also attracted sexually to females who were not at all smart, but pretty, although I suppose he soon tired of them. In some of his stories a definite differentia in his attitude toward the two sexes is shown. When *A Gallery of Women* was published, a reviewer in the *Chicago Daily News* commented, "In this book Theodore Dreiser has done for certain women and all women exactly what he did in *Twelve Men* for certain men and all men." My reply was published: "Not exactly. Dreiser is writing about the opposite sex...Absorbing as his interest in woman-kind is, he has not kept pace with the march of feminism. Nor is the work strictly studies of 15 women as *Twelve Men* is of a dozen men. Women do not figure in a single sketch and the sex theme is lacking. On the other hand, in the *Gallery*, Dreiser projects himself and other men into the sketches so that they are portraits of the men as well -- as though to say women can't get along without men!" But again this is no evidence of male chauvinism. In the *Gallery*, Lucia is the true varietist. Dreiser ends her story on a tragic note, implying that female varietists suffer the consequences. However, I shall close the argument with a quotation from *Hoosier Holiday* (p. 212) in Dreiser's favor: "Working girls are more attractive than are anglers for men, because of their economic independence."

What aspect of his personality do you feel to be most memorable?

Oddly enough, his sense of humor--especially of the ridiculous. On the tour, some precarious or uncomfortable situation in which the guide and I would watch him anxiously, expecting an angry outburst, would cause him to see the funny side. He would burst out laughing until the tears rolled down his cheeks. I would join in while the guide stared at us in amazement and relief. There was also the brooding quality of his nature as he sat gazing out the train window with a vacant expression, while folding and unfolding his handkerchief. He was in another world.

What, if anything, have you found most disappointing in the scholarly assessments of Dreiser and his work? Did the biographers and critics who did not have the advantage of knowing Dreiser fail to perceive the man clearly?

I have not kept up to date with literary criticism. But I sense in general that critics today like Maxwell Geismar and biographers like W. A. Swanberg still tend to be conformists in their assessments of Theodore Dreiser's turn toward socialism after his Russian tour and support of the Soviet Union.

Geismar wrote: "For what the Russian phase really meant was not so much the acceptance of communism as the rejection of all the contemporary goals and achievements of his own society.... The Soviet experiment is actually alien to Dreiser's native instincts...clear that he was using its ideals to convey the bankruptcy of his own hopes and moral foundations...so he could hardly be denied the final moment of surrender and peace described in *The Bulwark*."

Again, Geismar and other critics and biographers like Swanberg overlook the fact that Dreiser never was a conformist, not only deserting his religious training, but also blaming our social system for the ills of our society. It was natural that, after seeing socialism in practice in Russia, he worked out a plan he called "Equity" which would curb the right of an individual to take an unlimited amount of the nation's wealth. But in my opinion the most insensitive tendency of the critics is their interpretation of scenes in his novels to be Dreiser's own emotions and experiences. Both Geismar and Swanberg express the idea that "the final moment of surrender and peace" of the Quaker in the *Bulwark* is the author's own personal experience. Of course, a writer usually does express emotions through his characters which he himself has experienced. This autobiographical tendency in fiction writers is universal. But in Dreiser's case the "Father of American Realism" he created characters almost entirely from

real life, but not his own life. I reject the apparent assumption that he had given up his unorthodox social view and had returned to the faith of his father.

Swanberg has written a complete biography of Theodore Dreiser. He has recorded an amazing amount of details in the life of his subject--especially his numerous sex affairs. But it is a biased report, a conservative reaction, almost hostile, one might say, to the great social and economic changes ushered in by the Russian Revolution. Swanberg, himself, announced that this is "an attempt to tell the story of a great American novelist who endured vengeful opposition because of his frankness, finally won critical and financial success, then fell off the literary wagon and got drunk on reform."

Swanberg's last clause refers to Book V, "Russia," and Book VI, "The White Christ." of his *Dreiser*.

What, in your opinion, is Dreiser's greatest work of art? Why did you select this work from among the others?

I must confess that I did not choose *Chains* because I consider it Dreiser's greatest work of art, but because I like it best. It marked the beginning of the "Dreiser era" in my life. In 1927 I was helping Sergey Dinamov, head of the Anglo-American department of the State Publishing House in Moscow. He was preparing a set of Dreiser's works for publication in honor of the Tenth Anniversary of the Russian Revolution. I had just finished the preface for *Chains* and had started work on *Twelve Men* when Dinamov took me to meet the author, who had just arrived as a delegate to the celebrations, starting November 7th.

A study of Dreiser's works had convinced me that he had developed style and learned the artifices of telling a story. It was most apparent in this collection of fifteen short stories. As for style, nothing could be more effective than the soliloquies which he used in half of the stories. They lend themselves particularly to the analysis of the human mind, and the recording of an individual's thoughts. There is in "The Shadow" a complete baring of the human mind in this picture of a middle class married couple.

"Marriage for One" is another realistic study of American married life. Again in "The Old Neighborhood" the train of thoughts of the rich man coming back to the scene of his early manhood is movingly recorded in soliloquy. Dreiser told me he liked this story the best in the collection. There is something of the brooding quality of the author's temperament in the rich man's hurrying by train to his faithless wife, while dwelling on his unhappy love--the pretty bourgeois situation of the girl who has sold her beauty and youth for

wealth. Dreiser told me that women like "Fulfillment" the most of all his stories. Here the woman who has married a wealthy, older man soliloquizes happily as she goes about the routine of her life before going to meet her husband. Perhaps it is because the author for once admits into his fiction a pure love. Three of his stories do not deal with the sex theme.

"Phantom Gold" paints a harsh, cruel picture of frontier life. In "St. Columba and the River," Dreiser portrays a typical Irish unskilled laborer in the early days of Irish emigration to the United States, a period when as a tall, thin youth Dreiser himself worked with pick and shovel gangs in New York. He struggled not only for material existence, but also for intellectual freedom from the traditions and religious teachings of his German Catholic father. It is to a great extent his broad outlook on life which has given Dreiser's writings the enduring quality of greatness.

Swanberg, when asked about private collections of Dreiser materials, speculated that there are still numerous letters "in the hands of women he courted--women who cherish these relics of youth but felt them too private for release" (DN Spring, 1970). Are you aware of any private collections?

No, I am not aware of any private collections. I sent the originals of Dreiser's personal letters to me to the Dreiser archives several years ago. I made xerox copies. I kept the original of one affectionate letter, which is what I call a "tribute" (dated January 24th, 1938), and sent a copy to the archives. I shall give the original to the archives eventually.

Could you comment on Dreiser's meetings with the Russian poet, Mayakovsky? In your book, Dreiser and the Soviet Union, you record Mayakovsky's salutes to Dreiser but do not say much about Dreiser's reaction. Did Dreiser feel a similar attraction to Mayakovsky?

There was immediate good fellowship between the two literary giants. The language barrier and my inability to do justice to Mayakovsky's clever remarks kept them from communicating freely. However, a professional translator might have spoiled the rapport between them. Moreover, Mayakovsky's poetry had not been translated to any extent, so I don't think Dreiser had any acquaintance with his verses which were "far out" in style and content. At one point in the conversation, I was not only embarrassed, but at a loss how to translate the poet's remarks. As you will recall in my book, when Dreiser remarked on the disadvantages of having a female secretary, Mayakovsky rejoined, "Perhaps a eunuch would be more satisfactory, but you won't find one in Moscow."

THEODORE DREISER: A CHECKLIST OF DISSERTATIONS AND THESES

by

Monty R. Baker

For professionals of literature, the periodical has long served as a medium of scholarly exchange. Recently, however, editors have been including checklists of doctoral dissertations and master's theses as a part of their annual survey of scholarship. Thus, in response to the *Dreiser Newsletter's* request for bibliographical information about every area of Dreiser research, this compilation has been brought together. The collection is indebted primarily to *Dissertation Abstracts International* and Dorothy Black's *Guide to Lists of Master's Theses*, the latter having been compiled at the University of Illinois Library in Urbana. For her book, Dorothy Black surveyed nearly every college and university which published a bibliography of "Degrees Conferred," either in commencement programs or other university publications. If this list serves its purpose, which is to show without further elaboration what has been written on Dreiser's career; the areas remaining for thesis and dissertation topics will reveal themselves more clearly.

DISSERTATIONS ON OR INCLUDING DREISER

- Antush, John V. "Money in the Novels of James, Wharton, and Dreiser." Stanford U., 1968.
- Baird, James Lee. "The Movie in Our Heads: An Analysis of Three Film Versions of Theodore Dreiser's *An American Tragedy*." U. Washington, 1967.
- Bartell, James Edward. "The Ritual of Failure: Pattern and Rhythm in the Novels of Theodore Dreiser." U. Washington, 1971.
- Biddle, Edmund R. "The Plays of Theodore Dreiser." U. Pennsylvania, 1965.
- Bigelow, Blair F. "The Collected Newspaper Articles 1892-94 of Theodore Dreiser." Brandeis U., 1972.

- Blacksin, Ida. "Law and Literature: Dreiser and the Courts." Michigan State U., 1969.
- Blackstock, Walter. "Theodore Dreiser -- The Aspirant: A Study of His Early Literary Career." Yale U., 1952.
- Blake, Fay Montaug. "The Strike in the American Novel." U. California, Los Angeles, 1970.
- Bower, Marie Hadley. "Theodore Dreiser: The Man and His Times: His Work and Its Reception." Ohio State U., 1940.
- Buchesky, Charles Stanley. "The Background of American Literary Naturalism." Wayne State U., 1971.
- Castle, John F. "The Making of *An American Tragedy*." U. Michigan, 1953.
- Carlson, Constance Hedin. "Heroines in Certain American Novels." Brown U., 1971.
- Cosgrove, William Emmett. "Marriage and the Family in Some Nineteenth-Century American Novels." U. Iowa. 1972.
- Coulombe, Michael Joseph. "The Trilogy as Form in Modern American Fiction." Purdue U., 1970.
- Curry, Martha Mulroy. "The 'Writer's Book' by Sherwood Anderson: A Critical Edition," Loyola U., (Chicago), 1972.
- Davis, Joe. "The Mind of Theodore Dreiser: A Study in Development." Emory U., 1960.
- Davis, Nancy H. "The Women in Theodore Dreiser's Novels." Northwestern U., 1969.
- Dickstein, Felice Witztum. "The Role of the City in the Works of Theodore Dreiser, Thomas Wolfe, James T. Farrell, and Saul Bellow." New York, 1973.
- Dowell, Richard W. "Theodore Dreiser and Success: A Shifting Allegiance." Indiana U., 1967.
- Dustman, Marjory P. "Theodore Dreiser's *An American Tragedy*: A Study." U. Southern California, 1965.

- Elias, Robert H. "Theodore Dreiser: Apostle of Nature"
U. Pennsylvania, 1948.
- Elveback, Helen B. "The Novels of Theodore Dreiser with an
Analysis of His Other Writings." U. Minn., 1946.
- Figg, Robert M., III. "The Effect of Naturalism Upon Form
in the American Novel from 1893 to 1925."
U. North Carolina, 1965.
- Forrey, Robert James. "Theodore Dreiser: The Flesh and the
Spirit." Yale U., 1971.
- Furmanczyk, Wieslaw. "Theodore Dreiser's Worldview in the
Light of Unpublished Materials." U. Warsaw, 1966.
- Gelfant, Blanche H. "The American City Novel 1900-1940:
A Study of the Literary Treatment of the City in
Dreiser, Dos Passos, and Farrell." U. Wisconsin, 1951.
- Hakutani, Yoshinobu. "Dreiser Before *Sister Carrie*: French
Realism and Early Experience." Pennsylvania State U.,
1965.
- Heusten, Dustin H. "Theodore Dreiser's Search for Control:
A Critical Study of His Novels." New York U., 1968.
- Hoppe, Ralph H. "The Theme of Alienation in the Novels of
Theodore Dreiser." U. Denver, 1969.
- Horovitz, Sydney. "Theodore Dreiser, Basic Patterns of His
Work." U. Pittsburgh, 1951.
- Hussman, Lawrence E. "The Spiritual Quest of Theodore
Dreiser." U. Michigan, 1964.
- Jones, Alan K. "The Family in the Works of Theodore Dreiser."
Texas Technological C., 1968.
- Jurnak, Sheila H. "A Study of Dreiser's Autobiographies:
Down and Newspaper Days." Tulane U., 1971.
- Kunkel, Fran R. "The Critical Approaches to the Novels of
Theodore Dreiser, 1900-1969." U. California,
Los Angeles, 1971.

- Maillard, Denyse. "L'Enfant américain dans le roman du Middle-West." U. Paris, 1935
- Marshall, Donald Ray. "The Green Promise: Greenness as a Dominant Symbol in the Quest of Eden in American Fiction," U. Connecticut, 1971.
- McCall, Raymond G. "Attitudes Toward Wealth in the Fiction of Theodore Dreiser, Edith Wharton, and F. Scott Fitzgerald." U. Wisconsin, 1957.
- Miller, Raymond A., Jr. "Representative Tragic Heroines in the Work of Brown, Hawthorne, Howells, James, and Dreiser." U. Wisconsin, 1957.
- Muller, Irma. "Amerikakritik en den Hauptwerken Theodore Dreisers bis zum New Deal." Vienna U., 1948.
- Nostwich, Theodore D. "The Structure of Theodore Dreiser's Novels." U. Texas, 1968.
- Oldani, Louis, "A Study of Theodore Dreiser's *The "Genius."*" U. Pennsylvania, 1973.
- Palmer, Erwin G. "Symbolistic Imagery in Theodore Dreiser's *An American Tragedy.*" U. Syracuse, 1952.
- Pomeroy, Charles William. "Soviet Russian Criticism 1960-1969 of Seven Twentieth Century American Novelties." U. Southern California, 1971.
- Reffett, Sid Shannon. "Visions and Revisions: The Nature of Dreiser's Religious Inquiry." U. Notre Dame, 1972.
- Richman, Sydney. "The World and the Dream, an Analysis of the Pattern of Ideas in the Novels of Theodore Dreiser." U. California, Los Angeles, 1960.
- Riggio, Thomas Pasquale. "The Education of Theodore Dreiser." Harvard U., 1972.
- Rosenman, Mona Gail. "The Adamsean Prototype for the Anti-Hero in the Modern American Novel." Kent State U., 1970.
- Saalbach, Robert P. "Collected Poems--Theodore Dreiser, Edited with an Introduction and Notes." U. Washington, Seattle, 1951.

- Saidlower, Sylvia. "Moral Relativism in American Fiction of the Eighteen Nineties." New York U., 1970.
- Salzman, Jack. "*Sister Carrie*: A History of Dreiser's Novel." New York U., 1966.
- Schmidtberger, Loren Francis. "The Structure of the Novels of Theodore Dreiser." Fordham U., 1965.
- Schmidt-von Bardeleben, Renate. "Das Bild New Yorks im Erzählwerk von Dreiser und Dos Passos." U. Mainz, 1967.
- Schneider, Ralph Thomas. "Dreiser and the American Dream of Success: The Early Years." Kansas State U., 1969.
- Shane, Marion L. "Spiritual Poverty in Selected Works of Four American Novelists: Twain, Crane, Fitzgerald, and Dreiser." Syracuse, 1953.
- Shapiro, Charles K. "A Critical Study of the Novels of Theodore Dreiser." Indiana U., 1959.
- Shelton, Frank Wilsey. "The Family in the Novels of Wharton, Faulkner, Cather, Lewis, and Dreiser." U. North Carolina, 1971.
- 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." U. North Carolina, 1972.
- Springer, Anne Marie. "The American Novel in Germany: A Study of the Critical Reception of Eight American Novelists Between the Two World Wars." U. Pennsylvania, 1959.
- Staab, Wolfgang. "Das Deutschland Bild Theodore Dreisers." U. Mainz, 1961
- Steinbrecher, George, Jr. "Theodore Dreiser's Fictional Method in *Sister Carrie* and *Jennie Gerhardt*." U. Chicago, 1953.
- Stephanchev, Stephen. "Theodore Dreiser Among the Critics: A Study of American Reactions to the Work of a Literary Naturalist. 1900-1949." New York U., 1950.
- Townsend, Barbara Ann. "Superstitious Beliefs of Theodore Dreiser." Ball State U., 1972.

- Weber, Diane Judith Downs. "The Autobiography of Childhood in America." George Washington U., 1971.
- Weir, Sybil Barbara. "The Disappearance of the Sentimental Heroine Characterization of Women in Selected Novels by Robert Herrick, Edith Wharton, and Theodore Dreiser, 1898-1925." U. California, Berkeley, 1972.
- Whitehead, James Farnum, III. "Character and Style in Dreiser's *An American Tragedy*." U. Virginia, 1970.
- Wilkinson, Robert E. "A Study of Theodore Dreiser's *The Financier*." U. Pennsylvania, 1965.
- Willen, Gerald. "Dreiser's Moral Seriousness: A Study of the Novels." U. Minnesota, 1955.

THESES ON OR INCLUDING DREISER

- Arnold, Ann J. "Naturalism in Dreiser's Female Characters." U. Mississippi, 1969.
- Bernard, Kenneth O. "Theodore Dreiser's Determinism: A Detour of Faith." Columbia U., 1956.
- Bishop, Bert O. "A Study of the Correlation of Theodore Dreiser's Journalistic Experience to His Work as a Creative Artist." Southern Illinois U., 1960.
- Blacksin, Ida. "Theodore Dreiser and the Law." New York U., 1948.
- Blakeley, Carolyn F. "Naturalism in the Novels of Theodore Dreiser." Atlanta U., 1964.
- Bolch, Dorothy H. "Hardy's Jude and Dreiser's Clyde: The Spiritual and the Materialistic Approach to Naturalism." U. North Carolina, 1969.
- Britton, Joe S. "Dreiser's Views of Women." Southern Illinois U., 1957.
- Brodmerkel, Alexander H. "A Comparison of the Novels of Thomas Hardy and Theodore Dreiser." Columbia U., 1932.
- Broer, Barbara J. "A Study of Theodore Dreiser's Technique in *The Financier*, *The Titan*, and *The Stoic*." Sacramento State C., 1969.

- Dowell, Richard W. "Three Stages of Dreiser's Determinism." U. Colorado, 1960.
- Doyle, Susan F. "Dreiser's *An American Tragedy*: A Structural Analysis." U. Florida, 1969.
- Elias, Robert H. "The Romantic Stoicism of Theodore Dreiser: A Study of His Attitude Toward Industrialism and Social Reform." Columbia U., 1938.
- Flippen, Charlie C., Jr. "The Influence of Journalistic Experience on Three American Novelists: Theodore Dreiser, Sinclair Lewis and Ernest Hemingway." U. North Carolina, 1966.
- Franklin, Pauline M. "American and English Criticism of Theodore Dreiser." U. Iowa, 1926.
- Frazier, Alexander S. "The Influence of Darwinism on Theodore Dreiser's Concept of the American Businessman." Bowling Green State U., 1966.
- Greenberg, Emil. "A Case Study in the Technique of Realism: Theodore Dreiser's *An American Tragedy*." New York U., 1936.
- Guillon, Pierrette. "The Influence of Balzac on the Novels of Theodore Dreiser." Brown U., 1948.
- Hailey, Virginia L. "Religion in the Novels of Theodore Dreiser." Southern Illinois U., 1951.
- Harman, William C. "The Women in Theodore Dreiser's Novels, *The Financier*, *The Titan*, and *The Stoic*." Bowling Green State U., 1966.
- Heusten, Duston H. "The Theistic Quest in the Novels of Theodore Dreiser." Stanford U., 1960.
- Howell, Eileen. "Theodore Dreiser's Development as a Naturalist." New York U., 1950.
- Johnson, Given. "The Satirical Elements in *Jennie Gerhardt*." Brigham Young U., 1966.
- Karnath, David L. "Motive in the Novels of Theodore Dreiser." Stanford U., 1960.

- Kores, Maryjo A. "The Search for Personal Identity and Meaning in *Sister Carrie*, *Winesburg, Ohio*, and the Novels of Herbert Gold." Ohio State U., 1960.
- Kranidas, Thomas. "The Materials of Theodore Dreiser's *An American Tragedy*." Columbia U., 1953.
- Kruger, Sybil. "Determinism in the Writings of Theodore Dreiser." Kent State U., 1967.
- Le Bleu, Cynthia C. "Contrasts in American Literary Naturalism: A Comparison of the Degeneration Novels of Stephen Crane, Frank Norris, and Theodore Dreiser." Southwest Texas State C., 1968.
- Leaf, M. "Techniques of Naturalism in the Works of Dreiser, Crane and Norris." Nottingham U., England, 1970.
- Levine, Richard. "Characterization in Dreiser's Fiction." New York U., 1951.
- Lewis, Robert E. "Unified Reality: A Study of the Novels of Theodore Dreiser." U. Idaho, 1951.
- Lion, Vernon M. "An Analysis of the Reputation of Theodore Dreiser." U. Nebraska, 1948.
- Lindsay, Julia I. "The Indictment of America in 1925: A Comparative Study of *The Great Gatsby* and *An American Tragedy*." U. North Carolina, 1970.
- McTague, Sylvia H. "Dreiser the Iconoclast: His Attack on Marriage." U. Mississippi, 1968.
- Mayhall, Fan. "Religion and Morality in the Works of Theodore Dreiser." Mississippi State U., 1963.
- Miller, Juanita M. "Honore de Balzac's Influence on Theodore Dreiser as Revealed in the Similarities of *Le Pere Goriot* and *Sister Carrie*." Atlanta U., 1969.
- Moyles, Robert G. "Theodore Dreiser: The Reluctant Naturalist," Memorial U., 1967.
- Orlansky, Claire B. "The Impact of 19th Century Scientific Thought on Tennyson, Dreiser, and Faulkner." U. Utah 1967.

- Overhuls, Barbara S. "Theodore Dreiser's Novels: A Stylistic Study." U. Oklahoma, 1951.
- Quinn, Vincent G. "Religious and Ethical Attitudes in Theodore Dreiser's Fiction." Columbia U., 1950.
- Randall, Alvia L. W. "Dreiser's Women." Atlanta U., 1969.
- Randall, Gray M. "The Short Story Technique of Theodore Dreiser." U. Washington, 1951.
- Roberts, John V. "The Design of Theodore Dreiser's *Sister Carrie*." Columbia U., 1950.
- Roberts, Joseph B., Jr. "Dreiser's Social Consciousness." U. North Carolina, 1954.
- Saalbach, Robert P. "The Philosophy of Theodore Dreiser." U. Chicago, 1939.
- Sawicki, Robert M. "Theodore Dreiser and *An American Tragedy*: From the American Dream to the American Nightmare." Columbia U., 1965.
- Sayre, Kathryn K. "The Themes of Dreiser." Columbia U., 1929.
- Shapiro, Charles. "Dreiser and the American Dream." Indiana School of Letters, Indiana U., 1953.
- Siek, Edna H. "Social Darwinism in Theodore Dreiser's Novels." Sacramento State C., 1961.
- Sprague, Dewitt C. "Some Picaresque Elements in the Novels of Theodore Dreiser." U. Iowa, 1929.
- Stokes, Peter B. "Technique and Temperament in Dreiser's *Sister Carrie*." Toronto U., 1964.
- Story, Suzanne. "Human Action and Responsibility in Theodore Dreiser's *An American Tragedy* and Richard Wright's *Native Son*." U. Texas, 1965.
- Stout, Rebecca A. "The City as Setting in Theodore Dreiser's *Jennie Gerhardt*: The Role of the City in the Naturalistic Tradition." U. North Carolina, 1966.
- Sullivan, William J. "Studies on James, Dreiser and Faulkner." U. Utah, 1966.

- Tulevech, Michael C. "Dreiser's *The Bulwark*." Columbia U., 1952.
- Whitaker, Eleanor M. "A Descriptive Analysis of Theodore Dreiser's Non-Fiction Work." U. Maryland, 1966.
- Wilder, Alma A. *An American Tragedy: The Transformation of Fact into Fiction.* U. North Carolina, 1971.
- Wilkerson, James C. "The Altruistic Thought of Theodore Dreiser in Seven Representative Novels." U. Florida, 1952.
- Wilson, Jennie M. "A Comparative Study of the Novels of Frederick Philip Grove and Theodore Dreiser." U. New Brunswick, 1962.
- Zehentmayr, Aurelia. "Treatment of the American Businessman in the Novels of Theodore Dreiser." North Texas State U., 1965.

ADDENDA

- Campbell, Ernestine B. "Dreiser as a Critic of American Political and Economic Life." M.A. Thesis. Atlanta U., 1948
- Quintal, Claire-H. "Emile Zola et Theodore Dreiser." M.A. Thesis, U. Montreal, 1958.
- Rothweiler, Robert Liedel. "Ideology and Four Radical Novelists: The Response to Communism of Dreiser, Anderson, Dos Passos, and Farrell." Diss. Washington U. 1960.

REVIEWS

Dreiser in Review

Theodore Dreiser: The Critical Reception.
Ed. with an intro. by Jack Salzman. David
Lewis, 1972. 750 pp., index. \$17.50.

Theodore Dreiser: The Critical Reception is a collection of reviews of all of Dreiser's works except those that appeared in limited editions. In addition, it contains check-lists of reviews that are not reprinted and an introduction in which Jack Salzman points out what the reviews demonstrate about Dreiser's critical reputation among his contemporaries.

Students of Dreiser will recognize immediately that this volume provides a considerable amount of Dreiser criticism accessible previously only by spending many hours placing interlibrary loan orders--no library in the United States holds all of the journals and newspapers from which Salzman has reprinted reviews--or by using the clipping files in the Dreiser collection at the University of Pennsylvania. Furthermore, anyone who has spent time reading reviews of an author's works knows that only a minority are worthy of the label criticism, the vast majority consisting of plot summary and hasty generalizations. Thus certainly another value of this volume is that a Dreiser scholar has taken the time to perform what must have been a frequently wearisome task of searching through hundreds of reviews to find those worthy of being reprinted.

For each of Dreiser's works, Salzman reprints favorable and unfavorable reviews that appeared in national journals and in newspapers of cities in various regions of the United States. His selections, therefore, provide both a critical and a geographical cross-section of opinion and enable a user to examine and compare the responses to Dreiser's works by reviewers whose judgements influenced, or were influenced by, various segments of the American reading public. Moreover, by arranging the reviews in chronological order, Salzman helps a reader follow the changes in Dreiser's critical reputation outlined efficiently in his introduction.

Because of the care with which Salzman seems to have selected reviews for reprinting and because of the excellence of his introduction, students of Dreiser interested in acquiring an overview of the qualities of Dreiser's work that interested his contemporaries and of the trends in the assessment of Dreiser's work will find this volume very useful. I suspect, however, that the majority of people using this book will go to it for particular reviews by particular reviewers or for information about reviews. They will go to it, in other words, as a reference book, and as a reference book the volume has a number of serious weaknesses.

First of all, despite the fact the book lists and reprints more reviews of the first editions of Dreiser's works than any other checklist or bibliography of Dreiser, there are some surprising omissions. For instance, Salzman neither reprints nor lists A. Schade Van Westrum's review of *Sister Carrie* in the March 1901 number of *Book Buyer* even though it is the first entry under articles about Dreiser in McDonald's bibliography and Salzman, himself, refers to it in his introduction. Omitted also are some reviews listed in Kazin and Shapiro (J. B. Kerfoot's review of *Sister Carrie* [*Life*, 7 Mar. 1901, p. 187] and Llewellyn Jones' review of *An American Tragedy* [*Chicago Evening Post Literary Review*, 10 Jan. 1926, p. 1; rpt. in *Current Reviews*, ed. L.W. Smith. New York, 1926] are two examples) and in *Book Review Digest* (for example, reviews of *A Gallery of Women* and *Tragic America* in the *Cleveland Open Shelf*). Indeed, one wonders if *Book Review Digest* was ever consulted since it gives the location of the review of *A Gallery of Women* by Mary Ross which Salzman, in his introduction, uses as an example of reviews he was unable to locate. It appeared on page 14 of the April 1930 number of *Atlantic Bookshelf*, a book review supplement published by *Atlantic Monthly*. While some locations of the supplement are listed in LC's *Union List of Serials*, I suspect many libraries followed the practice of our library at Indiana State of putting the supplements at the end of a bound volume of *Atlantic Monthly*.

More serious than the omissions of certain reviews, however, are the omissions in the bibliographical information given for reviews reprinted or listed in the checklists. In numerous instances, Salzman omits the name of the reviewer even though the review was not published anonymously. J.B. Kerfoot, for instance, wrote six of the reviews Salzman lists or reprints from *Life*; yet Salzman attributes only one of them to him. Frequently also he provides only initials when checking the sources would have provided the authors' full

names. L. J. in the Chicago *Evening Post* is Llewellyn Jones; G. R. B. R. in the Boston *Evening Transcript* is probably Gertrude R. B. Richards, a frequent contributor to the *Transcript's* book section; and McG. in the Dallas *Morning News* is undoubtedly John H. McGinnis, the editor of the newspaper's book page. Admittedly, verifying information for reviews in the clipping files at the University of Pennsylvania would have been time consuming and in some cases impossible--not all of the newspapers are available on microfilm for interlibrary loan and some of the journals and newspapers are located in only a few libraries in the United States. Yet a considerable number are available, and certainly the book would be much more useful to scholars if they knew who wrote the reviews it lists or reprints.

Perhaps not as serious as the omissions of reviewer's names but just as annoying to one trying to locate a review or trying to verify information about it are Salzman's inconsistencies in recording bibliographical information. Sometimes he gives the volume number of a journal and, at other times, for the same journal, he omits it; he is not consistent in recording the names of newspapers (reviews in the Boston *Evening Transcript* are entered under the full name and under Boston *Transcript*, reviews in the Chicago *Evening Post*, under the full name and Chicago *Post*); and only occasionally does he provide section numbers or names and page numbers for newspaper entries.

Finally, the author index to the volume is of minimal value. First, it enters under an author's name only the reviews that have been reprinted. Thus, under Edwin Francis Edgett, one finds the page numbers for the seven reviews that are reprinted but not the page numbers for the three reviews that are only listed in the checklists at the end of the chapters. Second, the index is of little value because of the frequent omissions of reviewer's names. The index, for instance, lists only one review under Llewellyn Jones when, in fact, at least two others are reprinted.

In summary, then, I wish Salzman had taken the same care in verifying and recording the bibliographical information he gives for reviews that he took in selecting reviews for reprinting. His failure to do so greatly limits the usefulness of a work that must have taken considerable time and effort to compile.

--Frederic E. Rusch

Two Lectures on Dreiser

Sister Carrie (Audio Cassette. Lecturer:
Sheldon Grebstein. Everett/Edwards, 1970.
35 min. \$12.00.

Included in Everett/Edwards' 20th Century American Novel Cassette Curriculum Series are *Sister Carrie* and *An American Tragedy*, the lecturers being Sheldon Grebstein and Richard Lehan respectively. Both of these tapes should prove valuable for courses introducing Dreiser and/or these two novels, for the lectures are distinguished not only by clarity of organization and lucidity of style but also by an effective blend of basic information and provocative insights.

In the first half of his lecture, Grebstein analyzes *Sister Carrie* "as a monument and as a document," contending that its moral pragmatism made it the first modern American novel. Carrie's world is one in which virtue suffers and sin profits, circumstances and instinct overrule conscience, and human beings, like insects, are lured toward heat and light. "One of the novel's most modernistic traits," observes Grebstein, "is that by 1900 hell has been abolished in American literature." Only in his delicate treatment of sex, in his withholding of explicit detail, has Dreiser violated his pragmatic philosophy. Carrie is essentially sexless and thus a rather "flat and puzzling figure." Grebstein attributes this weakness to two causes: first, Dreiser's willingness to surrender to Victorian taboos in order to engage the reader's sympathy for Carrie, and, second, Dreiser's personal belief that despite its initial force, sex could not become the basis for a permanent relationship. Thus, the novel is haunted by the unanswered question: "Why does Carrie lack the power to enthrall and keep her men once her beauty has captured them?"

Grebstein then treats *Sister Carrie* as "a work of art," first praising its "thick layer of verisimilitude." Through the use of several passages characterized by a density of realistic detail, Grebstein demonstrates how effectively the novel provides "a sense of history, of the novel as history, of the actuality of the lives of the characters." Also revealing "a kind of genius at work" is Dreiser's use of

images and symbols to measure the success and failure of Carrie and Hurstwood. Particularly significant and pervasive are three pairs of opposites: loneliness is played off against togetherness, heat against cold, light against darkness. Carrie is constantly moving toward crowds, heat, and light; Hurstwood into aloneness, cold, darkness. Functioning not only as a dramatic metaphor but also demonstrating the symmetry of plot is the journey, or quest. Carrie travels to Chicago at the outset; the journey to Montreal comes at the mid-point and signals the reversal in the fortunes of Hurstwood and Carrie; Hurstwood journeys to Potter's Field at the conclusion. Carrie searches for work during the first half of the novel; Hurstwood during the second. These and other quests, both physical and spiritual, give the plot a unity marred only by the melodramatic and unconvincing closing of the safe door during Hurstwood's contemplated theft. "Perhaps the most important fact about *Sister Carrie*," concludes Grebstein, "is that we admire it more now, seventy years later, than we did when it first appeared in 1900."

Lehan devotes the opening section of his lecture on *An American Tragedy* to a brief examination of some early drafts and then presents a thorough analysis of the details of the Gillette-Brown murder, on which the novel was ultimately based; however, as he then demonstrates, the aim and art of the work are most clearly seen in Dreiser's departure from the facts of the case. "Dreiser sentimentalized Clyde," Lehan observes, "made him less calculating and cold blooded, more an innocent victim of his own nature and a world he does not understand." Clyde is more explicitly the victim of his past, with its poverty and minimal opportunity for education; the relationship with Sondra Finchley is intensified, providing greater expectations of social advancement; and the drowning is essentially accidental, occurring while Clyde remains paralyzed by the conflicting forces of pity and desire. Dreiser also altered details of the trial to make Clyde more victim than villain. The opposing lawyers, for example, become political opponents, and unlike in the Gillette case, Clyde's uncle, to protect the family name, agrees to finance the defense, thereby removing the possibility of an insanity plea and necessitating the invention of a lie that ultimately convicts Clyde. Through these and other changes, Dreiser transformed a brutal murder into "the study of a young man caught in and finally destroyed by the crush of conflicting forces." Clyde's will is negated; thus, he surrenders passively to the lure of his environment, to the "chemical pull" of stronger characters, and finally to the urgings of his "primordial self." Clyde appears to be the helpless victim

of chance events; however, as Lehan reminds his audience, it is Clyde's ineptness and passivity that make his fate, in reality, inevitable. This inevitability Dreiser demonstrated structurally by placing Clyde in parallel situations that force him to responses of increasingly destructive potential. This structural repetition not only dramatizes Clude's fixed fate, but also creates the complex network of irony and foreshadowing that make *An American Tragedy* "a major work of art, a supreme narrative accomplishment." "In no other novel," concludes Lehan, "was Dreiser more fully in command of idea and method, theme and literary technique."

--Richard W. Dowell

Dreiser's Chicago

Chicago 1860-1919, by Stephen Longstreet.
David McKay Co., 1973. Drawings by the author, 530 pp., index. \$10.95.

The dedication page of *Chicago 1860-1919* reads, "To the memory of the one who first suggested this book, To Theodore Dreiser." "It was my meeting again Theodore Dreiser . . . in California in the early 1940's," explains Stephen Longstreet in his introduction, "that first planted the idea in my head of writing the neglected story of Chicago, that section of its unquiet history that ran from the start of the Civil War to the end of World War I. . . . It was then, in the 1940's, I began to collect the material, the surface splendor, appearances both destructive and of moral ambiguity, that became this volume." The preceding passages are, I think, justification for calling this book to the attention of readers of *The Dreiser Newsletter*; that it deserves a review, however, lies in the fact that there are many chapters in Longstreet's informal history that will interest students of Dreiser.

Drawing on the files of Chicago newspapers, on journals and other primary sources in the collections of historical societies and individuals, and on conversations with Dreiser, Carl Sandburg, Ben Hecht and others for his information, Longstreet discusses many of the people and places Dreiser wrote about in his novels and autobiographical works. He includes, for instance, two chapters on Charles T. Yerkes as well as

separate chapters on Philip Armour, Marshall Field, Bathhouse John Coughlin, Hinky Dink Michael Kenna and other figures who served as models for the characters of *The Titan*. Included also are chapters on the places Dreiser visited as a driver on a laundry wagon and as a newspaper reporter--the mansions of the rich, the "bed-houses," and the vice districts. Of particular interest is a chapter on the lifestyle of the mistresses of the wealthy, based on a "household book" of Maude, one of Yerkes' paramours: "'Charles says must dress in the beaded Zouave Jacket,'" she records in the book, "'Char. angry broke three Crown China cups! . . . ; Char. says to look at the withers . . . good hock action. . . .'" And in a chapter entitled "The Affairs of Mrs. Carter," Longstreet suggests that a source for Hurstwood's suicide and Carrie's rise may have been the lives of Mr. and Mrs. Leslie Carter of Chicago. Following the couple's divorce trial, which had extensive press coverage because of charges of sexual acts "too sensational to be printed," Mr. Carter committed suicide in a manner "like the character Hurstwood." "Dreiser knew Chicago history and scandal," states Longstreet, "and his Sister Carrie, like Mrs. Carter, became an actress, pursuing her amoral life 'with as much success as attended any other human proceedings.'"

Perhaps of most importance to the student of Dreiser is that Longstreet's history shows how accurate Dreiser was in his presentation of Chicago in his novels and autobiographical works. Or, to use Longstreet's own words, the book confirms that Dreiser was "the best historian an earlier Chicago ever had.

--Frederic E. Rusch

Dreiser News & Notes

Cedric Chivers Limited of London has published a new edition of *The Bulwark* with a foreword by Lawrence E. Hussman, Jr., of Wright State University. According to Harold Dies, Chivers has also gone ahead with plans of publishing an edition of *Dawn* and it may be out this spring. . . . Thomas Y. Crowell Co. has taken over the fiction titles of World Publishing Co., including the hard-cover editions of Dreiser's works. . . . Janice A. Radway, a doctoral student at Michigan State, is presenting a paper entitled "The Artist as Educator: Theodore Dreiser and the Magazines" at the Northeast MLA Conference in April.