

DREISER NEWSLETTER

OF THE INTERNATIONAL DREISER SOCIETY

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DREISER EVENTS AT THE 1992 ALA CONFERENCE IN SAN DIEGO, MAY 28-31

Sessions:

Dreiser Bibliography and Textual Studies

Chair: Frederic Rusch, Indiana State University

Friday, May 29, 2:30-3:50 p.m.

Donald Pizer, Tulane University: "Accomplishments and Opportunities in Bibliography"

Nancy Shawcross, Curator of Manuscripts, Van Pelt Library, University of Pennsylvania: "The Dreiser Collection Project at the University of Pennsylvania"

Stephen Brennan, Louisiana State University: "Accomplishments and Opportunities in Textual Studies"

Race

Kiyohiko Murayama, Hitotsubashi University, Tokyo: on "Nigger Jeff"

Society Party

(to be held jointly with members of the Crane, Norris, and London Societies):

Friday, May 29, 6:00 p.m., in Earle Labor's suite

Annual Business Meeting of the International Dreiser Society

Saturday, May 30, 1:00 p.m., in Miriam Gogol's suite

At that time members of the Society will be voting on the proposed constitution and bylaws (see p. 2).

NAME:
ADDRESS:

TELEPHONE: (W) _____ (H) _____

- I would like to become a Charter Member of the Society at a total cost of \$20 per year (please do not pay at this time).
 I would like to become a Charter Member and also donate \$ _____ toward establishing the Society.

Mail To: Professor Miriam Gogol
Department of English
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West Hartford, CT 06117

CONSTITUTION OF THE INTERNATIONAL DREISER SOCIETY

I. **NAME.** This Society shall be known as the International Dreiser Society.

II. **PURPOSE.** The purposes of the Society shall be the following:

1. To perpetuate Dreiser's name and literary reputation.
2. To publish Dreiser scholarship.
3. To provide forums for the formal and informal exchange of ideas among Dreiser scholars.
4. To meet regularly for the furtherance of our common interests; and
5. To develop an international network of communication among societies of kindred aims and interests.

III. **MEMBERSHIP.** Membership is available to anyone paying dues. The dues structure will be established in the bylaws.

IV. **OFFICERS.** The officers of the Society shall be a President, a Vice President (President-Elect), an Executive Secretary-Treasurer, a Recording Secretary and two Directors-at-Large. Their duties shall be established in the bylaws. The Executive Committee shall consist of the immediate past President and the duly elected officers for the year.

The Vice President will be elected for a two-year term, serving as Vice President for the first year and automatically becoming President for the second. The Executive Secretary-Treasurer will be elected for an indefinite term, being replaced by the Society at its annual meeting upon recommendation of the Executive Committee.

V. ELECTION OF OFFICERS.

1. Officers shall be elected annually by the members of the Society at the annual business meeting from a slate presented by the Nominating Committee. Additional nominations may be made from the floor.
2. A majority vote of members present shall be necessary for an election.
3. The Nominating Committee shall consist of three members of the International Advisory Board. The slate of new officers shall be submitted to the Executive Committee two months before the annual meeting.
4. New Officers will be installed at the conclusion of the annual meeting.

VI. **PUBLICATIONS.** Members shall receive all regular publications of the Society. Subscriptions may be purchased by non-members. Subscription rates will be established in the bylaws.

VII. **MEETINGS.** The Society shall hold an annual meeting at the American Literature Association Conference for the transaction of regular business, for the election and installation of officers, and for the edification of the Society. The members must be notified of the meeting and business matters at least one month in advance.

VIII. **AMENDMENTS TO THE CONSTITUTION.** Written notice of proposed changes must be submitted to the Executive Secretary-Treasurer not less than two months prior to the meeting at which the proposal is to be made. Not less than one month's notice of any such proposal shall be given by the Executive Secretary-Treasurer to the members. Changes in the constitution may be made only at an annual meeting or at a properly announced meeting for business. Change requires two-thirds majority of voting members present.

IX. **BYLAWS.** Bylaws may be adopted or changed by a simple majority vote at a properly announced business meeting.

BYLAWS OF THE INTERNATIONAL DREISER SOCIETY

I. **DUES.** The annual membership dues for the International Dreiser Society shall be \$20.00 in North America and \$30.00 elsewhere. Dues include subscriptions to Society publications.

II. DUTIES AND RESPONSIBILITIES OF OFFICERS AND COMMITTEES.

1. The President of the Society shall preside at the annual meeting and chair all other meetings of the Executive Committee and special meetings of the Society.
2. The Vice President shall be responsible for the program of the annual meeting and shall substitute for the President when necessary.
3. The Executive Secretary-Treasurer shall be in charge of the central office of the Society and keep the records of the Society and receive and have custody of the funds of the Society.
4. The Recording Secretary shall keep minutes of the proceedings of the Society and of the Executive Committee.
5. The Executive Committee shall determine the time and place of the annual meeting and shall be empowered to act for the Society between meetings or in the event of an emergency that prevents the holding of the annual meeting.
6. In order to promote the study of Dreiser worldwide, an International Advisory Board made up of seven members with no less than four members from abroad will be appointed by the Executive Committee to advise the Executive Committee on appropriate forums for the exchange of ideas among Dreiser scholars and to serve as a liaison between our Society and other societies outside the U.S. that have an interest in Dreiser's life and works.

III. **PUBLICATIONS.** The publications of the Society will be *Dreiser Studies* and the *International Dreiser Newsletter*. The editors and editorial policies of the publications will be determined by an editorial board appointed by the Executive Committee.

The woodcut of Dreiser is used by permission of Harold Dies and the Dreiser Trust.

“The Old Neighborhood”: The Dreiser Papers at Penn Two Years Later

Julie A. Reahard and Lee Ann Draud

On June 30, 1992, the NEH funded project to arrange, describe and catalogue the Theodore Dreiser Papers at the University of Pennsylvania will come to an end. As preparation of the final register and index to correspondence progresses, we anticipate that many researchers may feel a bit anxious. What do the papers look like now? Will I be able to find anything? What have they done?! In order to calm those fears, we have prepared a brief description of what you can expect to find when you come to use the Theodore Dreiser Papers at Penn, or if you wish to find information concerning the papers through the Research Libraries Information Network (RLIN).

Even as you are reading this article, information about the correspondence of significant major and minor figures of the Dreiser Papers is being entered into the Archival and Manuscript Control (AMC) file of RLIN. This cataloguing is the final step in a two-year process undertaken to better preserve the correspondence itself and to make it more accessible to researchers. Preparation of the Dreiser correspondence for computer cataloguing began by removing the correspondence from those familiar yellowing folders and rehousing them in acid-free folders. A decision was made early in the project to interfile incoming and outgoing correspondence, and thus the chronological outgoing correspondence file (Dreiser's letters to others) was dismantled. Yellow stains on original documents revealed that Dreiser and his secretaries had kept his incoming and outgoing correspondence filed together in reverse chronological order. As is common when an author's papers are first ordered for research purposes, Dreiser's outgoing correspondence was probably pulled from these files when they arrived at Penn and ordered to establish a chronology to his writings. Since the chronology of Dreiser's writing is now well-established, the papers were returned to something resembling an original order (reverse chron is usually not helpful for research purposes, so each folder contains incoming and outgoing correspondence interleaved in chronological order). Also dismantled were the old “foreign correspondence” files. These were integrated into the main correspondence file under the corporate or individual names of correspondents.

At the end of the alphabetical correspondence files you will still find a few case files, i.e., files of correspondence related to a particular subject. These

include files relating to Estelle Kubitz Williams, those relating to an exhibition of Dreiser's works at the Los Angeles Public Library, and files related to legal matters, specifically Dreiser's will, book contracts, and various lawsuits Dreiser was involved in. Lengthy personal files kept by Dreiser's family members have been separated from the correspondence, moved to a later place in the order of the Papers. These include Paul Dresser materials (to which the library has added over the past two years with a purchase of some material from Paul Gornley), Helen Dreiser's diaries and other writings, and Vera Dreiser's personal correspondence files.

Because interleaving incoming with outgoing correspondence often meant placing acidic carbon paper next to original documents, white acid-free interleaving paper was placed in many of the folders to act as a buffer (no, that's not just “really nice” note-taking paper added for the researcher's convenience). If papers were significantly deteriorated or torn they were placed in mylar sleeves. All corrosive items such as staples, pins and metal paper clips were removed, sometimes replaced by plastic clips.

As each correspondence file was refoldered, cataloguing information—heading, inclusive dates of the correspondence, and total number of items and leaves in each folder—was recorded. Since each folder contains both incoming and outgoing correspondence, the number of the total items and leaves that came from Dreiser or his representative was also noted. In the case of corporate correspondence, the names of significant correspondents were recorded on the outside of the folders (these are known in cataloguing terms as “added entries”). If the correspondence files contained significant information about a project Dreiser was involved in, be it a work or an agency (like the National Committee for the Defense of Political Prisoners) this was noted on the outside of the folder as well. Finally, every serial publication had to have certain information cited, required for entering publications into RLIN.

As each box was refoldered, all the headings on each folder in that box, as well as the “added entries” and the titles, were searched for “authority.” This means that each was checked to make sure that it was filed under its proper title or name. Irving Granich, for example, was moved from the “Gr's” to the “Go's” since his “authority” heading is the name he went by most often, Michael Gold (a cross-reference was added for Granich). “Knopf, Alfred A. & Company” was moved from the “K's” to the “A's” since the proper heading for this firm is “Alfred A. Knopf, Inc.” (If you're worried that you will never be

able to find these things now, relax. A "corporate word" (cw) search on Knopf will pull up this file as well.)

The three main sources for authority searching were the National Authority Files (NAF) in the RLIN database; the cataloguing files of RLIN, which include the Archival and Manuscript Control file, the Books file, Serials, Scores, and the Visual Information Materials file; and, finally, *Who's Who In America*. Other sources used less frequently were individual Who's Whos (*Who's Who* (Britain), *Who's Who in Art*, *Who's Who in Film*, etc.); the *National Union Catalog of Serials*; and the *Dictionary of American Biography*.

If a heading was not able to be found in any of these places, a decision was made. If the correspondence itself was significant enough to be entered into the database, the heading was entered (the various biographies of Dreiser played an important role in this decision making process). If not, the heading was not entered into RLIN. In almost every case material not entered tended to be of two types: fan mail or solicitation (meaning blind letters sent by individuals or organizations asking for financial or emotional support from Dreiser).

Let us forego a description of the process of entering material into the AMC file of RLIN, and instead explore what the benefits of this processing will be. One major benefit for the library and the scholar is that, when inputting is complete, Penn will be able to purchase an alphabetical index to the correspondents entered in RLIN from the Resource Libraries Group (RLG). This will become a part of the catalog of the collection.

Finding particular information in the collection will be even simpler than thumbing through this guide. Suppose you are interested in correspondence concerning *Sister Carrie*; being a sound Dreiser scholar you know to check all the obvious files: Doubleday, Harper's, Arthur Henry, Heinemann, William Reedy, Rutger Jewett, etc. But if you or your local librarian searched the title "*Sister Carrie*" in the AMC file looking specifically at Penn's files (your search would be "fin tp [title phrase] Sister Carrie/als li paur [also library paur—Penn special collections] you will find, perhaps to your surprise, that the record of Franklin Booth's correspondence will be called up. You know that Booth worked with Dreiser on *Hoosier Holiday*. But he was also asked by Dreiser to critique John Howard Lawson's working plan of a dramatization of *Sister Carrie* and this dramatization plus Dreiser's comments are in Booth's file (Lawson is cross-referenced to this file as well).

Perhaps you are interested in a somewhat vaguer topic, Dreiser's opinion of the Catholic Church. Dreiser constantly collected information on this subject, and would have interesting letters retyped for research purposes. A corporate phrase search of the holdings at Penn ("fin cp Catholic Church/als li paur") will bring up correspondence from, for example, Vera Bowen, 70 years old, who, after reading *Hey, Rub-A-Dub-Dub*, corresponded with Dreiser about her experiences growing up Catholic ("My spirit is crushed," she concludes). Dreiser responded, it seems, with a personal letter of comfort (Bowen mentions it, but we have no copy).

Or you may not be a Dreiser scholar at all, but instead are interested in the life of Harry Elmer Barnes, author and social activist. Searching the AMC file will result in 22 separate collections being displayed, all of which, you assume, have some correspondence from Barnes. If you narrow your search to the manuscript collections at Penn (using the "/als li paur" statement) you will find that there is significant correspondence from Barnes in the Horace Liveright Collection, the Lewis Mumford Papers, as well as the Theodore Dreiser Papers. Penn may in fact have correspondence from Barnes to other of its writers as well, but these are the only major collections which have been put on-line at this point. Once other collections are added to the AMC database, it will be possible to find all the caches of Barnes' material in all collections with one search.

With the exception of the interfiling of incoming and outgoing correspondence, the alphabetical correspondence files of the Dreiser Papers will still look very familiar. The rest of the collection, however, has received a much-needed ordering. Let's look for a moment at that order.

Following the alphabetical correspondence files and those case files discussed earlier are Dreiser's writings, housed this way: books; essays; short stories; poems; plays; screenplays and radio scripts; addresses, lectures, interviews; introductions and prefaces. Immediately after these are journals edited by TD including *Ev'ry Month*, *Broadway*, the *Bohemian Magazine* and the *American Spectator*. Following this are notes written and compiled by TD; TD's diaries; biographical material; family members' files; and memorabilia. Finally, the leftovers: receipts; taxes; clippings; writings by others; and oversize material.

You may be wondering what criteria were invoked in deciding under what category manuscript items should be housed. Some of the answers emerged only after all the material had been

sorted and refoldered and the boundaries of the collection established. Changes and additions to the collection over the years had resulted in the inaccurate identification and misfiling of some items and the physical separation of papers that belonged together. Ultimately, categories became clearer—categories that would respect Dreiser's own plan of organization, when it could be determined, recognize his patterns of research and writing, account for all the holdings of this particular collection and guide researchers to manuscripts relevant to their work.

These categories have flexible genre boundaries. "Books," for example, includes everything that Dreiser himself labeled a book manuscript, all works that were adapted by Dreiser or someone else from each particular book, and secondary material used to promote his books or related works. Following this reasoning, works under *An American Tragedy* include all the manuscripts, typescripts, galleys, page proofs, and dust jackets for the book; a tabloid and a condensed version of the novel; all the playscripts in English and other languages, plus playbills and programs from any of these versions that were actually produced; a scenario for an opera, and movie scripts from the 1931 *An American Tragedy* and the 1951 *A Place in the Sun*. "Books" also includes all the material Dreiser filed under "Philosophical Notes," which was meant to be a clarification of his philosophy of the meaning of life and the workings of the universe. He died before finishing all the manuscripts for this project, but the manuscripts and notes are housed here because a book that would be based on them was what he expected eventually to write.

Some flexibility was also required in defining authorship of the papers in this collection. Sometimes Dreiser developed an idea for a series of articles, whereupon he would contact lesser-known writers and ask them to compose essays on these themes, with the understanding that he would edit and perhaps rewrite the essays and have the series published under his name. In some cases the original writer of these pieces could not be determined because Dreiser had the essay retyped under his name before submitting it to a publisher. Because Dreiser was the author of the idea for the series, as well as the author of one or more of the essays, all manuscripts in the series were filed in "essays" under the name of the series (e.g., "Baa! Baa! Black Sheep"), but the title of the essay and its actual author (when known) are also noted. The same policy was followed for other works inspired by Dreiser's

ideas or writings. Poems written by Dreiser but scored as music by someone else are filed alphabetically in "poems" under the title of the poem, with the name of the composer of the music also listed.

Because many of Dreiser's essays, short stories, poems, and playscripts were published both individually in periodicals and later as part of collections of similar works, it was difficult to decide whether to file these pieces with others of the same genre or to collect them under the book title Dreiser eventually chose for them. To put them together arbitrarily would be misleading; Dreiser's previously published writings seldom evolved into new publications without change. It was important to know in these cases whether an actual "book manuscript" containing these individual, previously published essays had ever existed. Fortunately, because of Dreiser's frequent attempts to sell his manuscripts to dealers, there are detailed lists that he sent out periodically when he needed money. Thus the stories that comprise *Free and Other Stories* are filed alphabetically by title under "short stories" because we have evidence that a typescript for this book existed at one time, although this typescript cannot be found in the papers at the University of Pennsylvania. By contrast, Penn does have manuscripts, typescripts, and typesetting copy for the studies that were published in *A Gallery of Women*, and we know from Dreiser's lists and correspondence that he wanted these studies to be published as a unit even though he published some of them first in periodicals. The researcher, therefore, will find tearsheets from the periodical publication of the essay filed alphabetically under "essays" but the manuscripts and typescripts labeled by Dreiser "A Gallery of Women" (including some sketches that ultimately were not included in the book) housed under that title in "books."

Dreiser's personal diaries presented another cataloguing problem. Some contained records of his daily activities and contacts, but others were kept to record events, people, and places that he intended to use in a piece of writing. It was decided that the category "diaries" would include all of Dreiser's private diaries kept at irregular intervals during his lifetime, but that the diary notes he recorded in Europe which he used to refresh his memory while writing *A Traveler at Forty* would be stored with the typescripts of that book because they played an integral part in the process of writing it. Likewise, the diary Dreiser kept in Russia in 1928 is stored with the typescripts for *Dreiser Looks at Russia*.

The material filed under "notes" is extensive and varied and indicates the breadth of Dreiser's interests and concerns and the kinds of sources he consulted when doing research. He collected newspaper and magazine clippings on actual crimes that would give him ideas for future essays or short stories; he collected legal briefs from cases involving spectacular crimes or political persecution; he made notes on books he had read. What will not be found under "notes," however, are notes that Dreiser made and collected for books or articles that eventually were published. These will be found with the manuscripts for these published works. Thus housed with the manuscripts for *Twelve Men* are notes and clippings on the Robin case that formed the basis for the chapter "Vanity, Vanity Saith the Preacher." Boxes of notes on the life and career of Charles Yerkes are stored with the manuscripts of *The Financier*, *The Titan* and *The Stoic*. Notes on the life and writings of Thoreau are found under "Introductions and Prefaces" with Dreiser's introduction to *The Living Thoughts of Thoreau*.

Putting Dreiser's manuscripts in order brings one to the conclusion that Dreiser was not only a prolific writer but also an efficient recycler, turning previously published material into what ultimately would become other publications. Often feeling strapped financially, he wanted his book-length manuscripts to generate more than one income. He expected royalties from book sales, but he also hoped to sell to the periodicals individual book chapters that had been adapted as essays. One of the discoveries made while processing the *Newspaper Days* manuscripts was that a typescript carbon that had been torn in half and discarded (and later saved and repaired) and that was thought to be of no value was actually the typesetting copy for five articles in *The Bookman* that had been adapted from chapters in the book.

This process worked in reverse as well. Manuscripts originally sold and published as essays, poems, or short stories often were combined later and sold as monographs. Some books were later adapted into playscripts, movie screenplays, or radio dramas. Dreiser was adept at reforming his works for many markets.

Arranging and describing the Dreiser Papers at the University of Pennsylvania has been—and, for the next few months, will continue to be—a challenge, but a satisfying one to us both. We hope that our work will be helpful to yours.

News and Notes:

Because of the efforts of Vera Dreiser and Robert F. Hellman, Indiana State Senator, the new twin bridges over the Wabash River have been designated the Paul Dresser and Theodore Dreiser bridges by the Indiana Department of Transportation.

Caren Town of Georgia Southern University is chairing a session on "Realism and Regionalism" at NEMLA (Philadelphia, Mar. 27-29, 1993). She invites submissions by September 15 of abstracts or (preferably) papers on topics such as the canon of American realism, the marginalization of women, and the interaction of realism and regionalism.

Annette L. Benert of Allentown College is organizing a session on "Edith Wharton and Her Literary Contemporaries" for NEMLA, 1993. Deadline for submission is Sept. 15.

An Interview with Vera Dreiser L. Jeganatha Raja

As part of its plan to reflect the international nature of the Society, the *DN* is pleased to include the following contribution from Dr. L. Jeganatha Raja, Reader in the English Department of Annamalai University in Annamalainagar, India. In October 1992, shortly after the formation of the International Dreiser Society, Dr. Raja formed the Dreiser Society of India. He is planning a two-day seminar on Dreiser in late fall 1992 as well as a special journal issue on Dreiser in Dec. 1992. A future issue will include his comments on the present state of Dreiser studies in India.

Dr. Vera Dreiser, a consulting and clinical psychologist, was in private practice in New York for fifteen years and then administrator of the psychiatric treatment unit at the California Institute for Women until 1972. She lectures frequently on prison reform, has published numerous articles and has appeared on many radio and television programs in New York and California.

Raja writes: When I wrote to Dr. Vera Dreiser asking for an interview, she sent a reply with a greeting card inscribed "Peace on Earth." She told me that I could call on her at her daughter's apartment in New York in the first week of January, 1985. Being a "Freshman" in the United States, I sought her counselling as to how I could reach the place. She thoughtfully requested her son-in-law to guide me. Mr. Joel Godard, Jr., sent me not a letter, but a bundle containing seven maps of New York, explaining in great detail the topography of the locality and the actual location of their apartment. In my letter of thanks I pointed out, "Even if I want to

get lost in New York, I can't, because you have made it impossible for me." Think of a lonely Indian scholar visiting New York for the first time in his life; taking a train from his friend's home in Bellmore, Long Island; travelling in two buses in Manhattan Island and reaching the apartment of Godard and Tedi Dreiser at 10:50 AM on January 4, 1985, ten minutes ahead of the appointed hour!

Dr. Vera Dreiser put me at ease with her free-flowing conversation with a tinge of humor. And so when I said that it was a family reunion for me and not a formal interview, she readily accepted with grace.

Dr. Vera Dreiser, first of all let me express my gratitude for this rare opportunity of meeting with you.

I am indeed very happy to talk about Dreiser, because I am not only his niece but also his fan.

Let me congratulate you on your dispassionate portrayal of Theodore Dreiser in your book *My Uncle Theodore*. Your evaluation based on psychology is very helpful in understanding him better. To me, your book gives a cinematographic effect. Your flash-back technique gives a touch of realism. The first chapter, "Vera and the Funeral of Theodore Dreiser," is a veritable example. It touched the very core of my heart. I could easily understand the powerful impact of Dreiser's funeral on your psyche.

My book is a homage to my Uncle Theodore, indeed. In the beginning I gave the title "The Flesh and Spirit" (a title Dreiser himself gave to one of his poems). I gave this title because of the conflict found in Dreiser—the problem of flesh and spirit—which had a considerable impact on his outlook and also on his writings. But then the publisher wanted another title which would speak of my personal relationship with Theodore. Hence the title became *My Uncle Theodore*. Because of this conflict in his mind, Dreiser was not socially gregarious. But many people misinterpreted this by saying that he was unpleasant and unsocial. This was very unfair. People tend to forget that he was only 28 when he wrote *Sister Carrie*, one of the greatest books of all time. Just because the publisher's wife did not like the idea of Sister Carrie sleeping with two men, she was hostile and Dreiser had to undergo mental agony and depression. Today we would appreciate Sister Carrie because in a competitive world like ours, the means adopted by her would have been easily accepted.

When I drove to Terre Haute, Indiana, in the 1940's, I found a sign dedicated to Paul Dresser and nothing

about Theodore Dreiser. When I made a statement about it, I had a letter from a man called Lewis Nickols of the *New York Times*. He told me that he couldn't believe it and asked me whether it was true. I replied that it was absolutely true. I wrote to the Chamber of Commerce and the Governor, "One man is a genius and another very talented. Ignoring a genius is a gross negligence." When I went back to Terre Haute in 1973 to live there for one year to research *My Uncle Theodore*, there was a housing project called Dreiser Square. The Indiana State University had Dreiser Hall; so also Indiana University in Bloomington. Recently I came to know about Dreiser Auditorium on the street called Dreiser Loop in West Chester in New York.

I am very happy about the beginning of the renewed interest in Dreiser in many parts of the world, especially in the third world countries like India, which has a rich heritage.

It is interesting to recall how I never realized the need for the women's liberation movement, though it was necessary to plead for equal opportunity, because all my benefactors were men. My father Edward Dreiser was a wonderful man. He was an actor *par excellence*. He would often recite *Hamlet* and many other Shakespeare plays for me. He was a charming husband and a gentle father.

My husband was also like him in many ways. In fact, there was a dramatic change in my life after meeting with Dr. Lawten in 1941. Till then, I was singing on the radio and dancing in Carnegie Hall. One day in 1942, Dr. Lawten told me, "A good therapist is born and not made. Whatever you learn will simply be tools that you use. If you don't like people, you will never be a great therapist. I see in you this quality and I will give you a ready-made practice in psychology if you change horses in mid-stream." (His present psychologist was getting married and moving to Connecticut.) Dr. Lawten was a great humanist in every sense of the word. Even in the 1940s his consulting fee was \$50 per hour. Still people were standing in line to get appointments. But he always found time to prescribe for the students who couldn't pay, standing in the corridors. Such was his love of humanity.

Theodore could not get over the reality of finding a niece who was a professional woman psychologist. It was a great wonder for him. I often feel that I should have been more helpful to him. Many people have portrayed him as one who switched over to a luxurious way of life in 1941 after he left for New York from California. That is not correct. He always loved the

simple life. It was Helen who was responsible for his lavish spending. When he came to New York, he rented Rodin Studio at 57th Street. He had to lean on Helen because he needed somebody. That's all. The truth of the matter is that it was a love-hate relationship between them. Helen was attractive, no doubt. But she was never elegant.

At this juncture, I must make a mention of Theodore's first wife, Sara White. She had natural red hair which he loved. I would say that she was the personification of elegance. She was a Methodist and did not like alcohol. She was lovely and knew how to dress. But she was extremely conservative in every way and this caused friction.

Thank you for telling me so much. It is very delightful to know more and more about Theodore Dreiser. I am always intrigued about how such a lady became emotionally unsuited to him.

That is because Dreiser moved in a literary world. But Jug was not an intellectual.

It is refreshing to read about Dreiser's sense of humor. I remember at least two incidents you referred to in your book. Could you tell me something more about his humor?

Dreiser being described as a humorless man is totally false. Though I could give many incidents, I would like to speak about one interesting incident at the moment. When he visited Fox Studio in Hollywood, they showed him all the magnificent sets. One of them asked him, "Well, Dreiser, what do you think of it?" Dreiser said, "Marvelous, but meaningless."

I recall how tears rolled down his cheeks when he happened to see orphan children once. Personally I was very moved by his description of Hansa Jowar, a street walker whom he met in Berlin. Dreiser went to the extent of inviting her for an outing. His narration of her life simply wrung my heart. I am also reminded of Mahatma Gandhi who had an all-embracing humanitarian point of view. I would appreciate it if you could tell me about similar situations in the life of Dreiser.

My Uncle Theodore was a great humanitarian who took care of his sisters and brothers, except my father. He set aside in his will a quarter of his estate for a Negro orphanage called Fannywald Home for Children in California. He sat with the miners in Harlan County, Kentucky, and helped them to express their suffering.

You have mentioned in your book that the newspapers presented Theodore Dreiser mostly as a man rather than as a literary genius. Could you please throw more light on this aspect?

Yes, that is quite true. He never felt that he was important in any way. People easily told him about his faults. He needed so much support for his work. As a psychologist I know that even with a child, praise does so much more than criticism. He might have achieved a lot more had he got enough support.

I am indeed thankful to you for giving me such a memorable interview.

DREISER AT...

SAMLA (Atlanta, November 14-16 1991):

"The House of Mirrors: Carrie, Lily, and the Reflected Self." Caren J. Town, Georgia Southern University

"The Broken Family and the Pathetic Mode: A Comparative Analysis of Euripides Medea and Theodore Dreiser's Sister Carrie," Thomas J. Wiseman, Southern College of Technology

"Sexuality, Censorship, and Dreiser's Working Girls," Nancy Warner Barrineau, Pembroke State University

NEMLA (Buffalo, April 3-5, 1992):

"Gender and Fictional Form: Fathers and Sons in Theodore Dreiser's Early Novels." Miriam Gogol, University of Hartford

Please forward news for the information of our readers. You may reach me at (919) 521-4214 or FAX (919) 521-3877.

Thanks to the Office of University Computing and Information Services of Pembroke State University for technical support in producing numbers one and two of the *Dreiser Newsletter*.

SUBSCRIBERS' SURVEY

The mission of the International Dreiser Society is to allow members of the Dreiser community worldwide—including the U.S., the People's Republic of China, the Republic of China, India, and Japan—the opportunity to network and exchange information and thus to deepen and expand current work on Dreiser.

The *Dreiser Newsletter's* major purpose is to help the International Dreiser Society fulfill its mission. We welcome suggestions from Society members about ways in which both the Society and the *DN* can accomplish their goals. Please take the time to complete the following brief questionnaire; then mail it to me or give me your recommendations personally at ALA.

Thanks for your cooperation. Nancy Warner Barrineau

What topics would you like to see addressed by future Dreiser sessions at the ALA conference?

What panels or sessions at other conferences could the Society help generate?

What other projects would you like the Society to consider undertaking?

What regular (or occasional) *Dreiser Newsletter* features would interest you?

What conference papers, books, articles, translations, works in progress, news items, or queries can the fall issue of the *DN* announce for you?

Miscellaneous comments and suggestions:

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