

THE DREISER NEWSLETTER

Volume Three: Number Two

Fall 1972

A PROPOSAL FOR A DREISER MURAL

by
Gil Wilson

Editor's Note: Before, during, and after the Dreiser Centennial in Terre Haute, a persistent question from members of the national news media and other interested parties regarded Terre Haute's presumed hostility to our honoring Theodore Dreiser. Some papers and periodicals even ignored the positive aspects of the celebration to focus on the town-gown conflict they more or less imagined was taking place. To set the record straight, I would like to note here that those of us directly associated with the Centennial encountered no such hostility or interference. In fact, the local press, radio, and television gave us excellent support in the venture. If we encountered anything discouraging, it was a certain indifference on the part of the community at large. Thus, we have concluded that today Terre Haute neither embraces Dreiser enthusiastically as one of its favorite sons nor shrinks from his as a figure of controversy. And perhaps this is the most tragic, though not the most dramatic, condition of all.

(continued over)

Nevertheless, in view of the interest in this question, we have asked Terre Haute-born artist Gilbert Wilson, friend and admirer of Dreiser, to comment on his past and continuing efforts to see Terre Haute's famous men receive their due recognition in the place of their birth. Mr. Wilson at present resides at Pine Hill Farm R. #3, Frankfort, Kentucky.

--Richard W. Dowell

My very first awareness that Theodore Dreiser was born in my hometown was about 1931, when I read a review of *Dawn* in *Time* magazine. It excited me and I resented the fact that I had not learned this in school. As a young man of 24 I went to the public library, where I found Dreiser's books all on "Reserve" locked in a bookcase. And it wasn't because they were autographed or first editions either. It was because my hometown didn't want these books freely circulated.

Very soon in my reading I came to feel proud that my hometown had produced two great men, Eugene Debs and Theodore Dreiser. But the more I enquired about them, the less respect I found. Debs was considered to be a "rabble rouser," and Dreiser was "only a controversial writer of dirty books."

Although Debs was dead, I decided to try to get to know Dreiser, so I wrote him a letter telling of a mural I hoped to paint about the men in the midwest who had become famous.

About that time I had painted some murals for nothing in the Junior High School. WPA funds had been denied me, so I went ahead on my own trying to express how our physical science has out-run our social science making the machine a monster. This caused a ruckus because I had painted some war profiteers, so they covered part of my murals with American flags. The story was written up in the *New Republic*, and I was invited to New York to speak before the Artists Congress Against War and Fascism in 1936. I met Dreiser and he attended the meeting with me. I was proud of the privilege of introducing him from the floor. Dreiser had helped organize the Writers Congress a few years before.

I don't know why but somehow I had expected this man who had written *An American Tragedy* to be dour and glum. Before I met him I thought I knew how my portrait of him would look. Instead



*Dreiser Centennial Portrait
by Gilbert Wilson*

I found him a friendly, warm, smiling, even humorous person. And this impression threw me off. I was even hesitant to make any sketches from life because Dreiser's personality did not fit what I had in mind. I guess I had not yet learned to look at a great man's deeper levels.

When I returned to Terre Haute I laid aside my plans for the mural, at least for a time. Instead I wrote to Dreiser and he told me of a place called Cold Spring Harbor, where he was staying, a kind of commune for pure scientists who were trying to preserve their freedom to do research. Dreiser called these scientists "the only decent-minded dedicated men left in America." For awhile I thought of trying to join them, as I was at work on a eugenics

mural which was about human pollution and birth control (another mural of mine which never got painted).

Through Dreiser's encouragement I became interested in writing. All a writer needed was pencil and paper, whereas a mural painter had to have a wall, and public walls are not easy to come by for controversial subjects. I was at work on a manuscript called "High Earth," which Dreiser had agreed to read because it was about people who had influenced my life growing up in Terre Haute. I was consciously imitating *Twelve Men*, as well as *Winesburg, Ohio*, by Sherwood Anderson, whom I had gotten to know. He also was interested and said he might "steal from me," for which I was flattered, of course. I did become a writer when a book of mine was published by John Day in 1948, *Letters of William Allen White and a Young Man*. It was selected by Books Across the Seas and called "a minor novel" by one reviewer.

All during this period, since the Soviets were our ally, I was deeply concerned about becoming a communist. Dreiser admitted he was troubled too. He told me that if I ever joined to send him a telegram. Earl Browder, when he was still in good standing, had personally advised me against actual membership in the Party. He claimed it was better for artists and writers to keep close ties with the working class but stay free. I con-

veyed this advice to Dreiser. I honestly do not know if he ever joined or not. And if I were ever asked *The Question*, I could not answer really "yes" or "no," because I belonged knowingly to many Marxist study groups and clubs in those years. And anyone who did not affiliate himself in some way when Russia was our ally either was a coward or did not care. Those are my convictions. And I feel today that if Socialism has not proved itself, it has been because the rest of the world was hostile and never gave it a chance.

When Theodore Dreiser died, my interest in the mural returned. I went to the President of Indiana State Teachers College and begged for the chance to do a memorial mural to our celebrated citizen. After all, he was world renowned. I must confess I was a bit overawed with Dr. Tirey. I felt I was in the presence of a mummy come to life. He neither encouraged nor opposed my project.

I had in mind for the mural a huge head of the author surrounded by people from his books. I visualized the characters blended into the man's face as though they were images emerging from his brooding mind. The intense face of the writer would disturb the viewer, just as the stories of these hapless human beings disturbed the reader. You would be made to feel their restless struggle and their helpless involvement in sordid circumstances. At the same time you would also be made aware of the author's anguished concern for that human suffering which stems so broadly and unfairly out of impoverished ignorance, exploitation, and social neglect.

I had an even more exciting project in my mind, but I felt it was too ambitious to try to tie it in with my Dreiser mural. It was difficult enough as it was. And Dreiser himself had been skeptical of my ever getting permission to paint the mural about Debs and himself in *Terre Haute*. (And so far he has been right.)

If I may, I will describe my ambitious project here, hoping against hope that somewhere a group of students on a college campus might see fit to come forward and offer their support, maybe as a Class Gift over several years.

The project is to build with student labor a simple hi-fi-stereo Music Chapel, for which a scale model of my own design already exists--a structure 45 by 90 feet, faced with limestone blocks carved by students, even if no more than their initials, and the interior decorated with a mural appropriate to that locality. Various themes readily lend themselves--the modern myth in *Moby Dick* of Man versus the Atom--the poetry of Walt Whitman--

or the enlarged paintings of William Blake. What marvelous murals these themes could be! As Socrates said: "There is something about being in the presence of well-ordered sights and sounds which has a good effect upon the soul." Dreiser claimed my Music Chapels might be akin to an idea he had for every community in America--a place he called Freedom Hall built by the people as a kind of temple. He felt these would be better than churches.

My Music Places would be integrally related to where they were, built of indigenous material and devoted to local themes. In the case of Terre Haute, for instance, one wall might deal pictorially with the life of Eugene Debs and what he stood for as a world figure. Another wall could be devoted to Paul Dresser and his famous career as a song-writer. A third wall would be related to Theodore Dreiser and the characters of his novels. The fourth wall might deal with the creative struggle of one artist named Gil Wilson, should he ever gain sufficient fame. But the main thrust of the muraled interior of the Music Chapel would be to properly celebrate those local persons who had distinguished themselves in the world's eyes--this as encouragement to those younger oncoming contributors to culture.

Theodore Dreiser is a perfect case in point, having had to wait the full turn of a century before his fellows recognized his worth as a native son.

Dreiser's struggle suggests the analogy of ambergris, which results from a sickness in the body of a whale. Ambergris is a blockage in the intestinal region which results in the great creature's death. Ambergris is extremely valuable, and when it is removed it stinks to high heaven. Yet out of this awful substance is extracted the rarest and most lovely perfumes. In a very real sense it might be claimed that the lives of some men are like pearls or ambergris. They are the beautiful outcome of a certain morbid state. Is this not to the credit and the awe of man and nature?

In closing I will venture to predict that unless we all give more attention to the support and encouragement of our culture--our painters, writers, sculptors, poets, musicians, architects and dramatists--unless we have continuous creative talents to freshen the mainstream of world culture, our civilization may very well go darkly down through time in ecological disaster leaving nothing that is brightly worthy of survival.

What have we ever known from previous civilizations except through their arts?



Airmail Interview: NEDA WESTLAKE

I first met Neda Westlake in 1950, when I visited the Dreiser collection in order to gather material for a complete edition of Dreiser's extant poems. Both on this and on the three other occasions I visited the library (all during the 1960's) I found her most helpful. In 1950 the manuscripts and other papers were under the control of the Dreiser estate and, to an extent, of Helen Dreiser. As a result, many boxes of material were not open to me. However, by 1960, nearly all of this material had been opened up to scholars, as the University gained control, and, as Dr. Westlake tells us in her interview, what remains restricted will eventually become available. A new library, I might add, has improved the physical surroundings of the collection tremendously. The story of the removal of the holdings from the old library and their transfer to the new one would make a book in itself.

--Robert P. Saalbach

How did you become involved with the Dreiser Collection?

I came to the University of Pennsylvania as a graduate student in 1949, when the first lot of the Dreiser papers was being sorted in the library. A scholarship made it possible for me to work part-time on the project. When I first saw the collection, it was in stacks of liquor boxes, completely surrounding the curator of the rare book collection. He pulled a letter from one of the cartons and asked if I could read the signature. I said, "Fannie Hurst." He replied, "You're hired." It was some time later that I came to the conclusion that he acted in pure desperation; Miss Hurst's signature is as plain to read as print, a mere nothing to what I encountered later with the hundreds of letters in the collection. Thus began "my life with Dreiser."

How did the collection come to Pennsylvania and what is the present arrangement of the trusteeship, especially as it affects permission to quote and print unpublished material?

Several questions are combined here, and brevity is called for. The collection came here through the combined efforts of Dr. Robert H. Elias, working on his doctoral thesis on Dreiser at Pennsylvania, and Dr. Sculley Bradley, Professor of American and English Literature, who became acquainted with Dreiser in California in 1940. Dreiser was impressed with the American Studies program here, welcomed the opportunity to have his papers where they would be valued and used, and liked the idea of a colonial university founded for "practical and useful knowledge." The collection came by gift and purchase from Dreiser, and later from his widow. In order to probate Mrs. Dreiser's will, an agreement was made between the University and the Dreiser Estate, whereby the University retains literary rights to all unpublished Dreiser material in its possession. Therefore, we stand in the position of executor of the material as well as owner of it. Permission to quote or print any extensive amount of unpublished material may involve royalty or contractual arrangements which the average scholar may wish to avoid. However, we want the collection to be wisely used, and I think that all reasonable requests are granted. Mr. Harold J. Dies, as executor of the Estate, holds copyrights to all published Dreiser material as well as all rights for movie, TV, radio and theatrical production from any part of the collection.

Even in a collection as complete as the Dreiser collection, there must be gaps. What are they and how can they be filled?

Dreiser was his own best collector, and the material in the collection is largely of his own accumulation. It is amazing how most writers seem to have a sense of their own place in literary history, and Dreiser was no exception! However, he did not keep many of the early newspaper articles that he wrote in St. Louis and Pittsburgh. We are doing what we can to locate and copy them. Ellen Moers, in her interview in the *DW*, mentioned *Ev'ry Month*; we are still lacking the first three issues. While Dreiser kept carbons of most of his letters after about 1920, we do not, of course, have all of the letters which he wrote, in spite of the fact that there are some forty-five boxes of them in the collection. We are always glad to hear of others. At the present time, we have funds from Mrs. Dreiser's will to be used for the acquisition of relevant materials. We also have a complete willingness on the part of our library administration to add anything important to the collection.

What additions have been made to the collection since the original deposit?

Principally letters from Dreiser's correspondents (these con-

tinue to come in), later editions of Dreiser's books in English and foreign translation, and critical and biographical works about him. In addition, copies of *Ev'ry Month* and more material on *An American Tragedy*. Also, collections deserving of mention in their own right, with Dreiser material included: James T. Farrell, William Lengel, Burton Rascoe, and Horace Liveright Collections.

Which areas of the collection are most in demand by scholars?

By all odds, the manuscripts in their various forms and the correspondence files - letters to and from Dreiser. Other areas that are getting increased use are the clipping files, for contemporary views of Dreiser; foreign translations of his books and various editions of his work, such as the 1900 *Sister Carrie* and the 1901 London edition, and the 1912 and 1927 editions of *The Financier*; and Dreiser's own library.

What of the "classified" materials in the collection at Pennsylvania? When might a "declassification" take place?

The only restricted material in the collection is some groups of letters by Dreiser and deposited by the recipients (yes, ladies!) and one Dreiser diary which contributes little to the Dreiser story but might, in publication, injure persons still alive. The restricted letters are generally to be made available ten to twenty years after the death of the depositor.

What other libraries hold important Dreiser materials? Are they cooperative?

In the *DN*, Spring, 1970, Dr. Dowell described Dreiser material at Indiana. The Clifton Waller Barrett Collection at the University of Virginia is rich with Dreiser correspondence. The Will Donaldson Memorial Collection at the University of California, Los Angeles, represents material collected by Mr. Donaldson. The Los Angeles Public Library has material donated by friends of Helen and Theodore Dreiser from their years in Hollywood. Scholars should also refer to *American Literary Manuscripts* (University of Texas, 1960), p. 108, for holdings in other libraries. This volume is now in the process of revision, and the new edition will undoubtedly bring to light more Dreiser material. Other libraries are cooperative, except where restrictions imposed by donors present problems, such as the Sallie White letters at Indiana (as Ellen Moers explained in her interview, *DN*, Fall, 1970). The ms. of *Sister Carrie* is at the New York Public Library, a gift from H. L. Mencken, to whom Dreiser had given it, many years before the deposit of the Dreiser Collection at Pennsylvania. This is the only error in

judgment that I am willing to charge against Mencken's account.

Are there plans for a definitive edition of Dreiser's work?

This is our constant concern, and the handicap is, of course, money. We still hope that it will be possible to include Dreiser in the CEAA editions of American authors, and if we can find the funds for support, we will certainly ask for scholarly involvement and participation. Our own faculty, our press, the library, and many Dreiserians are very much aware of the need for a scholarly edition. We keep hoping and planning and have by no means discarded the project.

Did Dreiser have a substantial personal library? How many of his books from that library are at Pennsylvania? Is there much in them in the way of marginalia?

To the first question, yes. There are 1,365 volumes here from his library, many of them with marginalia. A good bit of the marginalia is not too revealing--underlining and exclamation points. But some of it is very useful. As with the library of any other author, many of the volumes were gifts to Dreiser from his literary friends: Mencken, Sherwood Anderson, Burton Rascoe, John Dos Passos, George Sterling, Edgar Lee Masters. Other volumes reflect his interest in science, in crime and punishment, and in the Society of Friends.

The decade just concluding has been a rich decade in Dreiser scholarship. Has it left the Dreiser collection pretty well mined out?

A centennial year naturally focuses attention on a writer of any stature, and certainly this has been true of Dreiser. But this does not mean that the collection is exhausted. There are always new approaches and new discoveries concerning associated material such as manuscripts, letters, and documents that shed fresh light on his career. There will also be re-evaluations of his career as regards his association with his friends, his scientific interests and his social concepts--and these should keep us busy for years ahead. Dreiser, too, has been one of the most popular American authors in Europe and the Orient, and our foreign visitors (fifteen in the last two years) constantly find new avenues of approach that the American scholar might not think of.

Could you tell us something of your own Dreiser scholarship? Do you have any personal projects underway?

Bless you, interrogator! Isn't it enough that I live with

the collection? However, of course, I have a project underway. No one asked about a Dreiser bibliography, and that is my project, given patience, long life, and sustaining friends. Dr. Donald Pizer has done the best job for us for the early newspaper and periodical publications, the most difficult to trace, in his "The Publications of Theodore Dreiser: A Check-List," *Proof, The Year-book of American Bibliographical and Textual Studies*, University of South Carolina Press, 1971, Vol. I, pp. 247-292.

How much material does the collection include to make possible a study of Dreiser's method in transferring the Gillette case to An American Tragedy?

There were a number of questions about *AAT*, so let me put them together. To the immediate question: there are not files of clippings here on the Gillette case, as there are for the Cowperwood-Yerkes trilogy. Dreiser did his research, with secretarial help, from newspapers in libraries. We do have the Grace Brown letters in their printed form, and some years ago we acquired from the New York State Library in Albany a film of the record of the appeal trial in 1906. Another question had to do with the manuscript of *AAT*. There are fifteen boxes of ms., typescripts, galleys, earlier and later drafts, dramatizations, etc., relating to this book. The actual manuscript would easily have made a publication of twice the size of the printed two-volume edition. Most of the deleted material has to do with the childhood years of Clyde Griffiths' youth, some of which we published in *Esquire*, October, 1958.

It's been said that Living Thoughts of Thoreau was largely a compilation assembled by Dreiser's secretary, Harriet Bissell. Is there much manuscript relating to this project which is written in Dreiser's own hand?

Mrs. Bissell has told me that she made most of the selections of Thoreau material to be included in the book, and the manuscript-typescript here would bear that out. However, there are introductory materials, sections through the text, and emendations in Dreiser's hand.

What advice would you have for a Dreiser scholar planning a trip to the University of Pennsylvania?

If he does not already have a pretty clear idea of what areas of the collection would be useful to him, we can always provide a xerox copy of the present inventory, running to some 133 pages. This is not a detailed or completely descriptive inventory, but it should be an adequate guide to the collection. We have card in-

dexes on the correspondence, microfilm of the clipping collection, and other aids for finding one's way through the material. There is a complete listing of the Dreiser library; and Dreiser editions, American and foreign, are catalogued in our Rare Book Collection. Housing, parking, and other personal facilities are just as difficult here as in any other eastern city, but we are always glad to help in these matters as far as we can, if we are alerted ahead of time.

Does the Library offer grants to support scholars who would like to work on the Dreiser papers?

Unfortunately, not at present. For many years, the University provided Library Scholarships, which, for a small amount of library work a week, provided full tuition in the graduate school. Many of us profited from that in the past, working with this collection and others in our jurisdiction, but funds ran out. We hope for a renewal sometime in the future.

In terms of the Library's holdings, what areas of Dreiser study would you suggest for doctoral dissertations? Are there any areas of the collection that have been neglected?

I have put these two questions together because of their obvious relationship. There is a large amount of documentation in the collection on Dreiser's dealings with publishers and agents that would shed light not only on him but on the whole question of author-publisher relationships. The Horace Liveright-Dreiser story is rather well known, but there are other areas, such as Dreiser and William Lengel, Dreiser's agent and friend for many years. The Lengel papers are now in our library. The full Dreiser-Mencken story still needs to be told; both sides of the large correspondence are present. The sources for *A Gallery of Women* have never been completely defined; we know who some of the "informants" were, but not all. I am not sure that the collection could supply all of the supporting data, but it would be a good start. The scrap-books of clippings of interviews and personalia that Helen Dreiser kept for the Hollywood years would provide at least an article. An investigation of Dreiser's efforts to have dramatic or movie productions of some of his work, here and abroad, would be useful. Not all of these suggestions would support the weight of a thesis, and, of course, as soon as I mail off this interview, I shall think of more, and probably richer areas.

What are your most frequent irritations with users of the Dreiser Collection?

I should answer this and lose friends and make enemies? No reply. I have learned more from Dreiser scholars than they have ever learned from me.

* * *

A DREISER CHECKLIST, 1971

PART ONE

Compiled and Annotated

by

Frederic A. Rusch

The large number of publications on and including Dreiser in his centennial year has made it necessary to divide the 1971 checklist into two parts. Part One lists publications on Dreiser and new editions and reprints of Dreiser's works. Also listed are a number of items in these categories omitted from the 1970 checklist. Part Two, which will appear in the Spring number, will list publications that include Dreiser as part of the examination of a broader topic and new editions and reprints of earlier Dreiser studies. I have annotated all publications that I have been able to examine. If any publications falling within the scope of this checklist have been omitted, they will be included in Part Two or future checklists.

Atkinson, Hugh C. *Theodore Dreiser: A Checklist*. Kent State: Kent State Univ. Press, 1971.

Atkinson's checklist "is meant to serve as a guide for the student, rather than as a definitive listing." It includes Dreiser's major works; introductions, prefaces, miscellaneous works, and published letters by Dreiser; books, articles and dissertations about Dreiser; and selected reviews of his major works.

Blacksin, Ida. "Law and Literature: Dreiser and the Courts," *Dissertation Abstracts International*, 31 (1970), 1261A (Michigan State).

In this study Blacksin "demonstrates how Dreiser gave meaning to the dry facts gathered from the 'Gillette case' by showing all of the social forces leading up to the tragedy that are special to the American scene in such a way as to make it a plea for Clyde Griffiths and an indictment of American society."

Davis, Nancy Hightower. "The Women in Theodore Dreiser's Novels," *Dissertation Abstracts International*, 30 (1970), 3003A (Northwestern).

Davis identifies seven "distinctive, though not mutually exclusive, feminine types" in Dreiser's fiction: "the seduced working girl," "the vain self-assured young socialite," "the casual mistress," "the loving 'wife-in-everything-but-name,'" "the stultifying, rejected wife," "the sympathetic but baffled mother" and "the religious convert."

Douglas, George H. "Dreiser's Enduring Genius," *The Nation*, 28 June 1971, pp. 826-28.

Noting that Dreiser was unsuccessful as a stylist and a philosopher, Douglas claims that the genius of Dreiser "was that he was able to capture, as no one before or since, the spirit of American urban life in the 20th century."

Dowell, Richard W. "Dreiser's Contribution to 'On the Banks of the Wabash'; A Fiction Writer's Fiction!" *Indiana English Journal*, 6 (Fall 1971), 7-13.

After examining the preponderance of evidence against Dreiser's claim that he composed the first verse and chorus of "On the Banks of the Wabash," Dowell concludes that Dreiser's role . . . was somewhat less than he eventually pictured it to be."

Dramatic Highlights from An American Tragedy by Theodore Dreiser. (Audio Tape). Hollywood, Cal.: Center for Cassette Studies.

This dramatic presentation includes a brief closing comment by Clifton Fadiman on the significance of Dreiser's novel.

Dreiser, Theodore. *An American Tragedy*. New York: World, 1971.

This is a reprint of the 1948 World Publishing Co. reissue of Dreiser's novel which includes illustrations by Grant Reynard and an introduction by H. L. Mencken.

_____. *Free and Other Stories*. St. Clair Shores, Mich.: Scholarly Press, 1971.

This is a reprint of the 1918 Modern Library edition which includes an introduction by Sherwood Anderson.

Dreiser, Theodore. *Sister Carrie*. Cambridge, Mass.: R. Bentley, 1971.

_____. *Twelve Men*. St. Clair Shores, Mich.: Scholarly Press, 1971.

This is a reprint of the 1919 Boni and Liveright edition.

Gerber, Philip L. "The Alabaster Protégé: Dreiser and Berenice Fleming," *American Literature*, 43 (May 1971), 217-30.

Gerber demonstrates how Dreiser closely adhered to newspaper stories about Charles Yerkes' protégé, Emily Grigsby, in his portrait of Berenice Fleming in *The Titan* and *The Stoic*. His only departure from verifiable fact was Berenice's philanthropy at the conclusion of *The Stoic*, and "this finale," states Gerber, "seems a complete afterthought, an aging novelist's daydream, inspired undoubtedly by Dreiser's own return to religious interests during his last days and to Helen Dreiser's dabbling in Eastern esoterica."

_____. "Dreiser's Financier: A Genesis," *Journal of Modern Literature*, 1 (March 1971), 354-74.

Although Dreiser first became aware of Charles T. Yerkes during the streetcar strike in Chicago in 1888 and began to take notes and collect newspaper clippings on the financier by 1903, his decision to write a novel about Yerkes, suggests Gerber, was precipitated by an editorial in the *New York World* on Feb. 4, 1906, arguing that "the Yerkes affair . . . presents enough raw material to lay the foundations of another *Comédie Humaine* if a novelist capable of using it had the courage of genius."

_____. "A Tragedy Ballad," *Dreiser Newsletter*, 2 (Spring 1971), 5-6.

This article presents the text of "The Ballad of Grace Brown and Chester Gillette" along with some prefatory remarks by Gerber.

Gilenson, Boris. "Dreiser in the Soviet Union," *Soviet Life*, August 1971, pp. 55-57.

In this article commemorating the centennial of Dreiser's birth, Gilenson reviews Dreiser's comments on the Communist system and Russian novelists and briefly describes Dreiser's popularity in the Soviet Union. The article includes pic-

tures of two illustrations for *An American Tragedy* by Vitali Goryayev and an illustration for *Sister Carrie* by Pyotr Pinkisevich.

Heuston, Dustin Hull. "Theodore Dreiser's Search for Control: A Critical Study of His Novels," *Dissertation Abstracts International*, 30 (1970), 4453A (New York).

Heuston's "central thesis is that Dreiser's novels reveal a subconscious concern or desire for control which is reflected in his fascination with the image of the individual who is threatened with loss of control."

Hoppe, Ralph H. "The Theme of Alienation in the Novels of Theodore Dreiser," *Dissertation Abstracts International*, 31 (1970), 389A-90A (Denver).

Hoppe demonstrates how "three forces especially contribute to the alienation which Dreiser's characters experience: the breakdown of the family, the rise of the city, and capitalism."

Jurnak, Sheila Hope. "Popular Art Forms in *Sister Carrie*," *Texas Studies in Literature and Language*, 13 (Summer 1971), 313-20.

Jurnak demonstrates three direct and two ironic functions of popular art forms in *Sister Carrie*. She also includes a "partially annotated list of . . . cultural references" in the novel.

Kane, Patricia. "Reading Matter as a Clue to Dreiser's Characters," *South Dakota Review*, 8 (Winter 1970-71), 104-06.

Kane demonstrates how reading matter chosen by Carrie Meeber and Clyde Griffiths provides insights into their characters that they fail to perceive. Carrie does not realize the parallel between her and Eugène de Rastignac in *Père Goriot*, and Clyde does not see the clues to his character offered by *Robinson Crusoe* and *Arabian Nights*.

Katz, Joseph. "Dummy: *The 'Genius,'* by Theodore Dreiser," in *Proof: The Yearbook of American Bibliographical and Textual Studies*. Ed. Joseph Katz. Vol. I. Columbia, S.C.: Univ. of South Carolina Press, 1971. Pp. 330-57.

Using the publisher's dummy of *The "Genius"* as a key, Katz develops a hypothesis for the textual history of Dreiser's novel. Included with the article are facsimilies of

the preliminaries and text of the dummy, two pages of Dreiser's manuscript and two pages of the edited typescript.

Kunkel, Fran Rita. "The Critical Approaches to the Novels of Theodore Dreiser, 1900-1969," *Dissertation Abstracts International*, 32 (1971), 1517A (Univ. of Cal., Los Angeles).

Kunkel explains "the main arguments and underlying assumptions" of the critical approaches to Dreiser's novels and notes "their limitations in explaining and evaluating Dreiser's art."

Lehan, Richard. "Airmail Interview," *Dreiser Newsletter*, 2 (Spring 1971), 11-17.

In this interview Lehan comments on the strengths and weaknesses of Dreiser's novels and explains why he does not find "mystic humanism" in Dreiser's last two novels.

Loving, Jerome M. "The Rocking Chair Structure of *Sister Carrie*," *Dreiser Newsletter*, 2 (Spring 1971), 7-10.

Loving shows how "the repetitive use of the rocker in numerous scenes throughout the novel is subtle yet most effective in demonstrating the anxiety and disappointment endured by [Carrie and Hurstwood] as they pursue that elusive fugitive known as satisfaction."

Lydenberg, John, ed. *Dreiser: A Collection of Critical Essays*. Englewood Cliffs, N.J.: Prentice-Hall, 1971.

See Richard Dowell review, p. 20.

McIlvaine, Robert M. "A Literary Source for the Caesarean Section in *A Farewell to Arms*," *American Literature*, 43 (Nov. 1971), 444-47.

In this note McIlvaine points out some similarities that appear to be more than coincidental between Dreiser's presentation of Angela Witla's death in *The "Gentius"*, and Hemingway's description of the death of Catherine Barkley. "It would seem," he concludes, "that Dreiser's scene, consciously or unconsciously, furnished a partial model for Hemingway's."

Mendelson, M. O. "*An American Tragedy*": *Theodore Dreiser*. Moscow, 1971.

Mookerjee, R. N. "Dreiser's Use of Hindu Thought in *The Stoic*," *American Literature*, 43 (May 1971), 273-78.

According to Mookerjee the explanation for Dreiser's use of Hindu thought in the conclusion of *The Stoic* lies in the fact he was assisted by his wife when he wrote the concluding pages. Dreiser does not appear to have made any intensive study of Hinduism, but Helen had. Hence, "it is very likely that these concluding pages . . . reflect Helen's ideas more than Dreiser's."

Mookerjee, R. N. "The Literary Naturalist as Humanist: The Last Phase of Theodore Dreiser," *Midwest Quarterly*, 12 (Summer 1971), 369-81.

Using unpublished papers from Dreiser's later years and Dreiser's posthumously published novels for most of his evidence, Mookerjee argues "that whatever [Dreiser] might have been in his earlier years, he died affirming values cardinal to humanism: faith in an ordered and purposeful life, in the dignity and capacity of man, in the possibility of human fulfillment through love, accommodation and kindness, and above all, in a benevolent creator."

Palmer, Erwin. "Theodore Dreiser, Poet," *South and West*, 10 (Fall 1971), 26-44.

After noting that Dreiser "first attempted creative expression in poetry, and . . . it occupied an important if subordinate position in his writing for the major part of his career," Palmer traces Dreiser's development as a poet.

Pizer, Donald. "The Publications of Theodore Dreiser: A Checklist," in *Proof: The Yearbook of American Bibliographical and Textual Studies*. Ed. Joseph Katz. Vol. I. Columbia, S.C.: Univ. of South Carolina Press, 1971. Pp. 247-92.

Pizer lists Dreiser's separate publications, his contributions to separate publications and his contributions to journals and newspapers. Arranged chronologically, the checklist is intended "to provide a preliminary account of Dreiser's publications in order to encourage progress toward a definitive bibliography; and to make available in concise form a list of Dreiser's published writings for scholars and critics interested in particular phases of his work and career."

Salzman, Jack, ed. *The Merrill Studies in An American Tragedy*. Columbus, Ohio: Merrill, 1971.

See Richard Dowell review, p. 20.

Schmidt-von Bardeleben, Renate. "Dreiser on the European Continent. Part One: Theodore Dreiser, the German Dreisers, and Germany," *Dreiser Newsletter*, 2 (Fall 1971), 4-10.

Dr. Schmidt-von Bardeleben discusses Dreiser's attitude toward Germany and his German background and points out errors in Dreiser's comments on his German relations and the origin of his family name in *A Traveller at Forty and Dawn*.

Schneider, Ralph Thomas. "Theodore Dreiser and the American Dream of Success; The Early Years," *Dissertation Abstracts International*, 30 (1970), 5456A-57A (Kansas State).

Schneider traces Dreiser's attitude toward the American dream of material success from his youth through the publication of *Jennie Gerhardt*. He argues that Dreiser was an aspirant of material success as a young man, but, "by the time he was forty, he changed his mind about the value of material success: instead of regarding it as the best possible goal in life, he came to see it as an illusion capable of misleading those unwary enough to pursue it."

Theodore Dreiser Centenary Exhibition. Philadelphia: Univ. of Pennsylvania Library, 1971.

This is a catalogue of the Dreiser manuscripts, books and correspondence exhibited at the University of Pennsylvania Library as part of their Dreiser centennial celebration.

Tjader, Marguerite. "Airmail Interview," *Dreiser Newsletter*, 2 (Fall 1971), 11-17.

In this interview Ms. Tjader discusses Dreiser's personality, thinking and later publications, and comments on the nature and value of Dreiser's *Notes on Life*, which she is co-editing with John J. McAleer.

"Two Subjects for Centennial: Dreiser and Johnson," *New York Times*, 12 Oct. 1971, p. 48.

In an article marking the centennial year of Dreiser's birth, George Gent surveys the commemorative publications and programs in the Soviet Union, West Germany and the United States. A companion article by Charlayne Hunter discusses the centennial celebration of James Weldon Johnson.

Wadlington, Warwick. "Pathos and Dreiser," *Southern Review*, 7 (Spring 1971), 411-29.

Arguing that Dreiser's work must be judged and understood in the light of the pathetic tradition rather than the tragic, Wadlington first delineates "the subject matter and psychological form" of pathos and then examines Dreiser's pathos, particularly as it is found in *Jennie Gerhardt*. "Dreiser's best writing," concludes Wadlington, "is a unique statement of the emotional intensity and affective capacity of man inarticulately possessing his selfhood and vainly striving to fit the world to its pattern. In giving us that untragic and undistorted statement Dreiser is more than a major figure, he is an accomplished writer in the pathetic tradition."

Warren, Robert Penn. *Homage to Theodore Dreiser, August 27, 1871 - December 28, 1945, on the Centennial of His Birth*. New York: Random House, 1971.

See Jack Salzman, "Homage to Dreiser," *Dreiser Newsletter*, 3 (Spring 1972), 22-24. A condensation of Warren's work appears in *Southern Review*, 7 (Spring 1971), 345-410.

Witemeyer, Hugh. "Gaslight and Magic Lamp in *Sister Carrie*," *PMLA*, 86 (March 1971), 236-40.

Witemeyer demonstrates how Dreiser uses the theater in *Sister Carrie* to "create symbolic meanings that are relevant to his story, and often intensely ironic" and to reveal the "essential psychology" of the novel's major characters.

Zassoursky, Yassen N. *Theodore Dreiser (on the 100th Anniversary of His Birth)*. Literature, No. 8. Moscow: Znanie, 1971.

In this commemorative monograph Zassoursky discusses Dreiser's novels, focusing in particular on *An American Tragedy*; traces his path to Communism; and examines the influence of his works on contemporary American literature.

DREISER NEWS & NOTES

Dr. Vera Dreiser is presently living in Terre Haute at 630 Ash Street, Apartment 34. She is at work on a book about the "Dreiser-Dresser saga," which she hopes will ultimately be the basis for a motion picture. . . . Professor Robert Forrey has had his dissertation, "Theodore Dreiser, The Flesh and the Spirit," accepted by Yale. He is presently on a Fulbright in Warsaw, Poland. . . . The publication of Marguerite Tjader Harris's and John J. McAleer (Ph.D.)'s edition of *Notes on Life* has been delayed until Fall of 1973 by the University of Alabama Press.

Review: TWO MORE DREISERS

The Merrill Studies in An American Tragedy, edited by Jack Salzman. Charles E. Merrill, 1971.

Dreiser: A Collection of Critical Essays, edited by John Lydenberg. Prentice-Hall, 1971.

Included in the scholarly activity that marked Dreiser's centennial year were two collections of reprinted essays on Dreiser and his work: Jack Salzman's *Studies in An American Tragedy* and John Lydenberg's *Dreiser: A Collection of Critical Essays*.

Essays selected for inclusion in *Studies in An American Tragedy* fall into two categories: reviews, reflecting the immediate response to Dreiser's most celebrated novel, and critical studies, the majority dating from the 1960s and demonstrating a more scholarly consideration of the novel's merits and flaws. Reviewers included in this volume are Sherwood Anderson, Clarence Darrow, Joseph Wood Krutch, H. L. Mencken, and Stuart P. Sherman. The critical studies selected are Frederick J. Hoffman's "The Scene of Violence: Dostoevsky and Dreiser," Irving Howe's "An American Tragedy," Julian Markels' "Dreiser and the Plotting of Inarticulate Experience," F.O. Matthiessen's "Of Crime and Punishment," Ellen Moers' "Clyde Griffiths" "The Mechanism Called Man," William L. Phillips' "The Imagery of Dreiser's Novels," Robert Shafer's "An American Tragedy," and Robert Penn Warren's "An American Tragedy."

John Lydenberg's *Dreiser: A Collection of Critical Essays* focuses on the literary battles fought over Dreiser and his work. "I chose to emphasize the polemical writings," notes Lydenberg in his introduction. "It seems to me that the character of Dreiser's work is such that the cool appraisals contribute less to an understanding of the novels than do the passionate attacks and defenses." Part One of the collection, "Background," containing essays by Alfred Kazin and Lydenberg, attempts to establish the areas of controversy, what Lydenberg terms "the problem of Dreiser." Part Two, "The Folk Dreiser," deals with the Dreiser of the 1890s, as viewed by Kenneth Lynn, Leslie Fiedler, and Malcolm Cowley. The final three parts sample the controversies that raged during the major eras of Dreiser criticism. Essays by Stuart P. Sherman, H.L. Mencken, and Randolph Bourne represent "The Early Battle Over Dreiser," while those of Lionel Trilling, Gerald Willen, and Charles Child Walcutt comprise the section titled "Postwar Reappraisals." Robert Penn Warren, Irving Howe, Ellen Moers and Charles Thomas Samuels were selected by Lydenberg to represent "Contemporary Criticism" and round out the volume.

--Richard W. Dowell