Donald Pizer: THEODORE DREISER, a primary bibliography and reference guide

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Title: THEODORE DREISER, a primary bibliography and reference guide

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Donald Pizer
Richard W. Dowell
Frederic E. Rusch
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Donald Pizer: THEODORE DREISER, a primary bibliography and reference guide

Theodore Dreiser: A Primary and Secondary Bibliography, by Donald Pizer, Richard W. Dowell, and Frederic E. Rusch, was published by G.K. Hall & Company in 1975. This second edition, now titled Theodore Dreiser: A Primary Bibliography and Reference Guide, again seeks to provide a comprehensive bibliography of Dreiser's publications and of writing about him. As well as correcting errors and rectifying omissions, however, the second edition differs from the first in several important ways. The portion of the bibliography devoted to Dreiser's own writing has been revised and expanded to reflect the major research of the last two decades on Dreiser's early career. In particular, T.D. Nostwich's editions of Dreiser's early journalism and the efforts of several scholars in locating missing issues of *Ev'ry Month* and in identifying Dreiser's contributions to the journal have contributed greatly to refining the listing of Dreiser's early work. In addition, the availability of the OCLC and RLIN data base systems of library holdings has greatly expanded the citation of translations of Dreiser's books. The secondary portion of the second edition of the bibliography differs from the first not only in its inclusion of the great amount of research on Dreiser since the early 1970s but in its annotation of all available Dreiser scholarship, except book reviews, from the beginning to the present. This portion of the bibliography is therefore now a complete reference guide to Dreiser criticism.

The present bibliography thus seeks to bring together in one book all that is known about primary and secondary materials concerning Dreiser. But once stated, this aim must also be qualified. First, we have not sought to describe the physical nature of Dreiser's books in a manner which conforms to the ideals of contemporary descriptive bibliography. A reader will not find in the descriptions of Dreiser's books which follow an exact reproduction of title page typography or information on such matters as paper, gatherings, ornaments, or the like. Our aim has rather been to prepare a bibliography which will be of use primarily to scholars and critics of Dreiser whose interests are not principally those of the descriptive bibliographer. In addition, we have lacked the resources to make some portions of the bibliography as complete as we would have wished. Thus, for translations of Dreiser's works, we have limited ourselves to those physically present in the United States, and for publications about him, we have not sought to discover and annotate all articles in foreign journals. But in areas of greatest interest to the scholar and critic—Dreiser's books, contributions to books, and periodical appearances, and significant writing about Dreiser in books, journals, and newspapers—we have sought completeness.

A further aim has been accuracy. With but a few exceptions which are noted in the text, we have seen every work cited in its original form, in a clipping file or scrapbook in the Dreiser Collection at the University of Pennsylvania or the Theatre Collection of the New York Public Library, or in
republished form. The Library of Congress symbols PU for the University of Pennsylvania or NN for the New York Public Library appear in entries based on information in files or scrapbooks in their collections.

Other explanations of our methods and range can be found at the opening of the various sections of the bibliography. It only remains to note the division of labor in the project and to thank those who have aided us in our efforts.

Donald Pizer is responsible for sections A-E and H, and for the annotation of complete books about Dreiser and articles from 1973 to 1987. Richard W. Dowell and Frederic B. Rusch are responsible for sections F and G, and for all of the reference guide material except that noted above.

For the first edition, Donald Pizer thanked the American Philosophical Society and the Tulane University Council on Research for grants in aid of research, and also Neda Westlake, Robert H. Elias, Blair Bigelow, Roberta Reeder, and Joseph Katz. For aid in preparing his portion of the second edition, Donald Pizer would like to thank Nancy Barrineau and Paul Orlov for supplying previously missing issues of Ev'ry Month; Karin Pizer and Sumiko Yabe for transcribing Slavic and Japanese translations; and Nancy Shawcross and Daniel Traister for their cooperation in the use of the Dreiser Collection of the University of Pennsylvania Library.

For the first edition, Richard W. Dowell and Frederic E. Rusch thanked the University Research Committee of Indiana State University for a grant in aid of research, and also Neda Westlake, Karen Chittich, Virginia Anderson, G. Ronald Dobler, Richard C. Frushell, Don Graham, Louis Oldani, and Mary Jean DeMarr. For assistance in preparing the second edition, they would like to thank the University Research Committee of Indiana State University for a second grant enabling them to work at the Dreiser Collection at the University of Pennsylvania and visit other libraries in the midwest; Dara Middleton and other librarians in the Interlibrary Loan Office in the Cunningham Memorial Library at Indiana State University for locating and acquiring copies of works on Dreiser; Shigeo Mizuguchi for assistance in identifying and annotating books and articles in Japanese; Keith Newlin for corrections and additions to section G and additional reviews of plays in the reference guide; Charles Nicol and Mary Jean DeMarr for help with Russian publications; and Mary Ann Duncan for preparing the manuscript.

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Theodore Dreiser Bibliography

Donald Pizer: THEODORE DREISER, a primary bibliography and reference guide

Writings by Theodore Dreiser

A. Books, Pamphlets, Leaflets, and Broadsides

The description of the title page has been normalized as follows: differences in font are not noted; titles, subtitles, and proper names are regularized to initial capitalization for substantives; all other words on the title page are regularized to lower case only.

Only the earliest binding of the first impression is cited, and there has been no attempt to indicate the presence of decorative devices or illustrations on the covers.

Date of publication for copyrighted works is the date recorded by the Copyright Office of the Library of Congress. The publication date of material not deposited for copyright is determined by a source which is noted after the date or by information on the transcribed title page.

An asterisk after a new impression published in America indicates that the work is printed from the plates of the first American impression.

Only the first impression of a translation is cited. Later republication of the translation is omitted when the publisher, place, and translator are those of the first impression.

Translated works which appear in brackets are works which were published in a non-Latin alphabet. The information provided is transliterated from the original language.

    A00-1  SISTER CARRIE

    Sister Carrie / by / Theodore Dreiser / (publisher's device) / New York / Doubleday, Page & Co. / 1900

    7 3/4 × 5 1/8, viii, 558 pp. (i–ii), half-title, verso blank; (iii–iv), title, verso copyright notice; (v–vi), dedication, verso blank; (vii–viii), fly-title, verso blank; (1)-557, text; (558–560), blank.
Published 8 November 1900.

Later Publication in English

- 1901-London: Heinemann (Dollar Library; abridged version).
- 1907-New York: Dodge (the 1900 plates except for lines 3–22, page 5; all later American impressions which use the 1900 plates incorporate this change).*
- 1907-New York: Grosset and Dunlap.*
- 1912-New York: Harper (includes a "Publisher's Note").*
- 1917-New York: Frank Shay.*
- 1917-New York: Boni and Liveright.*
- 1929-New York: Liveright.*
- 1932-New York: Random House (Modern Library, with a "Publisher's Note" and Dreiser's "The Early Adventures of Sister Carrie," Colophon, Part 5, March, 1931).*
- 1946-Cleveland: World.*
- 1960-New York: Dell (Laurel Dreiser, with a general introduction by Alfred Kazin).
- 1965-New York: Harper and Row (Perennial Classic; with an introduction by
Arthur Edelstein).

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- 1982-Franklin Center, Penn.: The Franklin Library (a limited edition, with illustrations by Ben F. Stahl).

Translations

- Chinese [Jia Li Mei Mei. Trans. Rong Huang. Taibei, Taiwan: Yuan Jing, 1984.]
- Czech A00-1b Sestra Carrie. Trans. unknown. Prague: [Ccaron]in, 1931.
- Danish A00-1e Søster Carrie. Trans. Tom Kristensen. Copenhagen: Gyldendal, 1929.
- Dutch A00-1f Carrie. Trans. Willy Cosari. `s-Gravenhage: H.P. Leopold, 1931.
- Georgian A00-1h Keri. Trans. unknown. Tbilisi: Sabsdotha Sakarthvelo, 1964.]


Hungarian


Italian


Japanese


Latvian


Lithuanian


Polish


Portuguese


Russian

[Sestra Kerri. Trans. unknown. Riga: Academia, 1930.]


Serbo-Croatian


Slovak


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**A11-1 JENNIE GERHARDT**


7 3/8 × 4 7/8, viii, 434 pp. (i–ii), blank; (iii–iv), blank, verso frontispiece; (v–vi), title, verso copyright notice; (vii–viii), fly-title, verso blank; 1-(433), text; (434), blank.

Mottled light blue cloth, lettering on front and spine in gold (uniform with Harper's *Sister Carrie* and *The Financier* and with John Lane's *The Titan*).

Published 19 October 1911.

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**Later Publication in English**

- 1924-New York: Burt.* (Sometime between the first Harper impression and the A.L. Burt reprint of 1924, Dreiser cut the epilogue of *Jennie Gerhardt*, "In Passing," pp. 432–33. Thus, same Harper impressions contain the epilogue and some do not, but all impressions and editions beginning with the Burt impression do not.)
- 1924-New York: Boni and Liveright.*
- 1932-New York: Liveright.*
- 1934-Garden City, N.Y.: Garden City.*
- 1946-Cleveland: World.*
1982-New York-Schocken (with an introduction by Helen Yglesias).

Translations

THE FINANCIER


7 5/16 × 4 7/8, viii, 780 pp. (i–iv), blank; (v–vi), title, verso copyright notice; (vii–viii), fly-title, verso blank; 1-(780), text.

Mottled light blue cloth, lettering on front and spine in gold (uniform with Harper's Sister Carrie and Jennie Gerhardt and with John Lane's The Titan).

Published 24 October 1912.

Later Publication in English

1915-New York: Burt.*
1925-New York: Boni and Liveright.*

8 3/4 × 5 1/2, x, 526 pp. + a tipped-in, unpaginated frontispiece and 15 additional tipped-in, unpaginated illustrations. (i–ii), half-title, verso blank; blank, verso frontispiece; (iii–iv), title, verso copyright notice; (v–vi), dedication, verso blank; (vii–viii), contents; (ix–x), list of illustrations, verso blank; (1–2), fly-title, verso blank; 3–526, text.

Red cloth, lettering on front in blind within a gold box, lettering on spine in gold.

Published 25 November 1913.

**Previous Publication**

- Chapters I–III, V: C13-4
- Chapters VII–XI: C13-5
- Chapter XIII: C13-1
- Chapter XXI–XXIV: C13-6

**Later Publication in English**

- 1914-London: Grant Richards.
- 1930-New York: Liveright.*

A14-1 *THE TITAN*


7 1/4 × 4 7/8, viii, 552 pp. (i–ii), half-title, verso advertisement; (iii–iv), title, verso copyright notice; (v–vi), contents; (vii–viii), fly-title, verso blank; 1-(552), text.

Mottled light blue cloth, lettering on front and spine in gold (uniform with Harper's Sister Carrie, Jennie Gerhardt, and The Financier).

Published 22 May 1914.

*Note:* The sheets for the first impression of The Titan were prepared by Harper. When John
Lane assumed publication of the novel, these sheets were transferred to John Lane and were used for the first John Lane impression of *The Titan*.

**Later Publication in English**

- 1915-London: John Lane.
- 1925-New York: Boni and Liveright.*
- 1935-Garden City N.Y.: Garden City.*
- 1946-Cleveland: World.*
- 1959-New York: Dell (Laurel Dreiser, with a general introduction by Alfred Kazin).
- 1972-Cleveland: World (included in *A Trilogy of Desire*, with an introduction by Philip Gerber).*

**Translations**

- Russian A14-1i [*Titán*. Trans. V. Kurell and T. Ozerskaïa. Tallin: Estonskoe Gosudarstvennoe Izdatel'stvo, 1956.]
  A14-1k [*Titán*. Trans. V. Kurell and T. Ozerskaïa. Minsk: Narodnaia Asveta,

A15-1 THE "GENIUS"

The / "Genius" / by / Theodore Dreiser / New York: John Lane Company / London: John Lane, The Bodley Head / Toronto: S.B. Gundy MCMXV

7 3/4 × 5 1/4, 736 pp. (1–2), half-title, verso advertisement; (3–4), title, verso copyright notice; (5–6), epigraph, verso blank; (7–8), divisional title, verso blank, 9–736, text.

Red cloth, lettering in front in blind within a gold box, lettering on spine in gold.

Published 1 October 1915.

Later Publication in English

1915-London: John Lane.
1923-New York: Boni and Liveright (with a foreword by Merton S. Yewdale).*
1931-New York: Liveright.*
- 1935-Garden City, N.Y.: Garden City.*
- 1946-Cleveland: World.*

**Translations**

- Hebrew A15-1b [Ha Gaon. Trans. A. Carmel. Tel Aviv: A. Zalkovitz, n.d.].

**A16-1 PLAYS OF THE NATURAL AND THE SUPERNATURAL**

Plays of the Natural / and the Supernatural / by / Theodore Dreiser / author of "The Titan", "The Genius", etc. / (publisher's device) / New York: John Lane Company / London: John Lane, The Bodley Head / MCMXVI

8 × 5 3/4, 228 pp. (1–2), half-title, verso advertisement; (3–4), title, verso copyright notice; (5–6), contents, verso blank; (7–8), divisional title, verso characters; 9–228, text.

Light green boards, light brown linen spine; lettering on front in dark green, lettering on spine on a white paper label in green.

Published 18 February 1916.

*Note: The second issue of the first impression contains an added gathering at the close entitled "The Anaesthetic Revelation," paginated 1–4 and signed "The Author, New York April 1916". This gathering appears in this form in all later impressions and editions.*

**Contents and Previous Publications**

- I. *The Girl in the Coffin*: C13-7
- II. *The Blue Sphere*: C14-2
Later Publication in English

- 1916-London: John Lane.
- 1922-New York: Dodd, Mead.*
- 1926-New York: Boni and Liveright.* (A second issue of this impression was created by the incorporation of a change on p. 53 in the last speech of "The Girl in the Coffin". In the 1916 impression, the speech reads: "She said I was to give you this. She said I was to say she died happy." In the 1926 impression, some copies contain this speech and some contain a revised version of it which reads: "She said I was to give you this. She said I was to say that she loved you and that it was all right." In addition, according to Vrest Orton, *Dreiserana*, 1929, p. 39, two special limited issues of the 1926 impression were prepared in late 1926. The first, of 12 copies, added Dreiser's plays "Phantasmagoria" and "The Court of Progress"; the second, of 10 copies, added these plays and Dreiser's "The Dream." These three added plays had previously been published in *Hey Rub-a-Dub-Dub* in 1920. Only the first of these two special issues has been examined; the two additional plays which it contains are printed from the plates of the 1920 *Hey Rub-a-Dub-Dub.*)


A16-2  *A HOOSIER HOLIDAY*

*A Hoosier Holiday* / by / Theodore Dreiser / with illustrations / by Franklin Booth / (ornament) / New York: John Lane Company / London: John Lane / The Bodley Head / MCMXVI

9 3/8 × 6 1/8, 514 pp. + 31 tipped-in, unpaginated illustrations. (1–2), half-title, verso advertisement; (3–4), blank, verso frontispiece; (5–6), title, verso copyright notice; (7–8),
Light green boards, olive green buckram spine; lettering on front in gold and red, lettering on spine in gold.

Published 17 November 1916.

Note: Lines 29–34, page 173, of the first issue of the first impression read: "The war! The war! They were chasing German-American professors out of Canadian colleges, and making other demonstrations of hostility toward all others having pro-German leanings. I, with my German ancestry on one side and my German name and my German sympathies—what might they not have done to me!" Shortly after publication, a new issue of this impression was created when a cancel for pages 173–74 was prepared and tipped in, with lines 29–34 of page 173 now reading: "Naturally there was much excitement, and on all sides were evidences of preparations being made to send armaments and men to the Mother Country. We had looked forward with the greatest pleasure to a trip to Canada, but the conditions were so unfavorable that we hesitated to chance it."

Later Publication in English

- 1925-New York: Boni and Liveright.*
- 1974-Westport, Conn.: Greenwood.*

A17-1 LIFE, ART AND AMERICA

The / Seven / Arts / Life, Art and America / by Theodore Dreiser / reprinted from the February, 1917, issue of / The Seven Arts

8 7/8 × 6, 28 pp. (1–27), text, (28), blank.

Wrappers.

Published Spring 1917.

Note: Pamphlet republication of Dreiser's article in the "Seven Arts" 1 (Feb. 1917): 363–89: the essay was again republished in "Hey Rub-a-Dub-Dub" (1920).

A18-1 FREE AND OTHER STORIES
Free and Other / Stories / by Theodore Dreiser / author of "Sister Carrie", "The Hand of the Potter", / "Jennie Gerhardt", etc. / (publisher's device) / Boni and Liveright / New York 1918

7 3/8 × 5, 370 pp. (1–2), free end paper, verso blank; (3–4), half-title, verso blank; (5–6), title, verso copyright notice; (7–8), contents, verso blank; 9–369, text; (370), blank.

Blue cloth, lettering on front and spine in gold (uniform with Boni and Liveright's Twelve Men).

Published 16 August 1918.

Contents and Previous Publication

- Free: C18-2
- McEwen of the Shining Slave Makers: C01-7 (as "The Shining Slave Makers")
- Niger Jeff: C01-9
- The Lost Phoebe: C16-4
- The Second Choice: C18-1
- A Story of Stories
- Old Rogaum and His Theresa: C01-11 (as "Butcher Rogaum's Door")
- Will You Walk into My Parlor?
- Married: C17-7
- The Cruise of the "Idlewild": C09-17
- When the Old Century Was New: C01-2

Later Publication in English

- 1918-New York: Boni and Liveright (Modern Library, with an introduction by Sherwood Anderson).*

Translations


7 3/8 × 5, viii, 360 pp. (i–ii), half-title, verso advertisement; (iii–iv), title, verso copyright notice; (v–vi), contents, verso blank; (vii–viii), fly-title, verso blank; 1–360, text.

Blue cloth, lettering on front and spine in gold (uniform with Boni and Liveright's Free).

Published 14 April 1919.

Contents and Previous Publication

- I. Peter
- II. A Doer of the Word: C02-6
- III. My Brother Paul
- IV. The Country Doctor: C18-5
- V. Culhane, the Solid Man: based upon C03-2

VI. A True Patriarch: C01-10
- VII. De Maupassant, Jr.
- VIII. The Village Feudists
- IX. Vanity, Vanity
- X. The Mighty Rourke: C11-1 (as "The Mighty Burke")
- XI. A Mayor and His People: C03-3
- XII. W.L.S.: C01-12 (as "The Color of To-Day")

Later Publication in English

- 1928-New York: Modern Library (with an introduction by Robert O. Ballou).*
- 1931-New York: Liveright.*
- 1931-Leipzig: Tauchnitz (Collection of British and American Authors).
Translations


A19-2 *THE HAND OF THE POTTER*

_The Hand of the Potter_ / by / Theodore Dreiser / a Tragedy in Four Acts / (publisher's device) / Boni and Liveright / New York 1918

7 5/8 × 5, 210 pp. (1–2), free end paper, verso blank; (3–4), blank; (5–6), half-title, verso advertisement; (7–8), title, verso copyright notice; (9–10), epigraph, verso blank; (11–12), characters; (13–14), divisional title, verso blank; 15–209, text; (210), blank. Leaf (5–6) is a cancel in all first impression copies.

Light green boards, natural linen spine; lettering on front in dark green, lettering on spine on a white paper label in dark green.

Published 20 September 1919.

Note: Although Boni and Liveright printed _The Hand of the Potter_ in early 1918, the play was withheld from publication for over a year because it was being considered for production on the New York stage. A prepublication state of the play contains a variant text of pages 179–209.

A20-1 *HEY RUB-A-DUB-DUB*

_Hey Rub-a-Dub-Dub_ / a Book of the Mystery and Wonder and Terror of Life / by Theodore Dreiser / author of "Sister Carrie", "The Hand of the Potter", / "Free and Other Stories", "Jennie / Gerhardt", etc. / (publisher's device) / Boni and Liveright / New York 1920

7 1/4 × 5, viii, 312 pp. (i–ii), half-title, verso advertisement; (iii–iv), title, verso copyright notice; (v–vi), contents, verso blank; (vii–viii), fly-title, verso blank; 1–312, text.

Dark blue cloth, lettering on front and spine in gold.

Published 15 January 1920.

**Contents and Previous Publication**

- I. _Hey Rub-a-Dub-Dub_: C19-8
II. Change: C16-2
III. Some Aspects of Our National Character
IV. The Dream: C17-6
V. The American Financier
VI. The Toil of the Laborer: C13-3
VII. Personality
VIII. A Counsel to Perfection
IX. Neurotic America and the Sex Impulse
X. Secrecy—Its Value
XI. Ideals, Morals, and the Daily Newspaper
XII. Equation Inevitable
XIII. Phantasmagoria
XIV. Ashtoreth: C19-6
XV. The Reformer
XVI. Marriage and Divorce
XVII. More Democracy or Less? An Inquiry: C19-10
XVIII. The Essential Tragedy of Life
XIX. Life, Art and America: C17-2
XX. The Court of Progress

Later Publication in English


A20-2 NOTICE

Broadside, 12 × 8 7/8.

Previous Publication

- The Review 2 (5 June 1920): 597 (as "Mr. Dreiser and the Broadway Magazine").

Note: The broadside contains an undated letter by Annie Nathan Meyer and Dreiser's rejoinder, dated 16 May 1920, both of which had appeared in The Review. The broadside was reproduced in facsimile by Vrest Orton, Dreiserana (1929).

A22-1 A BOOK ABOUT MYSELF

A Book About / Myself / Theodore Dreiser / Boni and Liveright / Publishers New York
Red cloth, lettering on front in blind within a gold box, lettering on spine in gold.

Published 15 December 1922.

Contents and Previous Publication

- Chapters I, XIV: C21-8
- Chapters XX (in part), XXIV–XXV: C22-1
- Chapters XLIV–XLV: A18-1 (as "A Story of Stories"); C22-3
- Chapter XLVI: A18-1 (as "A Story of Stories"); C22-5
- Chapters LXXV–LXXVII: C22-6

Later Publication in English

- 1931-New York: Liveright.*
- 1931-New York: Liveright (published under the title A History of Myself: Newspaper Days, with an "Author's Note").*
- 1962-Greenwich, Conn.: Fawcett (Premier Book).
- 1974-New York: Beckman (published under the title Newspaper Days).*

Translations

THE COLOR OF A GREAT CITY

The Color of / a Great City / Theodore Dreiser / illustrations by / C.B. Falls / (publisher's device) / Boni and Liveright / Publishers New York

8 5/8 × 5 3/4, xvi, 288 pp. + a tipped-in, unpaginated frontispiece and 30 tipped-in, unpaginated illustrations. (i–ii), half-title, verso advertisement; blank, verso frontispiece; (iii–iv), title, verso copyright notice; v–x, foreword; xi–xii, contents; xiii–xiv, list of illustrations; (xv–xvi), fly-title, verso blank; 1–287, text; (288), blank.

Black cloth, lettering on front and spine in gold.

Published 6 December 1923.

Contents and Previous Publication

- Foreword
- The City of My Dreams
- The City Awakes
- The Waterfront: C09-20
- The Log of a Harbor Pilot: C99-35 (as "The Log of an Ocean Pilot")
- Bums
- The Michaels J. Powers Association
- The Fire
- The Car Yard
- The Flight of Pigeons: C09-18
- On Being Poor
- Six O'Clock: C10-1
- The Toilers of the Tenements: C02-4 (as "The Tenement Toilers")
- The End of a Vacation
- The Track Walker: C04-4 (as "The Story of a Human Nine-Pin")
- The Realization of an Ideal
- The Pushcart Man: C19-3
- A Vanished Seaside Resort
- The Bread Line: C99-47 (as a portion of "Curious Shifts of the Poor"); A00-1 (Chapter XLVII)
- Our Red Slayer: C09-24
- When the Sails Are Furled: C99-1
- Characters
- The Beauty of Life
- A Wayplace of the Fallen
- Hell's Kitchen
- A Certain Oil Refinery: C19-2 (as "The Standard Oil Works at Bayonne")
- The Bowery Mission
- The Wonder of the Water
- The Man on the Bench: C13-8
- The Men in the Dark: C12-1
- The Men in the Storm: C99-47 (as part of "Curious Shifts of the Poor"); A00-1 (Chapter XLVII)
- The Men in the Snow: C13-9
- The Freshness of the Universe
- The Cradle of Tears: C04-2
- Whence the Song: C00-15
- The Sandwich Man
- The Love Affairs of Little Italy: C04-5
- Christmas in the Tenements: C02-7
- The Rivers of the Nameless Dead: C05-2

Later Publication in English


Translations


A25-1 AN AMERICAN TRAGEDY

An American / Tragedy / by / Theodore Dreiser / volume one / (publisher's device) / New York / Boni and Liveright / MCMXXV

7 3/8 × 5, viii, 432 pp. (i–ii), half-title, verso advertisement; (iii–iv), title, verso copyright notice; (v–vi), fly-title, verso blank; (vii–viii), contents, verso blank; (1–2), divisional title, verso blank; 3–431, text; (432), blank.

Black cloth, lettering on spine in gold.

An American / Tragedy / by / Theodore Dreiser / volume two / (publisher's device) / New York / Boni and Liveright / MCMXXV
Black cloth, lettering on spine in gold.

Published 17 December 1925.

Later Publication in English

- 1925-Toronto: Macmillan.*
- 1926-New York: Boni and Liveright (limited and signed edition).*
- 1929-New York: Liveright (one-volume edition).*
- 1934-Garden City, N.Y.: Garden City.*
- 1937-New York: Sun Dial.*
- 1946-Cleveland: World (Memorial Edition, with an introduction by H.L. Mencken).*
- 1948-Cleveland: World (illustrated by Grant Reynard, with an introduction by H.L. Mencken).

- 1959-New York: Dell (Laurel Dreiser, with a general introduction by Alfred Kazin).
- 1981-Franklin Center, Penn.: The Franklin Library (limited edition, with
Translations


  - A25-1ll Amerikanskaîâ Tragediîâ. Trans. Z. Vershininaîâ and N. Gal. Riga:
Latgosizdat, 1954.

A26-1 MOODS: CADENCED AND DECLAIMED

Moods / Cadenced and Declaimed / by Theodore Dreiser / (publisher's device) / 1926 / Boni and Liveright New York

8 7/8 × 5 3/4, xii, 328 pp. (i–ii), half-title, verso limited edition notice; (iii–iv), title, verso copyright notice; v–x, contents; (xi–xii), fly-title, verso blank; 1–328, text.

Marbled boards and black cloth spine, lettering on spine on a green leather label in gold.
Published 1 July 1926.

*Note:* The 1926 edition of *Moods* was a limited edition of 550 signed copies. Dreiser apparently felt that a limited edition did not constitute formal publication, for he published in *Vanity Fair* thirteen poems from the 1926 edition after the appearance of this edition. The list which follows includes these periodical appearances, which are also included in section C of the bibliography.

**Contents and Previous Publication**

- *The Poet*: C24-6
- *The Visitor*
- *Tall Towers*: C24-6
- *Proteus*: C24-1
- *For I Have Made Me a Garden*
- *Static*
- *Song*
- *The Sailor*
- *Wood Note*: C16-5
- *The Guardian*
- *Etude-Rain*
- *Shadow*
- *The Stream*: C26-6
- *The Far Country*: C26-9
- *The Riddle*
- *Demons*
- *For I Have Not Love*
- *Formulae*
- *Sky Imagery*
- *Little Dreams, Little Wishes*
- *The Hopeless Lover*
- *The Gladiator*
- *To a Wood Dove*
- *Morituri Te Salutamus*
- *Love Song [I]*
- *The Cry*
- *The Rival Gods*
- *Diana*
- *The Passing Freight*
- *Geddo Street*: C26-6
- *Ephemeron*
- *Oh, You Who Find Beauty a Wanton*
- *For a Moment the Wind Died*: C16-5; C24-1; *For a Moment the Wind Died*: 

- Tethered
- Him
- The Perfect Room
- The Beggar
- Heyday
- Related
- April Weather
- Amid the Ruins of My Dreams

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- Flaherty Junction
- Oasis
- Allegory
- Life
- Little Keys
- Black Pools
- The Young God
- The Prisoner
- All in All
- The Dancer
- The Victim Speaks: C27-1
- Oh, Little Flame
- The Ensorcellor
- The Greater Sea
- Hosts and Guests
- The Dreamer
- Dirge-Winter
- Zither-Spring
- A Wine of Bitterness
- Little Moonlight Things of Song: C26-9
- The Victor
- A Flower Speaks
- The Toymaker
- Differences
- In a Country Graveyard: C24-6
- It
- 'Tis Thus You Torture Me
- 'Acquaintances
- Love Plaint: C26-7
- The Creator
- So Weary I
- Mirage
- Love [I]
- Rain
- The Abyss
- The Never Resting
- The Beautiful: C26-7
- Ego
- Lament
- The Wraith
- The Furred and Feathery
- To Loveliness
- The Symbol
- Exhortation
- The Pilgrim
- Nepenthe
- The Sacrificed and Suffering
- The Spell
- Phantasm [I]
- The Voyage
- The Galley Slave
- Requiem
- The Hidden God: C24-6
- Moonlight-May
- The Little Home
- The Little Flowers of Love and Wonder: Song, Words by Theodore Dreiser, Music by Carl Gehring, London: Dolart, 1925; C26-7 (as "Love and Wonder")
- Night Voices
- Take Hands
- Egypt
- The Weaver
- Days
- Suns and Flowers, and Rats, and Kings
- The Time-Keeper
- Youth: C26-9
- The Beauty
- Asia
- Magic
○ Inquiry
○ I Lie Contending
○ Empty Rooms
○ The Wanderer
○ Shimtu
○ The "Bad" House: C26-6
○ The Hell Pool
○ Heaven
○ Conquest
○ Cloudless Pleasure
○ Gold
○ Dakota Evening
○ The Master
○ The New Day: C24-6
○ The Factory: C26-6
○ Ye Ages, Ye Tribes: C16-5
○ Boom-Boom-Boom
○ The Rebel
○ Evensong
○ Photoplast
○ They Have Nourished as Abundant Rain
○ The Ancestor
○ October
○ To You
○ November
○ Where?: C26-9
○ The Haunted House
○ The Nestlings
○ The Humanist
○ Us
○ The Return
○ The Absolute
○ The Last Tryst: C26-7
○ For Answer
○ The Courting
○ The Artist
○ Storm
○ Prometheus
○ Fata Morgana
○ As It Is with the Living
○ The Guest
○ Proclamation
○ The Runner
Sanctuary
The Little God
Intruders
Moon-Moth
Driven
The Ascent
Alembic
Enigma
They Have Conferred with Me in Solemn Counsel
This Living
The Husbandman

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The Image of Our Dreams
Confession
The Greater Wisdom
Music: C26-3
O Urgent, Seeking Soul!
Beyond the Tracks
The Face of the World
Defeat
They Shall Fall as Stripped Garments: C16-5
Seraphim
Avatar
Pastel
The Last Voice
As with a Finger in Water

A27-1 THE FINANCIER

The / Financier / a Novel / by / Theodore Dreiser / completely revised edition / (publisher's device) / New York / Boni & Liveright / 1927

7 3/8 × 5, vi, 506 pp. (i–ii), half-title, verso advertisement; (iii–iv), title, verso copyright notice; (v–vi), fly-title, verso blank; 1–503, text; (504–506), blank.

Blue cloth, lettering on front and spine in gold.

Published 16 April 1927.
Later Publication in English

- 1946-Cleveland: World.*
- 1961-New York: Dell (Laurel Dreiser, with a general introduction by Alfred Kazin).
- 1972-Cleveland: World (included in A triology of Desire, with an introduction by Philip Gerber).*

Translations

- Russian A27-1f [Finansist. Trans. Mark Volosov. Moscow: Gosudarstvennoe Izdatel'stvo Khudozhestvennââ Literature. 1944.]
  A27-1g [Finansist. Trans. Mark Volosov. Kiev: Derzhavne Vidavnit'stvo Khudozhnaïâ Literatura, 1959.]
Futuro, 1943.

A27-2 CHAINS

Chains / Lesser Novels and Stories by / Theodore Dreiser / (publisher's device) / New York / Boni & Liveright / 1927

7 1/2 × 5 1/8, iv, 428 pp. (i–ii), blank; (iii–iv), half-title, verso blank; (1–2), title, verso copyright notice; (3–4), foreword, verso blank; (5–6), contents, verso blank; (7–8), fly-title, verso blank; 9–425, text; (426–428), blank.

Dark blue cloth, lettering on front and spine in gold.

Published 30 April 1927.

Contents and Previous Publication

- Foreword
- I. Sanctuary: C19-9
- II. The Hand: C19-4
- III. Chains: C19-5 (as "Love")
- IV. St. Columba and the River: C25-2 (as Glory Be! McGlathery)
- V. Convention: C25-6
- VI. Khat
- VII. Typhoon: C26-8 (as The Wages of Sin)
- VIII. The Old Neighborhood: C18-6
- IX. Phantom Gold: C21-2
- X. Marriage for One: B23-2
- XI. Fulfillment: C24-2
- XII. Victory: C27-3
- XIII. The Shadow: C24-4 (as "Jealousy")
- XIV. The "Mercy" of God: C24-3 (as The Mercy of God)
- XV. The Prince Who Was a Thief

Later Publication in English

- 1927-New York: Boni and Liveright (limited and signed edition).*
THE HAND OF THE POTTER

The Hand of the Potter / by / Theodore Dreiser / a Tragedy in Four Acts / (publisher's device) / Boni and Liveright / Publishers New York

7 1/2 × 5 1/8, 206 pp. (1–2), free end paper, verso blank; (3–4), blank; (5–6), half-title, verso advertisement; (7–8), title, verso copyright notice; (9–10), epigraph, verso blank; (11–12), characters; (13–14), divisional title, verso blank; 15–205, text; (206), blank.

Red cloth, lettering on front in blind within a gold box, lettering on spine in gold.

Published 17 November 1927 (Orton, Dreiserana, 1929, p. 55).

Note: Dreiser's revision of the 1919 edition consists of the cutting of approximately four pages from the last act of the play.

MOODS: CADENCED AND DECLAIMED


8 1/8 × 5 1/2, xiv, 386 pp. + a tipped-in, unpaginated frontispiece and 14 tipped-in, unpaginated illustrations. (i–ii), half-title, verso blank; blank, verso frontispiece; (iii–iv), title, verso copyright notice; v–xi, contents; (xii), blank; (xiii–xiv), list of illustrations, verso blank; 1–385, text; (386), blank.

Light brown boards, blue cloth spine, lettering on front and on spine in gold.

Published 30 July 1928.

Note: The 1928 edition of Moods contains all the poems in the 1926 edition and 29 additional poems. The 1926 plates were used for the initial 327 pages of the 1928 edition; the new poems were then added to form pages 328–384; and the last poem of the 1926 edition, "As
with a Finger in Water" (p. 328), was shifted to become the last poem in the 1928 edition (p. 385).

Contents and Previous Publication

All the poems of the 1926 edition of Moods; see the note above and A26-1.

- Eyes
- Marriage
- Pastel Twilight
- Trees
- Fugue
- Decadence
- The Great Voice
- The Brook
- The Fool
- The March
- Dreams
- Fire of Hell
- Lilies and Roses
- By the Waterside
- The Deathless Princess
- You Are the Silence
- Love Song [II]
- Divine Fire
- In the Park
- Regret
- To a Windflower
- The One and Only
- The Road I Came
- The Evanescent Moment
- Phantasm [II]
- The House of Dreams
- Pierrot
- The Old South
- Links

Later Publication in English

A28-2  DREISER LOOKS AT RUSSIA

Theodore Dreiser / Dreiser Looks / at Russia / (publisher's device) / New York / Horace Liveright 1928

8 1/8 × 5 3/8, 264 pp. (1–2), half-title, verso blank; (3–4), title, verso copyright notice; (5–6), contents, verso blank; (7–8), fly-title, verso blank; 9–264, text.

Black cloth, lettering on front and spine in gold.

Published 1 November 1928.

Previous Publication

- Chapter I, pp.9–15: C28-6
- Chapter I, pp. 15–21: C28-7
- Chapter III: C28-22
- Chapter VI, pp. 74–81: C28-8
- Chapter VI, pp. 81–88: C28-9
- Chapter VII, pp. 89–92: C28-11
- Chapter VII, pp. 97–99: C28-12
- Chapter VII, pp. 99–101: C28-14
- Chapter IX, pp. 120–21: C28-12
- Chapter IX, pp. 121–23: C28-13
- Chapter XVI, C28-29
- Chapter XVII: C28-18
- Chapter XVIII, pp.245–54: C28-10
- Chapter XVIII, pp. 254–59: C28-16

Later Publication in English


Translations

The Carnegie Works at Pittsburgh / Theodore Dreiser / decorations by Martha Colley / (illustration) / printed privately at Chelsea, New York

A limited edition of 177 copies in two states:

27 numbered copies: 9 1/2 × 6 1/4, 42 pp. (1–2), half-title, verso blank; (3–4), title, verso blank; (5–6), fly-title, verso blank; 7–38, text; (39–40), blank, verso limited edition notice; (41–42), blank, with edges folded to make a pocket in which is laid a leaf from the original holograph manuscript of Dreiser's article; red cloth, lettering on front in gold.

150 numbered copies: 9 × 6 1/4, iv, 44 pp. (i–iv), blank; (1–2), half-title, verso blank; (3–4), title, verso blank; (5–6), fly-title, verso blank; 7–38, text; (39–40), blank, limited edition notice; (41–44), blank; boards with a black and white design, light tan cloth spine; lettering on front on a white paper label in black.

Note: The most problematical of Dreiser's separate publications. Both the physical state of the laid-in manuscript and internal historical references date the composition of the essay as 1899, but it was apparently not published in article form at that time. (The essay is not to be confused with Dreiser's "A Monarch of Metal Workers," Success 2 [3 June 1899]: 453–54. Moreover, Dreiser did not authorize the publication of the essay in its limited edition form. He wrote in a copy now in the Cornell University Library, "This is an unauthorized publication. Pirates seem to have been at work. Theodore Dreiser. Mt. Kisco, N.Y. May—1938." A probable explanation for the appearance of the book is that the manuscript was acquired by a New York collector or dealer—Chelsea is an area of Manhattan just north of Washington Square—who then had a limited edition prepared for his own amusement or profit. No printer or publisher is named and even the date of publication is uncertain. It is variously dated 1927 and 1929. Since McDonald does not mention it in his bibliography, which is complete to late 1927, and Orton does mention it in his 1929 Dreiserana, 1929 appears to be the more probable date.
The Aspirant / by Theodore Dreiser / (publisher's device) / Random House, New York / 1929

9 7/8 × 6 1/4, 8 pp. (1–2), blank; (3–4), title, verso blank; (5–6), text, verso limited edition and copyright notices; (7–8), blank.

Light mauve wrappers.

Published Spring 1929 (Random House records).

Note: Published in the Random House Poetry Quarto series in an edition of 475 copies.

A29-3 A GALLERY OF WOMEN

A Gallery of / Women / Theodore / Dreiser / in two volumes / volume I / (publisher's device) / New York / Horace Liveright / 1929

7 1/2 × 5 1/8, 428 pp. (1–2), half-title, verso blank; (3–4), title, verso copyright notice; (5–6), contents, verso blank; (7–8), fly-title, verso blank; (9–10), divisional title, verso blank; 11–428, text.

Brown cloth, lettering on front and spine in gold.

Contents and Previous Publication

- Reina: C23-6
- Olive Brand: C28-19
- Ellen Adams Wrynn
- Lucia
- Giff
- Ernita
- Albertine

A Gallery of / Women / Theodore / Dreiser / in two volumes / volume II / (publisher's device) / New York / Horace Liveright / 1929

7 1/2 × 5 1/8, vi, 398 pp. (i–ii), half-title, verso blank; (iii–iv), title, verso copyright notice; (v–vi), contents, verso blank; (429–30), divisional title, verso blank; 431–823, text; (824–826), blank.

Brown cloth, lettering on front and spine in gold.
Published 30 November 1929.

Contents and Previous Publication

- Regina C-: C28-21
- Rella: C28-17
- Ernestine: C27-9 (as "Portrait of a Woman")
- Rona Murtha
- Ida Hauchawout: C23-5
- Emmanuela
- Esther Norn
- Bridget Mullanphy

Later Publication in English

- 1929-New York: Liveright (limited edition).*
- 1930-Leipzig: Tauchnitz (Collection of British and American Authors).

Translations

- Polish A29-3b Galeria Kobiet. Trans. Z. Popl;awskiej. Warsaw: &Sacute; wiat, [1933].

A29-4 MY CITY

My City / by Theodore Dreiser / illustrated / with eight etchings / in color by / Max Pollak / published / in New York by Horace Liveright

14 7/8 × 11, 20 pp. (1–2), half-title, verso copyright notice; (3–4), limited edition notice, verso blank; (5–6), title, verso illustration; (7–8), illustration; (9–17), test and illustrations; (18), colophon; (19–20), blank.
Boards with wood-grain design, lettering on front in black.

Published 16 December 1929.

*Note:* Published in a limited edition of 275 signed copies.

Previous Publication


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**Contents and Previous Publications**

- I. *The Girl in the Coffin*: C13-7; A16-1
- II. *The Blue Sphere*: C14-2; A16-1
- III. *Laughing Gas*: C15-2; A16-1
- IV. *In the Dark*: C15-1; A16-1
- V. *The Spring Recital*: C15-6; A16-1
- VI. *The Light in the Window*: C16-1; A16-1
- VII. "Old Ragpicker": A16-1
Phantasmagoria: A20-1
IX. The Court of Progress: A20-1
X. The Dream: C17-6; A20-1
XI. The Anaesthetic Revelation: A16-1
XII. The Hand of the Potter: A19-2

A30-2 EPITAPH

Epitaph / a Poem / by Theodore Dreiser / decorations by / Robert Fawcett / Heron Press Incorporated New York

A limited edition of 1200 copies in three states:

Numbers 1–200: 11 1/2 × 8 5/8, 64 pp. (1–2), half-title, verso limited edition notice; (3–4), ornament, verso illustration; (5–6), title, verso copyright notice; (7–8), fly-title, verso ornament; (9–58), text and ornaments; (59–60), ornament, verso blank; (61–64), blank; black leather, lettering on front and spine in gold.

Numbers 201–400: 11 3/4 × 8 7/8, 64 pp. (1–2), half-title, verso limited edition notice; (3–4), ornament, verso illustration; (5–6), title, verso copyright notice; (7–8), fly-title, verso ornament; (9–58), text and ornaments; (59–60), ornament, verso blank; (61–64), blank; black silk, lettering on front and spine in silver.

Numbers 401–1200: 11 3/4 × 8 7/8, 64 pp. (1–2), half-title, verso limited edition notice; (3–4), ornament, verso illustration; (5–6), title, verso copyright notice; (7–8), fly-title, verso ornament; (9–58), text and ornaments; (59–60), ornament, verso blank; (61–64), blank; black cloth, lettering on front and spine in gold.

Published 24 May 1930.

Note: The poem also appears in the 1935 edition of Moods.

Later Publication in English

1974-Folcroft Penn.: Folcroft Library Editions.*
1977-Norwood Penn.: Norwood Editions.*

A30-3 JOHN REED CLUB ANSWER

Broadside, 12 15/16 × 8 7/16.
Note: A reply, dated "Portland, Oregon, June 10, 1930," to a request by the John Reed Club of New York to comment on political persecution in America.

A30-4 FINE FURNITURE

Fine / Furniture / by / Theodore / Dreiser / (publisher's device) / Random House New York / 1930

8 1/4 × 5 1/4, iv, 40 pp. (i–ii), blank; (iii–iv), half-title, verso blank; (1–2), title, verso limited edition and copyright notices; 3–35, text; (36–40), blank.

Light blue wrappers, lettering on spine on a white label in black.

Published 27 December 1930.

Note: Published in the Random House Prose Quarto series in a limited edition of 875 copies. Dreiser's contribution was Number 6 in the series.

- Previous Publication: C29-17

Later Publication in English

- 1973-Folcroft, Penn.: Folcroft Library Editions.*

A31-1 DAWN


9 3/8 × 6 1/4, vi, 590 pp. (i–ii), blank; (iii–iv), half-title, verso advertisement; (v–vi), title, verso copyright notice; (1–2), fly-title, verso blank; 3–589, test; (590), blank.

Red cloth, black cloth spine, lettering on front and spine in gold (uniform with Liveright's A History of Myself: Newspaper Days, the 1931 impression of A Book About Myself).

Published 8 May 1931.

Later Publication in English
1931-New York: Liveright (limited and signed edition).*
1958-Greenwich Conn.: Fawcett (Premier Book).

Translations


A31-2 TRAGIC AMERICA

Tragic / America / by / Theodore Dreiser / (publisher's device) / Horace Liveright, Inc. New York

8 1/16 x 5 1/2, x, 438 pp. (i–ii), blank; (iii–iv), half-title, verso advertisement; (v–vi), title, verso copyright page; (vii–viii), contents; (ix–x), fly-title, verso blank; 1–426, text; 427–435, index; (436–438), blank.

Mottled grey cloth, lettering on front and spine in gold.

Published 30 December 1931.

Note: A prepublication state exists that contains a number of verbal variants initially noted by Merle Johnson and confirmed by me:

Prepublication Published
p. 49, 1. 14 filched pocketed
p. 100, 1. 13 fraudulent excessive
p. 130, 1. 4 corruption subservience
p. 380, 1.4 up pirates figures

Later Publication in English

Translations


A32-1 THIS ADVERTISEMENT...

Broadside, 15 15/16 × 17 3/16.

Note: Consists of an introduction by Dreiser beginning "This advertisement has been refused by leading New York newspapers", an article by Rev. James M. Gillis attacking Dreiser's Tragic America entitled "A Roman Catholic Review and A Roman Catholic Comment" that appeared originally in The Catholic News of 6 February, 1932, and a letter to Dreiser dated 8 February, 1932 and signed "Catholic News Reader".

A33-1 TOM MOONEY

Tom Mooney / by Theodore Dreiser / 10¢

9 × 6, 8 pp. (1–8), text.

Wrappers.

Published April 1933 (advertisement for the Free Tom Mooney Cabaret Ball on verso of front wrapper).

A35-1 MOODS: PHILOSOPHIC AND EMOTIONAL (CADENCED AND DECLAIMED)

Moods / Philosophic and Emotional / Cadenced and Declaimed / Theodore Dreiser / (publisher's device) / Simon and Schuster / New York / 1935
Aquamarine cloth, lettering on front and spine in gold.

Published 10 June 1935.

*Note:* For the 1935 edition of *Moods*, Dreiser revised the 1928 edition by omitting 37 poems, carrying over 173 poems, and adding 77 poems.

**Contents and Previous Publication**

- 1. *The Poet*: A26-1; A28-1
- 2. *Individuality*
- 3. *The Sailor*: A26-1; A28-1
- 4. *Decadence*: A26-1
- 5. *The Broken Ship*
- 6. *Arizona*
- 7. *The Toymaker*: A26-1; A28-1
- 8. *Tall Towers*: A26-1; A28-1; C28-31; A29-4
- 9. *Proteus*: A26-1; A28-1
- 10. *For I Have Made Me a Garden*: A26-1; A28-1
- 11. *Karma*
- 12. *Zither—Spring*: A26-1; A28-1
- 13. *Brahma*
- 14. *Song*: A26; A28-1
- 16. *The Little Flowers of Love and Wonder*: A26-1; A28-1
- 17. *The Muffled Oar*: C29-4
- 18. *Suns and Flowers, and Rats, and Kings*: A26-1; A28-1
- 19. *Moonlight—May*: A26-1; A28-1
- 20. *Marriage*
- 21. *The Ensorcellor*: A26-1; A28-1
- 22. *River Dirge*
- 23. *Desire-Ecstasy*
- 24. *Intruders*: A26-1; A28-1
- 27. *Chief Strong Bow Speaks*: C34-2
- 28. *Wood Note*: A26-1; A28-1
- 29. *The Weaver*: A26-1; A28-1
30. The New Day: A26-1; A28-1
31. Epitaph: A30-2
32. Night Voices: A26-1; A28-1
33. A Wine of Bitterness: A26-1; A28-1
34. Trees: A28-1
35. Geddo Street: A26-1; A28-1
36. The Myth of Possessions
37. The Great Face
38. But I Have Not Love: A26-1; A28-1
39. Formula: A26-1; A28-1 (both as "Formulae")
40. The Evil Treasure
41. Conclusion
42. Two by Two
43. "Material" Possessions
44. The Passing Freight: A26-1; A28-1
45. The Rival Gods: A26-1; A28-1
46. Links: A28-1
47. Fire of Hell: A28-1
48. Love Song [II]: A28-1
49. Him: A26-1; A28-1
50. Pastel: A26-1; A28-1
51. Machine: C35-3
52. The Savage
53. Flower and Rain
54. The Ultimate Necessity
55. Static: A26-1; A28-1
56. The Guardian: A26-1; A28-1
57. The Fool: A28-1
58. The Beauty: A26-1; A28-1
59. Pierrot: A28-1
60. The Never Resting: A26-1; A28-1
61. The Factory: A26-1; A28-1
62. Marsh Bubbles
63. For Answer: A26-1; A28-1
64. The "Bad" House: A26-1; A28-1
65. The Little Home: A26-1; A28-1

66. The Martyr: C33-10
67. The Watch
68. The Little God: A26-1; A28-1
69. April Weather: A26-1; A28-1
70. The Thinker
71. The Brook: A28-1
72. The Granted Dream
73. The Galley Slave: A26-1; A28-1
74. The Psychic Wound
75. Fugue: A26-1; A28-1
76. Eunuch
77. Equation
78. The Riddle: A26-1; A28-1
79. St. Francis to His God
80. The Light House: A26-1; A28-1
81. Tigress and Zebra
82. By the Waterside: A26-1; A28-1
83. Sky Imagery: A26-1; A28-1
84. Protoplast: A26-1; A28-1
85. For a Moment the Wind Died: A26-1; A28-1
86. Shadow: A26-1; A28-1
87. All Thought—All Sorrow
88. Machines
89. Flaherty Junction: A26-1; A28-1
90. The Perfect Room: A26-1; A28-1
91. The Beggar: A26-1; A28-1
92. The Reformer Speaks
93. The Hopeless Lover: A26-1; A28-1
94. Related: A26-1; A28-1
95. Oasis: A26-1; A28-1
96. The Victim Speaks: A26-1; A28-1
97. Lydian Measure: A26-1; A28-1 (both as "Love Song [I]")
98. The Furred and Feathery: A26-1; A28-1
99. All in All: A26-1; A28-1
100. The Master: A26-1; A28-1
101. The Traveler
102. Lust: A26-1; A28-1 (both as "The Victor")
103. Sidereal
104. Improvisation: C35-3
105. Egypt: A26-1; A28-1
106. The Prisoner: A26-1; A28-1
107. In a Country Graveyard: A26-1; A28-1
108. The Greater Sea: A26-1; A28-1
109. Tethered: A26-1; A28-1
110. Little Dreams, Little Wishes: A26-1; A28-1
111. Before the Accusing Faces of Billions
112. The Last Tryst: A26-1; A28-1
113. I Lie Contending: A26-1; A28-1
114. Heaven: A26-1; A28-1
115. Diana: A26-1; A28-1
116. The Young God: A26-1; A28-1
117. The Dreamer: A26-1; A28-1
118. Revolt
119. The Dancer: A26-1; A28-1
120. The Stream: A26-1; A28-1
121. To a Wood Dove: A26-1; A28-1
122. Lilies and Roses: A26-1; A28-1
123. The Hidden God: A26-1; A28-1
124. Gold: A26-1; A28-1
125. Cloudless Pleasure: A26-1; A28-1
126. They Have Conferred with Me in Solemn Counsel: A26-1; A28-1
127. Beyond the Tracks: A26-1; A28-1
128. The Sower: A26-1; A28-1 (both as "The Husbandman")
129. The Old South: A28-1
130. Thought
131. The Nestlings: A26-1; A28-1
132. The Greater Wisdom: A26-1; A28-1
133. The Humanist: A26-1; A28-1
134. The Visitor: A26-1; A28-1
135. The Road I Came: A28-1
136. Sunset and Dawn
137. Wood Tryst
138. Cat Tails-November: C33-1
139. This Living: A26-1; A28-1
140. Differences: A26-1; A28-1
141. Oh, You Who Find Beauty a Wanton: A26-1; A28-1
142. The Balance
143. The Love Death
144. The Beautiful: A26-1; A28-1
145. The Gladiator: A26-1; A28-1;
146. Oh, Little Flame: A26-1; A28-1
147. 'Tis Thus You Torture Me: A26-1; A28-1
148. The Symbol: A26-1; A28-1
149. Asia: A26-1; A28-1
150. Messenger
151. Rain: A26-1; A28-1
152. Ye Ages, Ye Tribes: A26-1; A28-1
153. The Rebel: A26-1; A28-1
- 154. *The Courting*: A26-1; A28-1
- 155. *The Guest*: A26-1; A28-1
- 156. *Alembic*: A26-1; A28-1
- 157. *Little Keys*: A26-1; A28-1
- 158. *Storm*: A26-1; A28-1
- 159. *Moon Moth*: A26-1; A28-1
- 160. *The Abyss*: A26-1; A28-1
- 161. *The Miracle*
- 162. *The Deathless Princess*: A28-1
- 163. *They Shall Fall as Stripped Garments*: A26-1; A28-1
- 164. *If Beauty Would But Dwell with Me*
- 165. *The Creator*: A26-1; A28-1
- 166. *Home*
- 167. *The Spell*: A26-1; A28-1
- 168. *In the Park*: A28-1
- 169. *November*: A26-1; A28-1
- 170. *Dirge—Winter*: A26-1; A28-1
- 171. *The Plaintiff*: A26-1; A28-1 (both as "So Weary I")
- 172. *Morituri Te Salutamus*: A26-1; A28-1
- 175. *Factory Walls*
- 176. *Something Is Thinking*
- 177. *To a Windflower*: A28-1
- 178. *Tenantless*
- 179. *Ambition*
- 180. *Allegory*: A26-1; A28-1
- 181. *The Hidden Poet*
- 182. *Sutra*
- 183. *Music*: A26-1; A28-1
- 184. *The Ascent*: A26-1; A28-1
- 185. *To You Who Lurk in the Shadow?*
- 186. *Query*
- 187. *The Runner*: A26-1; A28-1
- 188. *Evensong*: A26-1; A28-1

- 189. *Love [II]*
- 190. *Nature*: A26-1; A28-1 (both as "The Artist")
- 191. *Dakota Evening*: A26-1; A28-1
192. They Have Nourished as Abundant Rain: A26-1; A28-1
193. Boom-Boom-Boom: A26-1; A28-1
194. Empty Rooms: A26-1; A28-1
195. Avatar: A26-1; A28-1
196. The Time-Keeper: A26-1; A28-1
197. The Pilgrim: A26-1; A28-1
198. Take Hands: A26-1; A28-1
199. Interrogation: A26-1; A28-1 (both as "Inquiry")
200. Ephemeron: A26-1; A28-1
201. The Face of the World: A26-1; A28-1
202. Shimtu: A26-1; A28-1
203. The Dole: A26-1; A28-1 (both as "Nepenthe")
204. Requiem: A26-1; A28-1
205. Night Song: A26-1; A28-1 (both as "Lament")
206. The New World
207. The Wraith: A26-1; A28-1
208. Confession: A26-1; A28-1
209. "Reality"
210. Love [I]: A26-1; A28-1
211. The Ancestor: A26-1; A28-1
212. Search Song
213. Wounded by Beauty
214. Demons: A26-1; A28-1
215. Phantasm [I]: A26-1; A28-1
216. Pastel Twilight: A28-1
217. The Wanderer: A26-1; A28-1
218. Seraphim: A26-1; A28-1
219. The Voyage: A26-1; A28-1
220. The Return: A26-1; A28-1
221. Regret: A28-1
222. Contest
223. Fata Morgana: A26-1; A28-1
224. The Loafer: C35-3
225. A Flower Speaks: A26-1; A28-1
226. Little Moonlight Things of Song: A26-1; A28-1
227. Borealis
228. Amid the Ruins of My Dreams: A26-1; A28-1
229. Etching
230. The Multitude
231. The Far Country: A26-1; A28-1
232. The Unterrified: C34-2 (as "Love")
233. The Sacrificed and Suffering: A26-1; A28-1
234. The Kiln
235. *The Possible*

236. *Mirage*: A26-1; A28-1

237. *Black Pools*: A26-1; A28-1

238. *Acquaintances*: A26-1; A28-1

239. *Light and Shadow*

240. *All*

241. *Us*: A26-1; A28-1

242. *Escape*: C35-3

243. *Defeat*: A26-1; A28-1

244. *Phantasmagoria*

245. *Love Plaint*: A26-1; A28-1

246. *Proclamation*: A26-1; A28-1

247. *Life*: A26-1; A28-1

248. *Selah*

249. *The Last Voice*: A26-1; A28-1

250. *As with a Finger in Water*: A26-1; A28-1

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**A39-1  THE DAWN IS IN THE EAST**

Broadside, 12 3/8 × 8 7/16.

Publication Elsewhere: C39-5

*Note*: Written in response to a request from the editors of *Common Sense* for an opinion about the war in Europe. The request is printed in the broadside.

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**A40-1  CONCERNING DIVES AND LAZARUS**

Broadside, 16 1/2 × 6 1/8.

Publication Elsewhere: C40-2 (as "The Soviet-Finnish Treaty and World Peace")

Reprinted: D77-1

*Note*: Written in response to a request from Jessica Smith, editor of *Soviet Russia Today*, dated 15 March 1940, for a comment on the end of the Russian-Finnish War. Smith's telegram is printed in the broadside.
A40-3  A REQUEST AND AN ANSWER

Broadside, 14 1/2 × 6.

*Note:* Dated 16 July 1940. Written in response to a request from S. Bayard Colgate, dated 10 July 1940, for a contribution to the Boys Brotherhood Republic. Colgate's letter is printed in the broadside.

A40-4  EDITOR & PUBLISHER

Broadside, 15 3/8 × 6 3/16.

Publication Elsewhere: C40-7 (as "Theodore Dreiser and the Free Press")

*Note:* Dated 18 September 1940. Written in response to a request by Walter E. Schneider, editor of *Editor & Publisher*, dated 9 September 1940, for a comment on a free press in America. Schneider's letter is printed in the broadside.

A40-5  U.S. MUST NOT BE BLED FOR IMPERIAL BRITAIN

Four-page leaflet, 7 15/16 × 5 3/16.

Publication Elsewhere: C40-11

*Note:* A headnote on page 1 explains that the contents of the leaflet were given as an address by Dreiser on 9 November 1940 over the Columbia Broadcasting System on behalf of the American Peace Mobilization.

A41-1  AMERICA IS WORTH SAVING

Theodore / Dreiser / America / Is Worth / Saving / Modern Age Books / New York

8 3/8 × 5 5/8, 294 pp. (1–2), half-title, verso advertisement; (3–4), title, verso copyright notice; (5–6), contents; (7–8), fly-title, verso blank; 9–292, text; (293–496), blank.
Blue cloth, lettering on front and spine in gold.

Published 20 January 1941.

**Previous Publication**

- Chapter 11: C40-12
- Chapter 16: C41-1

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**Translations**


**A41-2  CONCERNING OUR HELPING ENGLAND AGAIN**

Four-page leaflet, 8 times; 5 1/2.

Publication Elsewhere: C41-2 (as "This Is Churchill's Democracy")

**A41-3  MRS. FRANKLIN DELANO ROOSEVELT**

Broadside, 11 15/16 × 8 1/2.

*Note*: A letter by Dreiser to Eleanor Roosevelt, dated 25 April 1941.

**A41-4  TO THE WRITERS' LEAGUE OF AMERICA**

Four-page leaflet, 7 3/16 × 4 1/2.

*Note*: Dated 13 May 1941. A headnote explains that Dreiser is writing in response to a request for an opinion about the political activities of the League of American Writers.

**A42-1  EDITORS**
Note: Consists of Dreiser's letter to "Editors," dated 6 October 1942, followed by his undated letter to the Writers War Board explaining some anti-British remarks in Toronto.

A46-1  **THE BULWARK**

Theodore Dreiser / *The Bulwark* / a Novel / (ornament) / Doubleday & Company Inc. / Garden City 1946 New York

8 3/8 × 5 5/8, x, 342 pp. (unpaginated), blank; (i–ii), half-title, verso advertisement; (iii–iv), title, verso copyright notice; v–viii, introduction; 1–337, text; (338–342), blank.

Light blue cloth, lettering on front and spine in gold.

Published 21 March 1946.

**Later Publication in English**

- 1946-New York: Book Find Club.*
- 1973-Bath (England): Cedric Chivers (with a foreword by Lawrence B. Hussman).*

**Translations**

- Norwegian A46-1g  *Jeg Og Mitt Hus*. Trans. A.W. Gammelgaard. Oslo:
Nasjonalforlaget, 1951.


A47-1 *THE STOIC*


8 3/8 × 5 5/8, viii, 312 pp. (i–ii), blank; (iii–iv), half-title, verso advertisement; (v–vi), title, verso copyright notice; (vii–viii), fly-title, verso blank; 1–310, text; (311–312), blank.

Grey-blue cloth, lettering on spine in gold.

Published 6 November 1947.

**Later Publications in English**

- 1952-Cleveland: World.*
- 1972-Cleveland: World (included in *A Trilogy of Desire*, with an introduction by Philip Gerber).*

**Translations**


A74-1  NOTES ON LIFE

Notes on Life / by / Theodore Dreiser / edited by / Marguerite Tjader / and / John J. McAleer / The University of Alabama Press / University, Alabama

9 1/4 × 6, xiv, 346 pp. (i–ii), half-title, verso blank; (iii–iv), title, verso copyright notice; v–ix, foreword by Marguerite Tjader, x–xiv, introduction by John Cowper Powys; (1–2), contents, verso blank; 3–333, text, 334–346, notes by John J. McAleer.

Mottled black cloth, lettering on spine in gold.

Published May 1974.

Note: An edition of Dreiser's previously unpublished philosophical essays and notes.

A82-1  AMERICAN DIARIES, 1902–1926


9 × 6, xii, 472 pp. (i–ii), half-title, verso photograph of Dreiser, (iii–iv), title page, verso copyright notice; (v–vi), contents, verso blank; vii–viii, preface by Neda M. Westlake; ix–x, acknowledgments, verso blank; xi–xii, list of illustrations, verso blank; (1–2), divisional title, verso blank; 3–(44), introduction by Thomas P. Riggio; 45–(50), editorial principles by James L.W. West III; 51–52, divisional title, verso blank; 53–(450), text; 451–52, divisional title, verso blank; (453)–(58), textual apparatus; 459–(72), index.

Rust cloth covers, spine black with lettering in gold.

Published April 1982.

A83-1 AN AMATEUR LABORER


9 × 6, 1vi, 208 pp. (i–ii), half title, verso facsimile of manuscript page; (iii–iv), title, verso copyright notice; (v–vi), contents, verso blank; vii–viii, preface by Neda M. Westlake; (ix–x), acknowledgments, verso blank; xi–(l), introduction by Richard W. Dowel; li–(lvi), editorial principles by James L.W. West III; (1–2), half title, verso blank; 3–(178), text; 179–(190), explanatory notes; (191), divisional title; 192–(200), illustrations; 201–(208), apparatus.

Red cloth, silver lettering on spine.

Published October 1983.

Note: An edition of Dreiser's previously unpublished though incomplete autobiographical account, written in 1904, of his 1903 breakdown and recovery.

for more info please contact ceti@pobox.upenn.edu
Donald Pizer: THEODORE DREISER, a primary bibliography and reference guide

Writings by Theodore Dreiser

AA. Collected Editions

AA55-1 THEODORE DREISER: COLLECTED WORKS IN TWELVE VOLUMES


- Vol. 2. [Dzhenni Gerkhardt. Trans. N. Gal' and M. Lorie.]
- Vol. 3. [Finansist. Trans. M. Volosov.]
- Vol. 4. [Titan. Trans. V. Kurell and T. Ozerskaïâ.]
- Vol. 5. [Stoik. Trans. M. Bogoslovskaiâ and T. Kuriavtsevaia.]
- Vols. 8–9. [Amerikanskaïâ Tragedii. Trans. Z. Vershinin and N. Gal'.]

AA73-1 THEODORE DREISER: COLLECTED WORKS

A Serbo-Croatian translation; many of the volumes also appeared earlier in separate
publication.


### AA81-1 THE WORKS OF THEODORE DREISER


The edition consists of photocopy republication of the first American printing of Dreiser's
works.

- Vol. I. *Sister Carrie*
- Vol. II. *Jennie Gerhardt*
- Vol. III. *The Financier* (1912 ed.)
- Vol. IV. *The Titan*
- Vol. V. *The "Genius"*
- Vol. VI–VII. *An American Tragedy*
- Vol. VIII. *The Bulwark and The Stoic*
- Vol. IX. *Free, Chains, and Fine Furniture*
- Vol. X. *Moods* (1926 ed.) and *Epitaph*
- Vol. XI. *Plays of the Natural and the Supernatural* and *The Hand of the Potter* (1919 ed.)
- Vol. XII–XIII. *A Gallery of Women*
- Vol. XIV. *Twelve Men and Hey Rub-a-Dub-Dub*
- Vol. XV. *Tragic America and America Is Worth Saving*
- Vol. XVI. *The Color of a Great City and Dreiser Looks at Russia*
- Vol. XVII. *A Traveler at Forty*
- Vol. XVIII. *A Hoosier Holiday*
- Vol. XIX. *A Book About Myself*
- Vol. XX. *Dawn*

The first volume in a projected five-volume edition of Dreiser's works in the Library of America series.
B. Contributions to Books and Pamphlets

Included in this section are Dreiser's contributions to books and pamphlets when these contributions constitute initial publication.

Only the first impression of each title is cited unless a later impression or edition contains a significant variation affecting Dreiser's contribution.

1897

- B97-1 Respectfully Inscribed to Miss Mary E. South, Terre Haute, Ind. / On the Banks / of the Wabash, / Far Away. / Song&a Chorus / by / Paul Dresser…/ Published by / Howley, Haviland&Co., / 4 East 20th Street, New York. / London, Chas. Sheard & Co. Published July 1897. Note: Dreiser often claimed that he wrote the first verse and the chorus of this famous song. See particularly his "My Brother Paul" in Twelve Men (1919) and his introduction to The Songs of Paul Dresser (>1927). This claim has been disputed by Richard W. Dowel in "On the Banks of the Wabash": A Musical Whodunit, Indiana Magazine of History 66 (June 1970): 95–109.

1898


1900

- B00-1 A Princess of / Arcady / by / Arthur Henry / New York / Doubleday, Page &
Co. / 1900 Published 3 October 1900. Chapter XIII, pp. 299–307. Note: For Dreiser's claim that he wrote the final chapter of Henry's novel, see his letter to H.L Mencken, 13 May 1916; Letters of Theodore Dreiser (1959), I: 214.

1901


1914


1920


1923


1925


1926

- B26-1 Lilith / a Dramatic Poem / by / George Sterling / New York / The Macmillan Company / 1926 / all rights reserved Published 27 April 1926. Introduction, pp. vii–xii.

1927


- B27-3 The Songs of / Paul Dresser / with an introduction by / his brother / Theodore Dreiser / published by / Boni & Liveright New York /1927 Published Fall or Winter, 1927 (trade announcements). "Concerning the Author of These Songs", pp. v–x.


1929


1930

B30-1  The Symbolic Drawings / of Hubert Davis for / An American Tragedy / by Theodore Dreiser / Horace Liveright Publisher Published 10 November 1930. Foreword, pp. vii–x. Note: Published in a limited edition of 525 copies.

1931


1932

1933


1934

- **B34-1** *Mr. President: Free the Scottsboro Boys!* Published 1934 (copyright page notice). "Mr. President: Free the Scottsboro Boys!" pp. 3–4. *Note:* A 30-page pamphlet published by the International Labor Defense. Dreiser's contribution is the introduction to the entire pamphlet.

1935


Nothing, published by Knopf in 1935, does not contain Dreiser's introduction.


1936


1937

- **B37-1** Paintings / and / Drawings / by / Biala... / February 23–March 13 / Gallery of / Georgette Passedoit... Published February 1937. "Biala", p. 2. *Note:* A four-page exhibition catalog.

1938

- **B38-2** Writers Take Sides / Letters about the War in Spain / from 418 American Authors / published by / the League of American Writers / 381 Fourth Avenue, New York City Published May 1938 (copyright page notice). "Theodore Dreiser", pp. 20–21.
- **B38-3** Hubert Davis / Lithographs Drawings / May 16, through June 4, 1938 / Cooperative Gallery /... Newark, N.J. Published May 1938. "Foreword", p. 2. *Note:* A four-page exhibition catalog.

1939

- **B39-1** We Hold These Truths... / Statements on Anti-Semitism / by 54 Leading
American / Writers, Statesmen, Educators, / Clergymen and Trade-Unionists. / Published by / the League of American Writers / 381 Fourth Avenue, New York, N.Y. Published March 1939 (copyright page notice). *Theodore Dreiser*, pp. 45–47. Reprinted: D77-1


**Translations**


  Page 28


1940

- B40-1 *Shall It Be War for America? / Theodore Dreiser Introduces Browder to Radio Audience*… Published October or November 1940. Introduction, pp. 1–2. *Note*: A four-page pamphlet containing Dreiser's introduction and Earl Browder's speech. Both were delivered on 29 October 1940 over the Mutual Broadcasting System in support of Browder's candidacy for president.

1941

- B41-1 *More / Dangerous / Thoughts* / by Mike Quin / introduction by / Theodore Dreiser / illustrated by / Rosalie Todd and / Chuck / published by / the People's World / San Francisco Published 1941 (copyright page notice). Introduction, pp. 7–8. *Note*: Mike Quin was the pseudonym of Paul William Ryan.

- B41-2 *U.S.S.R. Society for Cultural Relations with / Foreign Countries (Voks) / In Defense of Civilization Against Fascist Barbarism / Statements, Letters and
1943


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Writings by Theodore Dreiser

C. Contributions to Periodicals (Newspapers and Journals)

An asterisk after an entry indicates that the item was published anonymously or pseudonymously; a note on attribution immediately follows all items so designated.

When the nature of an item is not apparent from its title or from its republication, a brief description—poem, story sketch—is supplied. In particular, the subject of biographical sketches and of book and drama reviews is provided when this information is not available in the title.

Only the first periodical republication and the first book republication of an item are presented except in instances when the omission of a second periodical or book republication would cause confusion. (However, all republication in recent scholarly editions of Dreiser is cited.) For syndicated articles, only one syndicated appearance is noted. When a title changes significantly in republication, the altered title is supplied. No attempt has been made to indicate textual changes in republication.

It may be helpful to comment briefly on two important areas of difficulty in attributing periodical publication to Dreiser. (Issues in attribution are of course also discussed in notes to specific items.) Since almost all of Dreiser's newspaper reporting for the Chicago Globe, St. Louis Globe-Democrat, St. Louis Republic, Cleveland Leader, Pittsburg Dispatch, and New York World during 1892–1895 was published anonymously, attribution of specific items to Dreiser depends on three sources: clippings in the Dreiser Collection, allusions to the reportage in Dreiser's autobiographies, and firm internal evidence. The attribution note to each of Dreiser's anonymously published newspaper contributions of 1892–95 cites one of these sources. Not included in this bibliography is journalism of this period which Dreiser may have written but for which there is no clear-cut evidence. For a number of items in this category which can be considered as "probably" by Dreiser, see T.D. Nostwich's editions of Dreiser's early journalism cited in C92-23 and C93-32 and, for the Pittsburg Dispatch in particular, section "CA" of the first edition of this bibliography.

Dreiser's tenure as editor and principal contributor to Ev'ry Month during 1895–97 also presents
difficulties in attribution. Although a number of pseudonyms used by Dreiser in *Ev’ry Month* have been conclusively identified, it is impossible to determine the extent of his responsibility for some of the anonymous features which appeared regularly in the magazine, such as the decorative notes column. No *Ev’ry Month* item has been included unless it is undoubtedly by Dreiser, but this practice should not be equated with a belief that *Ev’ry Month* does not contain other material written by Dreiser.

Other matters involving attribution are discussed when they arise.

In citing the republication of Dreiser's *Success* articles, three short titles are used:


References to the Dreiser Collection in the attribution commentary of this section are to the Theodore Dreiser Collection of the University of Pennsylvania library. See H-11.

1892


Attribution: See C92-3.
Reprinted: D88-1.
Reprinted: D88-1.
C92-23 "Heard in the Corridors" St. Louis Globe-Democrat, 14 December, p. 7, no. 3.

Attribution: T.D. Nostwich, in his Theodore Dreiser's "Heard in the Corridor" Articles and Related Writings (D88-2), attributes to Dreiser—on the basis either of internal evidence or of clippings preserved by Dreiser—a large number of paragraph items in the "Heard in the Corridors" column of the St. Louis Globe-Democrat, as well as a few items in other newspapers. Accepted in this bibliography are those items which Dreiser saved; omitted are a large number which Nostwich cites as "probable" on the basis of internal evidence. (A "C" or an "I" in each "Heard in the Corridors" attribution note indicates whether the attribution is on the basis of a clipping or of internal evidence.) In order to aid in the identification of paragraphs by Dreiser in a specific column, I follow Nostwich's practice of supplying a number to such paragraphs, with this number occurring after the page number, as in p. 7, no. 3 for this item. Reprinted: D88-1; D88-2.


1893


C93-4 "Water Works Extension." *St. Louis Globe-Democrat*, 15 January, p. 31.* Attribution: A number of newspaper articles of 1893–94 were attributed to Dreiser by Robert H. Elias on the basis of clippings which were at one time in the Dreiser Collection but which now appear to have been misplaced. Here and elsewhere in instances of this kind, I cite Elias for attribution of Dreiser's authorship; Elias, *Theodore Dreiser* (1949), p. 313, n. 8.


Attribution: T.D. Nostwich, in his *Theodore Dreiser Journalism, Volume One, Newspaper Writings, 1892–1895* (see D88-1), attributes this and a number of other articles to Dreiser on the basis of Dreiser's allusion to them in the uncut manuscript version of *A Book About Myself* in the
Dreiser Collection. For the specific evidence of each item so attributed, see Nostwich's attribution notes. Reprinted: D88-1.


C93-49  "The Theatres." *St. Louis Globe-Democrat*, 1 May, p. 10.* Attribution: *A Book About Myself* (1922), pp. 200–203. Dreiser's reviews of performances which did not occur; for a report of the railroad washouts which prevented the arrival of the
theater companies, see the *St. Louis Republic*, 1 May 1893, p. 3.


C93-59 "Let the Owl Screech." *St. Louis Republic*, 25 June, p. 4.* Attribution: *See* C93-54.

C93-60 "Got It In for the Owls." *St. Louis Republic*, 28 June, p. 12.* Attribution: *See* C93-54.


C93-68 "In Grim, Dead Earnest." *St. Louis Republic*, 8 July, p. 8.* Attribution: *See* C93-54.

C93-69 "Ready for the Fray." *St. Louis Republic*, 9 July, p. 9.* Attribution *See* C93-54.


C93-94  "A Spiritualist Fraud." *St. Louis Republic*, 11 September, p. 3.* Attribution: See C93-

C93-106 "Miltenberger's Scheme." *St. Louis Republic*, 31 December, p. 28.* Attribution: See C93-10S.

1894

C94-3 "Charity Teams Chosen." *St. Louis Republic*, 4 January, p. 5.* Attribution: See C93-
105.
Reprinted: D88-1.
C94-6 "This Is the Great Day." St. Louis Republic, 6 January, p. 3.* Attribution: See C93-105.
Reprinted: D88-1.
Reprinted: D88-1.
Reprinted: D88-1.


1895

C95-1 "Review of the Month." Ev'ry Month 1 (October): 1–3, 8–10, 14–15, 19–22.* Attribution: Signed "The Prophet". One of Dreiser's tasks as editor and principal contributor to Ev'ry Month was to write an introductory column of miscellaneous topical and philosophical commentary. Initially entitled "Review of the Month" and signed "The
Prophet”, the column was called "Reflections" with the issue of January 1896, though it continued to be signed "The Prophet". Ev'ry Month's illustrations and musical selections, the play version of Trilby, Colonel Abraham Slupsky, Pennsylvania politics, presidential campaigns, New York architecture, over-abundance of literary production, victory of the yacht "Defender" the Corbett-Fitzsimmons match, the rise of science, the American Tract Society building, New York as a Christian city, reform in New York.

C95-2 "The Dramatic Outlook." Ev'ry Month 1 (October): 26. Attribution: Signed "The Sentinel". Dreiser uniformly prepared the monthly dramatic column for Ev'ry Month either under his own name or anonymously or pseudonymously.

C95-3 "The Literary Shower." Ev'ry Month 1 (October): 27–28. Attribution: Signed "Edward Al." Since he was the principal contributor to Ev'ry Month during the period of his editorship, Dreiser adopted a number of pseudonyms to disguise the extent of his contributions. "Edward Al" was Dreiser's most commonly used pseudonym; the name derives from the first name of two of his brothers. "V.D. Hyde," which was considered to be a Dreiser Ev'ry Month psuedonym in the first edition of this bibliography, has been discovered to be the name of an actual author, see Richard Lingeman, Theodore Dreiser (1986), p. 169. Review of An Imaginative Man by R.S. Hichens.

C95-4 "Review of the Month." Ev'ry Month 1 (November): 1–2, 9–10, 14–16, 20.* Attribution: Signed "The Prophet"; see C95-1. The Cuban revolution, the Cotton States Exposition, women's appearance, modern inventions, a New Mexican reformer, newspaper length, the rights of women, horseleas carriages, Pasteur's death, the Thanksgiving season, the Metropolitan Museum of Art, the marriage of Consuelo Vanderbilt.

C95-5 "An Autumn Reverie." Ev'ry Month 1 (November): 21.* Attribution: Signed "S.J. White." Dreiser used "S.J. White" as a pseudonym during his editorship of Ev'ry Month and on one occasion for a Success article in 1898 (see C98-3); the name derived from that of his fiancee, Sallie White. However, the articles signed "Sallie Joy White" which appeared in Success during 1898–99, most of

which deal with young girls, appear to be by another author and are not attributed to Dreiser. Sketch.


The horse show, international marriages, New York architecture, sweatshop investigations, Emperor William II, the Atlanta Exposition, Eugene Field, Rockefeller's philanthropies, Bill
Nye, canal trolleys, widespread praise of *Ev'ry Month*.

Reprinted: D77-1 (excerpts).

C95-9 "We Others." *Ev'ry Month* 1 (December): 15–16.* Attribution: Signed "S.J. White"; see C95-5. Sketch.

1896


Intent of the "Reflections" column, the year's woes, dangers of anonymous journalism, political corruption, window displays on Broadway, Alexandre Dumas fils, clergymen in literature, a letter from James McCord, the new year.

Reprinted: D77-1 (excerpts).

C96-3 "The Literary Shower." *Ev'ry Month* 1 (January): 21–22.* Attribution: Signed "Edward Al" on the cover of this issue; see C95-3.


Current war scares, King Otto of Bavaria, art in photography, Alfred Austin, Spain, historical novels, the dismissal of Professor Bemis, New York society, the political power of
The bond crisis, Paul Verlaine, hypnotism, scientific advances, March, the Turks, public corruption, the Venezuela dispute.

Reprinted: D77-1 (excerpts).


C96-6 "Wintry Landscapes." *Ev'ry Month* 1 (February): 18.* Attribution: Signed "S.J. White"; see C95-5. Sketch.

C96-7 "Reflections." *Ev'ry Month* 1 (March): 2–6.* Attribution: Signed "The Prophet"; see C95-1.

C96-8 "Literary Notes: As to the Jucklins." *Ev'ry Month* 1 (March): 10–11.* Attribution: Signed "Edward Al"; see C95-3. Review of *As to the Jucklins* by Opie Read and brief comments on Hamlin Garland, Thomas Hardy, and Eugene Field.

C96-9 "Cometh in as a Lion." *Ev'ry Month* 1 (March): 16.* Attribution: Signed "S.J. White"; see C95-5. Sketch.


C96-11 "Reflections." *Ev'ry Month* 2 (April): 2–7.* Attribution: Signed "The Prophet"; see C95-1. Spring, the Cuban revolt, political corruption, nepotism in the Salvation Army, New York society, the success of *Ev'ry Month*, Bohemianism, life as a struggle.

C96-12 "Literary Notes: The Day of Their Wedding." *Ev'ry Month* 2 (April): 11.* Attribution: Signed "Edward Al"; see C95-3. Review of *The Day of Their Wedding* by William Dean Howells.


The presidential campaign, sensational journalism, the popularity of musicians, the harm of tipping, women's duty, New York in spring. Reprinted: D77-1 (excerpts).

Reprinted: D77-1 (excerpts).


C96-18  "The Drama." *Ev'ry Month* 2 (May): 22. Reviews of *Bohemia* by Clyde Fitch and *Madame* by Charles Coghlan.


Baron Hirsch's philanthropies, physical and mental strength, the sensitivity of plants, self-preservation and the Golden Rule, the Decadent school of art, suicide.

Reprinted: D77-1 (excerpts).


C96-22  "Dramatic." *Ev'ry Month* 2 (June): 26.* Attribution: Signed "S.J. White"; *see* C95-5. Reviews of *His Absent Boy* by Yarne and Fisher and *Thoroughbred* by Ralph Lumley, and comment on the season of 1895–96.


Political reform, the jury system, Sunday observance, Sunday newspapers. Reprinted: D77-1 (excerpts).


The work of Harriet Beecher Stowe, woman suffrage, international marriages, American ambition, the poor in America, strength, weakness, and pain in life.

Reprinted: D77-1 (excerpts).

C96-36 "Reflections." *Ev'ry Month* 3 (December): 2–7.* Attribution: Signed "The Prophet"; see C95-1. Christmas, the fall of a businessman, the Turks, abuses in the courts.

1897


C97-4 "Reflections." *Ev'ry Month* 3 (March): 2–6.* Attribution: Signed "The Prophet"; see C95-1. The Bradley-Martin Ball, the trust, journalism, Spring, the poor, telepathy. Reprinted D77-1 (excerpts).


C97-6 *Ev'ry Month* 4 (April): 20–21.* Attribution: From April through September, 1897, the "Reflections" column was transferred to the rear of *Ev'ry Month* and appeared untitled and unsigned. The column is nevertheless still clearly the work of Dreiser.

Women criminals, European political affairs, world-weariness, immigration, the seeking of notoriety.


Cheap books, an Indian famine, noise in the New York streets, children and pets in New York, the United States Senate.


1898


C98-14  "Virtue." *Demorest's* 34 (March): 100. Poem.


Reprinted: How They Succeeded (1901); Ulrich Halfmann, ed., "Interviews with William Dean Howells." American Literary Realism 6 (Fall 1973): 339–44.


C98-37 "Brandywine, the Picturesque, After One Hundred and Twenty Years." Demorest's 34 (September): 274–75. Reprinted: D87-1.


1899

C99-29 "Concerning Bruce Crane." Truth 18 (June): 143–47.
C99-38 "A Notable Colony: Artistic and literary People in the Picturesque Bronx."

Page 41


1900

C00-2 "Atkinson on National Food Reform." Success 3 (January): 4.* Attribution: Signed "Edward Al"; see C95-3.
C00-8 "Good Roads for Bad." Pearson's 9 (May): 387–95.
C00-9 "Champ Clark, the Man and His District." Ainslee's 5 (June): 425–34.
C00-10 "The Descent of the Horse." Everybody's 2 (June): 543–47.

1901

C01-3  "Delaware's Blue Laws." *Ainslee's* 7 (February): 53–57.

1902

1903

C03-4 "The Problem of the Soil." Era 12 (September): 239–49.

1904


1905

C05-1 "The Old 10:30 Train." Tom Watson's Magazine 1 (March), 96. Attribution: Signed "Marion Drace"; the Dreiser Collection contains an unidentified clipping of this poem (apparently a later printing) signed "Theodore Dreiser".
C05-3 "A Word to the Public." Smith's 1 (June), unpaginated advertising section: 3 pp.* Attribution: Smith's Magazine published its first number in April 1905, the month in which Dreiser became editor of the journal. The first two issues (April and May) contained a
section of editorial commentary on the contents of the magazine called "The Publisher's Word". I am assuming that Dreiser changed the title of the column to "A Word to the Public" when he took over responsibility for this column in the June number, a responsibility which he made explicit in the August number when he began to call the column "What the Editor Has to Say". Although Dreiser resigned the editorship of Smith's in April 1906, he was responsible for the magazine's contents (and therefore presumably its editorial column) through the June 1906 number.


C05-5 "What the Editor Has to Say." Smith's 1 (August), unpaginated advertising section: 2 pp.* Attribution: See C05-3.

C05-6 "What the Editor Has to Say." Smith's 1 (September), unpaginated advertising section: 2 pp.* Attribution: See C05-3.


C05-8 "What the Editor Has to Say." Smith's 2 (October), unpaginated advertising section: 2 pp.* Attribution: See C05-3.


C05-11 "What the Editor Has to Say." Smith's 2 (November), unpaginated advertising section: 3 pp.* Attribution: See C05-3.

C05-12 "What the Editor Has to Say." Smith's 2 (December), unpaginated advertising section: 2 pp.* Attribution: See C05-3.

1906


C06-3 "What the Editor Has to Say." Smith's 2 (February), unpaginated advertising section: 3 pp.* Attribution: See C05-3.

C06-4 "What the Editor Has to Say." Smith's 2 (March), unpaginated advertising section: 2 pp.* Attribution: See C05-3.

C06-5 "What the Editor Has to Say." Smith's 3 (April), unpaginated advertising section: 3 pp.* Attribution: See C05-3.

C06-6 "What the Editor Has to Say." Smith's 3 (May), unpaginated advertising section: 2 pp.* Attribution: See C05-3.
C06-7 "What the Editor Has to Say." Smith's 3 (June), unpaginated advertising section: 2 pp.  
* Attribution: See C05-3.

C06-8 "New York and The New Broadway." Broadway 16 (June): vii–ix.* Attribution: 
Dreiser was editor of the Broadway Magazine from April 1906 to June 1907. I have 
attributed to Dreiser the unsigned editorial columns in the Broadway between June 1906, 
when the magazine announced a new editorial policy, and July 1907.

C06-9 "The Beauty of the Tree." Broadway 16 (June): 130. Sketch

C06-10 "$5,000 for Short Stories!" Broadway 16 (July): iv.* Attribution: See C06-8. This 
editorial announcement was reprinted in the August and September numbers.

C06-11 "The Problem of Magazine Building." Broadway 16 (July): v–vi.* Attribution: See 
C06-8.

C06-12 "We Are Building This Magazine Along New Lines." Broadway 16 (August): v–vi. 
* Attribution: See C06-8.


C06-15 "As New as New York Itself" Broadway 16 (September): vi–iii.* Attribution: See 
C06-8.

C06-16 "Broadway Magazine for 1907." Broadway 17 (December), unpaginated front 
matter: 4 pp.*

1907

C07-1 "Fruitage." Broadway 17 (February): 566. Poem.

C07-2 "Broadway for the American Home." Broadway 18 (April), unpaginated front matter 

C07-3 "What Broadway Means to America." Broadway 18 (May), unpaginated front matter 

C07-4 "Broadway Is One Year Old This Number." Broadway 18 (June), unpaginated front 

C07-5 "Broadway's Brilliant Mid-Summer Fiction." Broadway 18 (July), unpaginated front 

C07-6 "Concerning Us All." Delineator 70 (October): 491–92.* Attribution: Dreiser was 
editor of the Delineator from June 1907 to October 1910, though he did not become fully 
responsible for the magazine until the October 1907 number. All Delineator items which I 
attribute to Dreiser were designated in the magazine as by the editor. These columns came to 
an end with the December 1909 number.

C07-7 "Interviews with the Editor." Delineator 70 (November): 649–50.* Attribution: See 
C07-6.


C07-9 "Your Magazine in 1908." Delineator 70 (December): 864–5,* Attribution: See C07- 
6.

1908

C08-10 "Concerning Us All." *Delineator* 71 (May): 775–76.* Attribution: See C07-6.
C08-15 "Concerning Us All" *Delineator* 72 (September): 369–70.* Attribution: See C07-6.


1909

C09-8 "Concerning Us All." Delineator 73 (May): 672.* Attribution: See C07-6.
C09-9 "Concerning Us All." Delineator 73 (June): 766.* Attribution: See C07-6.
C09-10 "Concerning Us All" Delineator 74 (July): 33.* Attribution: See C07-6.
C09-12 "Concerning Us All." Delineator 74 (September): 193.* Attribution: See C07-6.
C09-13 "At the Sign of the Lead Pencil: The Man on the Sidewalk." Bohemian 17 (October): 422–23.* Attribution: Dreiser gained financial control of the Bohemian Magazine in the fall of 1909; for the three issues of October, November, and December, 1909, he directed the editorial policies of the magazine as well as contributing to it anonymously, pseudonymously, and in his own name. "At the Sign of the Lead Pencil" was an introductory column of unsigned editorial and descriptive essays. In a letter to Dreiser on 21 September 1909 (in the Dreiser Collection), Fritz Krog—the nominal editor of the magazine—listed by title and author those essays which he, had on hand. And in a letter to Robert H. Elias on 22 February 1945 (in the Cornell University Library), H.L Mencken identified the essays which he had written for the column at Dreiser's request. I have therefore attributed to Dreiser essays in the "At the Sign of the Lead Pencil" column on the following bases: Krog does not attribute to another author, Mencken does not claim; subject matter and style are characteristically Dreiser's. Reprinted: D77-1.
C09-21 "Concerning Us All" Delineator 74 (November): 400.* Attribution: See C07-6.

1910


1911


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1912


1913

C13-2  "Authors Dreiser and Brady Join in Hawthorne Plea." *St. Louis Star*, 11 July, p. 2. Contains a letter by Dreiser, dated 3 July 1913, to a Mr. Warren of the *Star*.

1914

1915


1916


1917

C17-2 "Life, Art and America." *Seven Arts* 1 (February): 363–89. Reprinted: A17-1; A20-1.


1918


C18-7 "Rural America in War-Time." *Scribner's* 64 (December): 734–46.

1919


Contains a statement by an unidentified "well-known writer" concerning a proposal for a society of artists; attributed to Dreiser on the basis of a letter by Reedy to Dreiser, 17 February 1919 (in the Dreiser Collection).


C19-10 "More Democracy, or Less? An Inquiry." Reconstruction 1 (December): 338–42. Reprinted: New York Call, 30 November 1919, Call Magazine, pp. 6–7 (initial publication attributed to Reconstruction by the Call); A20-1.

1920


1921

C21-6 "Hollywood Now." McCall's 48 (September): 8, 18, 54.
1922


1923


Dreiser's reply to a series of questions asked by the editors of the Hungarian magazine *Tuz*.


Contribution to a symposium entitled "Who Challenges the Social Order?"


Contains an undated letter to Sidney Kirkpatrick.


Contains an undated letter to Rex Beach; the letter was widely reprinted, in whole or in part, in various newspapers throughout the country.

1924


1925

C25-7 "The Cliff Dwellers': A Painting by George Bellows, A Note by Theodore Dreiser."
1926

C26-1 "My Favorite Fiction Character." *Bookman* 63 (April): 175.
C26-2 "This Florida Scene." *Vanity Fair* 26 (May): 51, 100, 110.
C26-3 "Music." *Vanity Fair* 26 (June): 68. Reprinted: A26-1
C26-4 "This Florida Scene." *Vanity Fair* 26 (June): 43, 98, 100.
C26-5 "This Florida Scene." *Vanity Fair* 26 (July): 63, 94, 96.


1927

C27-1 "The Victim Speaks." *Vanity Fair* 27 (February): 40. Reprinted: A26-1

The first of six articles syndicated by Metropolitan Newspaper Service. The articles appeared in various newspapers under differing titles but on the same days from 10 April 1927 to 11 March 1928. The other articles in the series are C27-5, C27-6, C27-4, C28-1, and C28-4.


Contribution to a symposium entitled "What Makes a Play Great".


**1928**


Dispatch datelined Odessa, 3 January 1928.


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C28-20  *Nation* 126 (30 May): 608.

Contribution to "The Rights of a Columnist: A Symposium on the Case of Heywood Broun versus the New York World".

C28-26  *Bookman* 68 (September): 25.

Contribution to a symposium entitled "Statements of Belief".
Contains Dreiser's replies to a series of questions asked by the French journal *Le Monde*.


**1929**


C29-3 "Comments on Film Arts Guild." *W 8 Street Film Guild Cinema...Inaugural Program*, 1 February, pp. 6–9.


C29-12 "Theodore Dreiser Says." *W 8 Street Film Guild Cinema...Fifteenth Program, June 29th to July 5th*, p. 3.


C29-14 "Deutschland von Drüben" Gesehen. *Deutsche Allgemeine Zeitung* (Berlin), August,
America-Germany Supplement, p. 1. In German.

Contribution to a symposium entitled "Anatole France: A Post-Mortem Five Years Later".


1930


Contains an undated letter, recipient unnamed.


Contains an undated telegram to the Discussion Guild of New York.

C30-6 "Mooney and America." Hesperian (San Francisco) 1 (Winter): [1–3].

1931

C31-1 "Prosperity for Only One Percent of the People." Daily Worker (New York), 28
January, p. 4.


C31-7 "Dreiser on Scottsboro." Labor Defender 6 (June): 108.


Signed by Dreiser as Chairman of the National Committee for the Defense of Political Prisoners.


Contains passages from an undated letter to Paul S. Clapp.


Contains a letter to Paramount Publix Corporation, dated 26 June 1931.


Quotes from a statement released by Dreiser.


1932


Given initially as an address before the Group Forum of New York, 15 December 1931.


Letter to the editor, replying to Stuart Chase's review of *Tragic America* in the 24 January 1932 *New York Herald-Tribune Books*.


Reprinted: *Labor Defender* 8 (August): 143, 157; 8 (September): 169, 175 (as "America-And War").

*New York Times*, 10 April, Section 8, p. 3.
Contribution to an article entitled "A New Group Would Like to Know", concerning the Group Theatre.


Letter to the editor, dated 8 April 1932.


Contains a passage from a statement released by Dreiser.


1933


Contains a letter dated 11 October 1932, recipient unnamed.

The untitled poem in the article is republished in A35-1 (as "The Process").

Letter dated 4 July 1933, recipient unnamed.


A brief rhetorical question.


1934

C34-6 "Rally Around the Flag!" *Common Sense* 3 (May): 23.
C34-11 *International Literature*, no. 3 (July), pp. 80–82.

Contribution to a symposium entitled "Where We Stand".

C34-12 "What Has the Great War Taught Me?" *New Masses* 11 (7 August): 15.

Letter to the editor, dated 13 August 1934.


Contribution to a symposium entitled "Will Fascism Come to America?"


The first in a series of five articles on the Robert Edwards murder case.

C34-18 "Dreiser on *Tragedy.*" *New York Post*, 3 October, p. 3.
C34-19 "Dreiser on *Tragedy.*" *New York Post*, 4 October, p. 23.
C34-23 Bernstein, Herman. "Can We Abolish War?" *Liberty* 2 (17 November): 22.

Contains a statement by Dreiser.

1935

C35-1 "Kismet." *Esquire* 3 (January): 29, 175–76.

The first of five articles on the Robert Edwards murder case.


C35-7 "Dreiser Denies He Is Anti-Semitic." *New Masses* 15 (30 April): 10–11.

Contains a statement by Dreiser, dated 22 April 1935.


1936
C36-1 "Four Cases of Clyde Griffiths." *New York Times*, 8 March, Section 9, pp. 1–2.

Four theatrical versions of "An American Tragedy".

Reprinted: *National EPIC* 1 (June): 9 (as "An American Tragedy").


Letter to the editor.


Contribution to a symposium entitled "What Is Americanism?"


Contribution to a collection of "Tributes to Gorky".


Letter to the editor, dated 17 June 1936.


Contains a letter to Mike Gold, dated 7 August 1928.


C36-7 "How They Are Voting: II." *New Republic* 88 (7 October): 249.

Contains a statement by Dreiser.

C37-1 *Modern Monthly* 10 (March): 5. Contribution to a symposium entitled "Is Leon Trotsky Guilty?"
C37-5 "II. If Man Is Free, So Is All Matter." *Forum* 98 (December): 301–30 Contribution to a symposium entitled "Have We Free Will?"

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**1938**

C38-3 "Is College Worth-While? No!" *Your Life* 2 (March): 8–12.

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**1939**


**1940**

C40-4 "Theodore Dreiser Condemns War." *People's World* (San Francisco), 6 April, p. 7. Reprinted: A40-2 (as *War*).
C40-5 "Tribute to Lenin." *People's World* (San Francisco), 20 April, p. 5. Reprinted: *New Masses* 35 (23 April): 16 (as "V.I Lenin").
C40-7 "Theodore Dreiser and the Free Press." *People's World* (San Francisco), 2 October, p. 5. Reprinted: A40-4 (as *Editor & Publisher*).

**1941**

C41-3 "Sherwood Anderson." *Clipper* 2 (May): 5. Reprinted: *Story* 19 (September-October):

C41-4 "Nothing So Important to American People Now as Aiding USSR-Dreiser." People's World (San Francisco), 2 July, p. 1. Contains an undated telegram to Dr. John A. Kingbury.


C41-6 The Worker (New York), 21 December, Section 2, p. 6. Contains a statement in an article entitled "Writers Declare: We Have a War to Win."

1942

C42-1 The Worker (New York), 21 June, Magazine Section, p. 3. Contains a statement by Dreiser in an article entitled "Three Americans Pay Tribute to Soviet People".


1943


1944

C44-1 "Broadcast by Theodore Dreiser to the People of Europe." Direction 7 (July): 4.

Text of Dreiser's broadcast, under the auspices of the Office of War Information, in May 1944.


C44-3 "Black Sheep Number One: Johnny." Esquire 22 (October): 39, 156–60.

The first in a series of six sketches. Although all are signed by Dreiser, it is clear from correspondence in the Dreiser Collection that at least two were written by friends: number three by Sylvia Bradshaw and number four by Louise Campbell. Of the other four sketches,
the prose style of numbers one, five, and six resembles Dreiser’s while that of number two does not.

C44-5  *New Masses* 53 (3 October): 6. Contribution to a symposium entitled "My Vote—And Why".

1945

C45-5  "Interdependence." *Free World* 10 (September): 69–70.

Posthumous

1950

C50-1  "Theodore Dreiser on *Road to Life.*" *Daily Worker* (New York), 16 April, Section 1, p. 9. Review of the Soviet film; previous publication unknown.

1951

C51-1  "To Him I Owe Very Much." *Political Affairs* 30 (March): 95–96. Tribute to William Z. Foster, previous publication unknown.

1958


1973
1975


A chapter from an early draft of Book I.

1977


The initial publication of two chapters dealing with a Berlin streetwalker that Dreiser was forced to omit from A Traveler at Forty.

C77-2 "Kathleen Mavourneen." Dreiser Newsletter 8 (Fall): 1. A poem written in 1939.

1987


1988


A 1924 account of Dreiser's career leading up to his 1903 breakdown.

1989
A 1924 account of Dreiser's experiences in 1903 as a day laborer.
Donald Pizer: THEODORE DREISER, a primary bibliography and reference guide

Writings by Theodore Dreiser

D. Miscellaneous Separate Publications

This section contains books and pamphlets, principally posthumous and including translations, which are devoted entirely to miscellaneous material previously published by Dreiser.

1923

  o  659. *The Lost Phoebe and Old Rogaum and His Theresa (Free)*.
  o  660. *My Brother Paul and W.L.S. (Twelve Men)*.
  o  661. *Neurotic America and the Sex Impulse and Some Aspects of Our National Character (Hey Rub-a-Dub-Dub)*.

1928


A 40-page pamphlet republication of Dreiser's "Dreiser Looks at Russia" articles, republished from the syndication of the articles in the Sydney *Sun*.

1947


1951

D51-1 Theodore Dreiser: Essays and Articles, with a foreword and commentary by Y. Zasurskiî. Moscow Foreign Languages Publishing House.

Contains: "Los Angeles Communists to Honor Dreiser's Memory" (1945); selections from Tragic America (chapters 1, 2, 10, 11, 16, 20); selections from America Is Worth Saving (chapters 1, 5, 10, 14, 16, 17); "This Is Churchill's Democracy" (C41-2); "War and America" (C32-6); "The Russian Advance" (C44-2); "The Meaning of the U.S.S.R. in the World Today" (C40-10); "The Logic of My Life…” (C45-4 as "Theodore Dreiser Joins the Communist Party").

1952


English language instruction text.

1959


English language instruction text.
1962


1966


1968


1969


1977

unpublished essays A Confession of Faith, Suggesting the Possible Substructure of Ethics, Some Additional Comments on the Life Force, or God, It, O.S. Marden and Success Magazine, and My Creator; excerpts from C95-8, C96-1, C96-4, C96-5, C96-14, C96-15, C96-19, C96-21, C96-23, C96-25, C96-26, C96-30, C96-33, C97-1, C97-3, C97-4, C97-7, B39-2; and C92-17, C98-2, C98-50, C99-47, C00-6, C02-7, C03-1, C06-2, F07-1, C09-13, C09-16, C09-23, F11-1, F11-4, C12-2, F12-1, F12-3, C17-1, C21-4, C25-4, C28-26, C29-16, B32-1, C33-4, C34-22, C35-2, C38-2, B39-3, B39-1, A40-1, C45-4.

1982


Entry on Dreiser, pp. 165–238, contains an excerpt from "Burned to Death"; "Concerning Dives and Lazarus" in facsimile; and the previously unpublished OWI Broadcast RE Germany (1944) as well as excerpts from previously published letters by Dreiser, interviews of him, and reviews of his books; includes photographs of Dreiser and facsimiles of manuscript pages by him.

1984


1985


1987

D87-1 Selected Magazine Articles of Theodore Dreiser: Life and Art in the American 1890s. Edited by Yoshinobu Hakutani

1988


A selected edition of Dreiser's early journalism, principally in the *Chicago Globe, St. Louis Globe-Democrat, St. Louis Republic, and Pittsburg Dispatch*.


A selected edition of Dreiser's newspaper writing of 1892–94 devoted primarily to the paragraphs he contributed to the "Heard in the Corridors" column of the *St. Louis Globe-Democrat* from late 1892 to May 1893.


Selected articles, interviews, and letters by Dreiser, translated into Russian.

English language instruction text.
Donald Pizer: THEODORE DREISER, a primary bibliography and reference guide

Writings by Theodore Dreiser

E. Published Letters

Omitted are letters published in critical and biographical studies; such letters are noted in the annotation accompanying relevant items in the reference guide of this bibliography.

Letters published during Dreiser's lifetime are presumed to have been intended for publication or to have had their publication approved by Dreiser and are therefore listed in section C. This presumption is of course self-evident for letters addressed to magazines and newspapers. For other letters, evidence bearing on Dreiser's intent is usually unavailable or ambiguous. It therefore appeared to be best, in the sense of organizational convenience, to consider letters published during Dreiser's lifetime as Contributions to Periodicals (Newspapers and Journals) and to consider posthumously published letters as Published Letters.

1951


1955


1957

1959


1968

E68-1 WHITE, WILLIAM. "Dreiser on Hardy, Henley, and Whitman." *English Language Notes* 8 (December): 122–24. Correspondence with Richard Duffy, 1902.

1970

E70-1 DOWELL, RICHARD W. "You Will Not Like Me, I'm Sure": Dreiser to Miss Emma Rector, November 28, 1893, to April 4, 1894. *American Literary Realism* 3 (Summer): 259–70.

1973


1975

E75-1 HEIM, WILLIAM J. "Letters from Young Dreiser." *American Literary Realism* 8 (Spring): 158–64. Correspondence with Judson Morris, 1888–89.

1976


1977

1987

E87-1 ALEKSANDROVA, V., ed. "Pis'ma Sovetskim Korrespondentam." Voprosy Literatury, no. 11, pp. 258–71. Correspondence (translated into Russian) with Sergei Dinamov (1926–37) and Pytor Boydanov (1933). Of the thirteen letters included, two are in Letters of Theodore Dreiser(E59-2).


1988

F. Interviews and Speeches

In addition to formal interviews and news stories on Dreiser's speeches, this section cites news stories that include comments Dreiser made to the press. Omitted are prepared statements given to the press for publication and published texts of speeches; these items appear in section C.

Because news stories of an event frequently vary in content and emphasis in different newspapers and journals, all stories based on public interviews, such as those Dreiser held on his birthdays, and all stories reporting on a particular speech are cited. Only one appearance of a syndicated piece is presented, however.

The first book republication of an item is noted plus any additional republication in books included in the reference guide. Textual changes in connection with republication are not indicated.

An asterisk at the end of an entry based on a clipping (see F19-2) indicates that we were unable to locate the work in the place cited. In these instances, the asterisk signifies that the item does exist, but the bibliographical information may not be accurate.

1902

F02-1  "Author of Sister Carrie" Formerly Was a St. Louisan. St. Louis Post-Dispatch, 26 January, p. 4. Reprinted:D77-1; 1970.40.

1907

1908

F08-1 "President Orphans' Friend." Washington Evening Star, 10 October, p. 9.
F08-2 "President Told of Babies." Washington Herald, 11 October. Source: PU.
F08-3 "Hope Is in American Women." Louisville Times, 22 (?) December*. Source: PU.

1911

F11-1 [SANBORN, ALMER C.] "Author Theodore Dreiser Tells of 100,000 Jennie Gerhardts." Cleveland Leader, 12 November, Cosmopolitan Section, p. 5. Reprinted:D77-1
F11-3 "Realistic Novelists." New York Daly People, 20 November, p. 3.

1912


1913

F13-2 "The Londoner and His Rather Dreary Situation."London Evening Standard, 6 September. Source: PU.
F13-3 "Dreiser on Need of Liberty in Writing." New York Sun, 29 November, Literary Section, P. 4.

1914

F14-4 "Author Criticises Orthodox Editors." Philadelphia Public Ledger, 26 April, p. 7.
F14-6 "Business and Morality Are To Be Separate." Rochester Union and Advertiser, 10 July, p. 2.

1915


1916


1917


1918

1919

F19-2 "Noted Novelist Visits in City." Indianapolis Star, 27 June. Source: PU.

1921


1922


1923

F23-3 EATON, GD. "A Talk with Theodore Dreiser in His New York Studio." Detroit Free Press, 10 June, Magazine Section, p. 4.

1924

1925


1926

F26-2 NICHOLS, DUDLEY. "An American Comedy—The Long-Delayed Golden Shower Pails on Dreiser." New York World, 11 April, Metropolitan Section, pp. 1, 12.

1927


**1928**


**1929**

F29-4  WORDEN, HELEN. "How Would You Spend $10,000,000 to Aid Mankind? Prize of $1,000 Will Be Given Best Answer." *New York Evening World*, 3 May, p. 23.

**1930**

F30-7  "Dreiser lied at Censoring by Humanists." *Dallas Morning News*, 6 May, pp. 1, 16.
F30-8 RICHARDSON, VIVIAN. "Dreiser Talks About Women and Russia." Dallas Morning News, 18 May, Feature Section, p. 2.
F30-9 BENNETT, MILLY. "Dreiser Goes to See Mooney in Quentin." San Francisco Daily News, 30 May. Source: PU.
F30-10 "Author Laughs at Democracy of Americans." San Francisco Chronicle, 31 May, p. 3.
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Donald Pizer: THEODORE DREISER, a primary bibliography and reference guide

Writings by Theodore Dreiser

G. Productions and Adaptations

Included in this section are productions of Dreiser's plays, stage and screen adaptations of his works, and a novelization of notes and a screenplay he wrote with Hy Kraft. Announcements, reviews, and criticism of the productions and adaptations are in the reference guide.

All known productions of Dreiser's plays are cited except one, for which there is insufficient information. Folder 371 in the clipping file in the Dreiser Collection at the University of Pennsylvania contains the following announcement, clipped from about a dozen newspapers around the country and dated from as early as 11 December 1915 to as late as March 1916: "Another of Theodore Dreiser's plays, The Rag Pickers, which will appear in his forthcoming Plays of the Natural and the Supernatural has been accepted for stage production by Wallis Clark...." We were unable to verify that this production was actually staged, nor could we find when or where it was to be staged.

Unlike productions, the adaptations cited are only those that appeared in the United States. Information on adaptations in other countries can be found in C36-1 and in Margaret Tjader's Dreiser: A New Dimension (see 1965.42, pp. 224–25). A review of an Italian television production of An American Tragedy appears in Variety, 28 November 1962, p. 28.

Citations for dramatizations give the playwright or playwrights and the date of the first performance on stage. Reviews of the dramatizations in the reference guide provide some information on the various productions.

1916


1918


1920


1921


1923


1926

AN AMERICAN TRAGEDY. Play. Dramatization by Patrick Kearney. Premiere: 5 October 1916 at the Shubert Theatre, New Haven, Conn.

1928

THE HAND OF THE POTTER. Stage Production. Opened in September 1928 at the Renaissance-Buhne Theatre, Berlin, Germany. This production also went on tour.

1930


1931


1933


1935

April 1935 at the Hedgerow Theatre, Moylan-Rose Valley, Pa.

1938


1941


1942


1951


1952


1954


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H. Library Holdings

Only major Dreiser collections are listed. For a fuller list of libraries with Dreiser manuscript material, see American Literary Manuscripts, ed. J. A. Robbins (Athens: University of Georgia Press, 1977), and the National Union Catalogue of Manuscript Collections (1959-).

H-1  COLUMBIA UNIVERSITY LIBRARY, New York.

MSS. of "Fulfilment" and "Some American Women Painters"; misc. correspondence, including 33 letters to Edna Kenton (1906–22) and 8 to Manuel Komroff (1926–31).

H-2  CORNELL UNIVERSITY LIBRARY, Ithaca, N.Y.

Misc. correspondence of Robert Elias in connection with his critical biography and his edition of Dreiser's letters, including letters by Dreiser (1937–45), Helen Dreiser, H.L. Mencken, Donald Elder, James T. Farrell, and Louise Campbell; misc. Dreiser correspondence; Harold Hersey's scrapbooks on The "Genius" suppression; a collection of Dreiser first editions and of magazines containing contributions by him.

H-3  DARTMOUTH COLLEGE LIBRARY, Hanover, N.H.

Misc. correspondence, including 29 letters to Grant Richards (1911–12).

H-4  HUNTINGTON LIBRARY, San Marino, Calif.

Material collected by Mrs. Elizabeth Kearney Coakley, including 34 letters to Mrs. Coaldey (1939–45), and misc. clippings, notes, and memorabilia.
H-5  LILLY LIBRARY, Indiana University, Bloomington.

Flanagan Collection. Misc. correspondence about the Dreiser family.

MSS of *Dawn*, "The Day of the Coon Song", and "New York Fifty Years Ago and Today"; misc. notes and MS fragments of *The Stoic*; Dreiser's 1902–1903 diary; misc. correspondence, including 70 letters to Sallie White (1896–98), 29 to Upton Sinclair (1914–41), 34 to Claude Bowers (1923–44), and ca. 60 to Joseph Fischler (1926–45).

H-6  LOS ANGELES PUBLIC LIBRARY.

Lorna Smith Collection. MSS of "Nigger Jeff" and "The Blue Sphere", 18 letters to Lorna Smith (1939–41), and misc. magazine publications by Dreiser.

H-7  NEWBERRY LIBRARY, Chicago.

Misc. correspondence, including 11 letters to Floyd Dell (1911–28) and 20 to Sherwood Anderson (1924–41).

H-8  THE NEW YORK PUBLIC LIBRARY.


MSS of *Sister Carrie* and *The Hand of the Potter*; misc. correspondence, including 7 letters to Robert H. Davis (1915–25).

H-9  UNIVERSITY OF CALIFORNIA AT LOS ANGELES LIBRARY.

Will Donaldson Collection. MSS of *A Book About Myself* and "The Lost Phoebe"; misc. correspondence; a collection of first editions and other publications by Dreiser.

H-10  UNIVERSITY OF ILLINOIS LIBRARY, Urbana.

Grant Richards Collection. 31 letters to Grant Richards (1903–1923) and copies of Richards' letters to Dreiser.
H-11 UNIVERSITY OF PENNSYLVANIA LIBRARY, Philadelphia.

Theodore Dreiser Collection. The principal collection of Dreiser's literary estate, consisting of approximately 450 manuscript boxes, 300 books, and files of clippings. The basic contents are: MSS of Dreiser's books and of his uncollected and unpublished writings, including preliminary notes and drafts; letters by Dreiser, many of which are photocopies of originals in other collections (ca. 44 boxes); letters to Dreiser (ca. 100 boxes); clippings and scrapbooks; and Dreiser's library. Also reprints and translations of Dreiser's works. A case file of the Collection is available for use at the Library.

H-12 UNIVERSITY OF TEXAS LIBRARY, Austin.

Misc. correspondence, including 30 letters to George Douglas (1920–35) and 24 to Sulamith Ish-Kishor (1929–39).

H-13 UNIVERSITY OF VIRGINIA LIBRARY, Charlottesville.

Clifton Waller Barrett Collection. Second only to the Dreiser Collection of the University of Pennsylvania Library as a repository of Dreiser manuscripts. Contains ca. 85 misc. MSS, including Jennie Gerhardt, "The Houses of Longfellow", "The Philosophy of the Minor Note", "Pullman", "In the Haunts of Bayard Taylor", "The University of Chicago", "A Victim of Justice", and "What the New Century Offers the Young Man"; galley proof of Book I of An American Tragedy; misc. correspondence, including 8 letters to Ernest Boyd (1923–31), 8 to Frank Harris (1918), 33 to Sally Kusell (1923–30), 37 to Albert Mordell (1913–24), 7 to John Cowper Powys (1928–32), and 15 to Rosa Vermonte (1930–32).

H-14 YALE UNIVERSITY LIBRARY, New Haven, Conn.

MS of "The Prince Who Was a Thief"; misc. correspondence, including 11 letters to Ernest Boyd (1927–36), 13 to Arthur D. Ficke (1913–44), and 7 to Willard H. Wright (1912–13).
for more info please contact
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Robert H. Elias recalls that while doing the research for *Theodore Dreiser: Apostle of Nature* (1949) in a study over Dreiser's garage, sifting busily through manuscripts or bits of correspondence and taking exhaustive notes, he would occasionally hear Dreiser himself come padding barefoot up the stairs to see what was going on. When he entered the study, Dreiser would take a seat in the ever-present rocking chair and watch quietly with what Elias interpreted to be a look of pleasure mixed with some amusement. "So serious! And all about me! It's a scream!" he seemed to be thinking. That, of course, was in the early 1940s. What would have been his thoughts had he foreseen the outpouring of scholarly works that were to follow Elias's biography? What pleasure and possible amusement might have attended the knowledge that even though the emphases had periodically changed, the serious interest in his contribution to American literature would continue unabated ninety years after the publication of *Sister Carrie*?

Criticism

It is possible to distinguish four distinctive though overlapping phases in the criticism of Theodore Dreiser and his work. The first centered on the validity of Dreiserian naturalism as an adequate rendering of American life. This phase began with the reviews of *Sister Carrie* in 1900 and peaked during the years following the publication of *The "Genius"* in 1915, when the forces of "decency" led by Stuart P. Sherman and those of "freedom" led by H.L. Mencken engaged in a bitter debate which was focused on Dreiser and his fiction. The publication of *An American Tragedy* in 1925 caused a decline in this specific argumentative use of Dreiser. The great acclaim afforded this novel (including a laudatory review by Sherman) and the possibility that Dreiser might become the first American to win the Nobel Prize tended to legitimatize Dreiser as a major American author.

The second phase of Dreiser criticism began in the 1930s. The emphasis now was less on the social and ethical acceptability of his fiction and more on the contradictions and inconsistencies in his philosophical and political ideas, whether these ideas were expressed in his novels or elsewhere. This period of Dreiser criticism, like the first, reached a climax in a debate when Dreiser's death in 1945 stimulated a number of conflicting evaluations of his work and career. Among these, Robert
H. Elias in his biography and F.O. Matthiessen in his critical study (1951) argued for Dreiser's greatness, while Lionel Trilling, in a famous essay on Dreiser in *The Liberal Imagination* (1950), denied him permanent significance.

A third or scholarly phase of Dreiser criticism began in the 1940s with Charles C. Walcutt's *PMLA* essay on Dreiser's naturalism (1940) and Elias's biography, but it was launched fully only in the late 1950s with Alfred Kazin and Charles Shapiro's collection of Dreiser criticism in *The Stature of Theodore Dreiser* (1955), Walcutt's expanded version of his essay in his *American Literary Naturalism* (1956), and Elias's three-volume edition of Dreiser's letters (1959). Although scholarly criticism from the mid-1950s until the present has continued to confront basic issues in the interpretation of Dreiser's work, it has, through a large body of research devoted to Dreiser's life, work, and thought, also sought to provide a solid base of knowledge as an aid to interpretation. In particular, the ongoing Pennsylvania Edition of Theodore Dreiser has since 1981 made available a sizable amount of previously unpublished work by Dreiser in expertly prepared editions.

The fourth and most recent phase of Dreiser studies derives from the theoretical preoccupations of much academic criticism since the mid-1970s. Dreiser's fiction has proven especially adaptable to that portion of contemporary literary theory which argues that all communication is closely related to the values and beliefs of its own time. Adopting analytical positions usually identified as Neo-Marxist or New Historicism, such critics as Walter Benn Michaels (1987), Robert Shulman (1987), and Amy Kaplan (1988) hold that Dreiser unconsciously reflected in his themes, techniques, and language many of the underlying assumptions of his period about class, gender, and social value. In a not uncommon turn of fortune's critical wheel, the Dreiser who in the 1930s and 1940s was dismissed as too obviously and crudely Marxist in his representation of the individual's subservience to social forces is now the object of studies which reveal the depth and significance of his characters' responsiveness to contemporary social life.

From the first, therefore, discussion of Dreiser and his fiction has often served as a vehicle for cultural and literary polemics. Few American writers have occasioned as much criticism which reveals more about its moment than about its ostensible subject. From the appearance of *Sister Carrie* to the present, an opportunity to examine Dreiser has also meant an opportunity to press the claims of a particular view of American life and a specific concept about the nature of fiction. To read the criticism of Dreiser is to receive an education in the ways in which art and society interact when an artist devotes most of his career to assessing the prevailing assumptions of his society.

During Dreiser's early career, such defenders of his work as Harris M. Lyon (1900), William Marion Reedy (1900), Edgar Lee Masters (1915), Sherwood Anderson (1917), Randolph Bourne (1917),
and above all H.L. Mencken (1916–21) were not merely praising a writer whose novels moved them. They were also seeking to cast Dreiser in the symbolic role of the trailblazer whose willingness to ignore or openly challenge the conventional beliefs and genteel codes of American life had opened a way for others. "The feet of Dreiser," Anderson wrote, "are making a path for us." If Dreiser's feet were "heavy" and "brutal," as Anderson went on to note, it was because he had mountains of resistance to scale. If his work appeared to lack beauty, it was because the concept of beauty had degenerated into a belief in mere surface grace and polish. And if his ideas were often tedious or obscure, it was because he was fumbling honestly for truths which men had so long refused to acknowledge. In short, Dreiser's defects were the virtues of a pathfinder and iconoclast. To those who opposed Dreiser—and these included the great majority of journalistic reviewers and most academic critics—the issue was also joined on the question of "brutality," or, more specifically, the amorality and sexuality of the first two volumes of the Cowperwood trilogy (published in 1912 and 1914) and of The "Genius." To Stuart Sherman in 1915 and later to such New Humanists as Paul Elmer More (1928) and Robert Shafer (1930), Dreiser was not the pure voice of truth but rather the howl of atavistic animalism. Men often may be selfish and bestial, they agreed, but they also argued that civilization was man's effort to control these remnants of his animal past through reason and will, and that literature should represent the possibility and desirability of this effort. (It is of interest to note that this attack on Dreiser's "barbarism" reached its shrillest level during World War I, when critics such as Sherman frequently alluded to Dreiser's German ancestry.)

By the mid-1930s, with the critical acceptance of writers far more explicit than Dreiser in their material and themes—writers such as John Dos Passos, James T. Farrell, and William Faulkner—it appeared that Dreiser's struggle for recognition had been won. But instead Dreiser became during this decade the focus of two additional critical movements with widespread cultural significance. Although writers and critics sympathetic to Dreiser continued to praise him for having achieved a powerful blend of social realism and authorial compassion, it became far more common to attack Dreiser (as did Lionel Trilling in his 1950 essay on "Reality in America") both for his idea of reality and for his mode of depicting it.

Trilling's essay indirectly expressed a widely shared revulsion by formerly radical critics during the 1940s and 1950s toward writers whose work and philosophy were thought to have been preempted by the Communist Part during the 1930s. Dreiser was perhaps the principal example of a major literary figure of this kind. During the 1930s and early 1940s he could be counted on to embrace almost every policy decision of the party. When Dreiser died not only an unrepentant camp follower but also an actual party member (in a symbolic act, Dreiser had joined the party a few months before his death), he became a prime target for those critics who themselves had been left-wing sympathizers during the early 1930s but who had rejected the leadership and ideology of the party as the decade progressed. And since it was Dreiser's intellect which was suspect in his continued support of communism, what better way to demonstrate his vacuity than to point out the inadequacy of his ideas in his fiction?

Another literary movement indirectly reflected in Trilling's essay which adversely affected Dreiser's
reputation for almost two decades was the New Criticism. To many academic critics bred upon the
great attention to form and structure in the close reading of Jamesian intricacies and post-Jamesian
experimentation, Dreiser's awkwardness and massiveness seemed the antithesis of the art of fiction.
Thus with Dreiser in disfavor as both thinker and artist—to say nothing of the confusion created by
the mystic elements in his two posthumous novels—it is no wonder that during the 1940s and
1950s, as Irving Howe recalled (1964), his work was "a symbol of everything a superior intelligence
was supposed to avoid."

Although the Trilling-Matthiessen dispute over Dreiser's "power" (Is it a left-wing myth, or does it
in truth reside in his fiction?) still occasionally surfaces—as, for example, in Charles T. Samuels'
attack (1964) on Robert Penn Warren's praise (1962) of An American Tragedy—much of the
significant writing about Dreiser since the mid-1950s has shifted from the use of him as a cultural
symbol to a close examination of his career and work. Robert Elias's edition of Dreiser's letters and
W.A. Swanberg's lengthy biography (1965) provided a solid base of fact about Dreiser's life, and
since the early 1960s the availability of Dreiser's literary estate at the University of Pennsylvania (a
magnificent collection of Dreiser manuscripts and correspondence) has provided an equally
important basis for the detailed study of the genesis of his work. A number of scholars—for example,
Ellen Moers (1969), Richard Lehan (1969), Philip Gerber (1972–74), and Donald Pizer (1976)—
have written major studies of Dreiser which are based in large part upon material in the Dreiser
Collection.

By the mid-1960s, some of the older strains in Dreiser criticism had died out. No longer was it
necessary to defend or attack his subjects or ideas because of their challenge to contemporary
conventions. But other issues of long-standing controversy in the discussion of Dreiser's work
continued to attract much attention, which suggests that they have become the permanent centers of
Dreiser criticism. One of these is Dreiser's naturalism—or, put another way, what is naturalism in
America, and how is Dreiser a naturalist? The question appears simple, and many early critics
treated it as such. Naturalism was Darwinian materialistic determinism in theme and crude
massiveness in technique, and Dreiser was a prime example of both. But most critics who have
written since the seminal essay by Elesio Vivas in 1938 have recognized that many different strains
make up the distinctive fictional voice which is Dreiser's, and that some of these strains—his
mysticism and transcendentalism, or his prophetic tone—are antithetical to the amoral objectivity of
a conventionally conceived naturalist. It has thus become increasingly clear that Dreiser's tragic
view of life and his power as a novelist are not the products of a naturalist who somehow transcends
the limitations of his literary mode but rather must reside in a redefined conception of that mode. In
short, though such critics as Donald Pizer (1984), John Conder (1984), June Howard (1985), Walter
Benn Michaels (1987), and Lee Clark Mitchell (1989) still engage the problem of defining
American literary naturalism and explaining Dreiser as one of our principal naturalists, they incline
toward an acceptance of the complexities and ambivalences both of the movement and of Dreiser.

Dreiser criticism since the early 1960s has also continued to be preoccupied with the related problem of Dreiser's verbal and fictional ineptness. Even Mencken, the most stalwart of Dreiser's early champions, could not ignore this aspect of Dreiser's fiction, and of course it was one of the major reasons for the contempt for Dreiser's work by followers of the New Criticism. However, a number of more recent critics—Ellen Moers (1963) and William L. Phillips (1963), for example—have discovered considerable subtlety and even "finesse" in Dreiser's prose style, while others—notably Julian Markels (1961), David Weimer (1966), and most of all Robert Penn Warren (1971)—have argued that the novel as a form creates its effect as much through symbolic constructs as through language, and that Dreiser's success with such constructs explains his success as a novelist.

A good deal of Dreiser criticism has continued as well to examine the question of his relationship to our lives as Americans. To these readers Dreiser is not merely a documentary social realist in the manner of turn-of-the-century muckrakers or 1930s proletarian novelists. He rather mirrors in his work the underlying myths and emotional realities of American life and especially of the role of desire and the nature of power within the conditions of American economic and social life. Although this recent emphasis by New Historicist critics of the last decade on Dreiser as a reflector of capitalist values often appears to contravene the explicit themes of his fiction, it nevertheless signifies the continuing role of Dreiser's work in efforts to understand the deepest veins of twentieth-century American belief and experience. Criticism of Dreiser has thus rejected the old conventional judgments about him as a doctrinaire naturalist, as an inept novelist, and as a superficial social realist and now seeks to discover the springs of his permanence in the complex actualities of his fiction.

**Biographical Studies**

Paralleling the critical interest in Dreiser's work has been a fascination with the man himself, especially with the curious contradictions in his nature. In some who knew him, he inspired admiration and a fervent loyalty; others reacted with disappointment and disgust; most experienced some measure of ambivalence. On few matters concerning Dreiser the man was there unanimity. To men, he typically communicated an indomitable strength, and to women, a childlike vulnerability. His social reticence, reflected by the habit of constantly folding and refolding a handkerchief into small squares, seemed at odds with the arrogant and defiant public pronouncements on politics, morality and religion which shocked and often angered large segments of society. His often-demonstrated compassion for the underdog and commitment to human dignity made all the more disappointing those instances of insensitivity and cruelty that ruptured so many relationships with those nearest and most loyal to him. His reverence for life's beauty and wonder was frequently compromised by acts of crass materialism or rampant lasciviousness. And his mechanistic views coexisted uncomfortably with a belief in the supernatural. These contraries with which most Dreiser biographers have wrestled clearly intrigued W.A. Swanberg, who during the early stages of his research for *Dreiser* (1965) wrote Scribner editor Burroughs Mitchell (1980): "T.D. was always riding off in all…directions I think [he] will emerge as one of the weirdest of geniuses, a man of
fantastic energy, great courage and unique abilities, along with shocking ignorance in some areas and a complete failure to recognize his own limitations." H.L. Mencken captured the issue more succinctly: "One half of the man's brain, so to speak, wars with the other half."

The latter assessment was recorded in *A Book of Prefaces* (1917), where Mencken, while defending Dreiser's literature, explored his Hoosier roots and traced his literary career to that point. Eight years later, Burton Rascoe drew upon Dreiser's autobiographical works and Mencken's account to publish the first book-length study, *Theodore Dreiser*, and bring the biography through 1922. In 1932, Dreiser's story was extended through 1931 by his longtime friend and occasional literary assistant Dorothy Dudley, who in *Forgotten Frontiers: Dreiser and the Land of the Free* used her personal acquaintance with her subject and her knowledge of his literary milieu to place Dreiser's life in the context of his time and argue passionately that he was America's "foremost novelist."


In view of Dreiser's penchant for attracting women as lovers and keeping them as literary assistants, it is not surprising that many have left accounts of their roles in his life. In addition to Dorothy Dudley's study, Dreiser's second wife, the loyal but long-suffering Helen, has described in *My Life with Dreiser* (1951) their turbulent relationship between 1919 and Dreiser's death in 1945. Marguerite Tjader, who met Dreiser in 1928, discussed their relationship in *Theodore Dreiser: A New Dimension* (1965), focusing on her role in the completion of *The Bulwark*. In *Theodore Dreiser and the Soviet Union* (1969), Ruth Kennel, Dreiser's secretary and guide during his 1927–28 tour of Russia, narrated that episode as well as Dreiser's later political activities. Dreiser's niece, Vera Dreiser, a clinical psychologist, has provided insights into his family relationships as well as a psychoanalytical study in *My Uncle Theodore* (1976). And Clara Jaeger in *Philadelphia Rebel* (1988) has confessed her reciprocated infatuation with Dreiser during the mid-1930s. Women who have left less devotional portraits include Margaret Anderson (1930), who found Dreiser something of a bore, and a secretary at Liveright quoted by Bennett Cerf in *At Random* (1977), who remembered him as "an old garter snapper."
But these accounts represent only a fraction of the rich biographical material provided by Dreiser's contemporaries. Henry Rosecrans Burke (1924), for example, portrayed the young "Ted" Dreiser as a reporter in St. Louis; Richard Duffy (1914) recalled his enthusiasm during the composition of *Sister Carrie*; and Arthur Henry (1902) captured his dour mood following the initial failure of that novel. Annie Nathan Meyer (1920) has left a scathing indictment of Dreiser as the dissembling editor of the *Broadway Magazine*, while Charles Hanson Towne (1926), William Lengel (1938) and Homer Croy (1943), Dreiser's associates at the *Delineator*, were much more impressed by his integrity and skill in handling that journal. Grant Richards (1934) described Dreiser as a European traveler; George Jean Nathan (1932), Floyd Dell (1933), Hutchins Hapgood (1939) and H.L. Mencken (1948) remembered his days in Greenwich Village; Llewelyn Powys (1926), Sherwood Anderson (1942) and Burton Rascoe (1947) witnessed Dreiser as the inept party-giver; and Donald Friede (1948) has left the moving account of his weeping at the end of Patrick Kearney's dramatization of *An American Tragedy*. Dreiser's political activities during the 1930s were recalled by Lester Cohen (1954), Bruce Crawford (1954) and John Dos Passos (1956), who were with him in Harlan County, Kentucky, and by Orrick Johns, who accompanied him to San Quentin to meet with Tom Mooney. And the events of Dreiser's final days were recorded by Esther McCoy (1988), who had known him since 1924. These and many more intimately acquainted with Dreiser have fleshed out virtually every phase of his life.

Another measure of the impact of Dreiser's personality was the public response, particularly after the publication of *An American Tragedy* in 1925 had made him a celebrity. Such incidents as his support of the Soviet Union in 1928, his attack on religion during a tour of the Southwest in 1930, his altercation with Sinclair Lewis in 1931, his anti-Semitic comments during the "American Spectator" symposium in 1933, and his hostility toward the British during a visit to Toronto in 1942 were only a few of the controversies that sparked front-page news stories and stimulated numerous editorials and letters to the editor across the nation. Most of these responses attacked Dreiser; a few were supportive; virtually all were passionate. Such headlines as "Correcting Mr. Dreiser", "Dreiser's Chauvinism", "Dreiser Was Right", and "Poison Tongue of Mr. Dreiser" were relatively common during the last two decades of his life.

Since Dreiser's death, scholars have continued to search out and explore biographical details. Aided by the massive Dreiser Collection at the University of Pennsylvania, the discovery and publication of previously inaccessible correspondence, diaries and manuscripts, and the identification of an increasing number of Dreiser's early contributions to newspapers and magazines, biographers have been able to tell a more complete story and correct errors resulting from an earlier dependence on *Dawn, Newspaper Days* and other autobiographical works. In addition to the authors of book-length studies mentioned earlier, Joseph Katz (1966) has discovered the facts of Dreiser's year at Indiana University; Thomas P. Riggio (1979) has clarified the chronology of the Dreiser family's residence in Sullivan, Indiana; Yoshinobu Hakutani (1980) and T.D. Nostwich (1988) have expanded our understanding of Dreiser's career as a journalist; Richard W. Dowel (1983) has pieced together the story of his struggle with neurasthenia following the commercial failure of *Sister Carrie* in 1900; Jack Salzman (1973) has provided a thorough account of his plans for and frustrations with *The
Bulwark; and Philip L. Gerber (1975) has done much the same with The Stoic, to name only a few.

Dreiser's notoriously contentious relationships with his publishers have also become an area of considerable biographical activity. Charles A. Madison (1974) has surveyed his problems with all his publishers; the editors of the Pennsylvania Edition of Sister Carrie (1981) have analyzed his negotiations with Doubleday, Page & Company; and Allen Churchill (1971), Walker Gilmer (1974) and Bennett Cerf (1977) have focused on Dreiser's turbulent association with Horace Liveright, Cerf having been present when Dreiser dashed the boiling coffee in Liveright's face during a quarrel over the sale of film rights to An American Tragedy.

Finally, biographers of Dreiser contemporaries such as Joseph B. McCullagh, H.L. Mencken, Sherwood Anderson,

William Dean Howells, Hamlin Garland, William Marion Reedy and Sinclair Lewis, among others, have continued to explore their subjects' involvement with Dreiser, thereby contributing to our expanding knowledge of the man and his literary milieu.

Editorial Policies

The main goal of this Reference Guide has been to include in chronological order all scholarly works on Dreiser—bibliographical, biographical and critical—written in English, as well as reviews of his books. More selectively, news stories, editorials, letters to the editor and reviews of books about Dreiser have been included to provide a sense of his impact on his time and to demonstrate the diversity of material available. Many items written in a foreign language have been included also, particularly those in Russian and Japanese; however, there has been no attempt to be thorough or systematic in this area.

With rare exceptions, all scholarly items written in English have been verified and annotated, as have all news stories, editorials and letters to the editor. In instances when an item is cited on the basis of a clipping in the Dreiser Collection at the University of Pennsylvania or the Theatre Collection at the New York Public Library, an asterisk appears before the entry number and the Library of Congress symbols PU for the University of Pennsylvania and NN for the New York Public Library are cited as the source. The term "unverified" following the citation of a source for a clipping means that the item does exist but did not appear on the date or in the work stamped on the clipping. An asterisk also appears before items cited on the basis of a secondary source. In most instances, these entries are master's theses or articles in foreign journals that are not easily accessible, and the source is given in place of an annotation.
In view of the large number of items involved, the annotations are relatively brief rather than discursive. They identify the central focus of an item and highlight any unique features, but make no attempt to summarize or evaluate the material. Annotations for revisions indicate the nature and extent of the changes made in the item. Reviews of Dreiser's works have been identified but not annotated because of their repetitious nature and, in many cases, accessibility in Jack Salzman's *Theodore Dreiser: The Critical Reception* (see 1972.61). For most foreign-language items, the titles have been allowed to stand as the annotations.

A second goal of this Reference Guide has been to record information on reprints of the works about Dreiser as they, too, provide evidence of scholarly interest in the author in any given year and because often a reprint is more accessible than the original publication. For entire books on Dreiser, the reprint information appears at the end of the entry for the original edition. If only a date is cited, the book was reprinted by the original publisher. For books that include a discussion of Dreiser, the reprint information appears at the end of the entry for the original edition if the entire book was reprinted and in a separate entry in the year the reprint appeared if only a portion of the book was reprinted. Separate entries are also provided for reprints of essays and chapters in books, essays in journals, articles in newspapers, and reviews, except when they appear in a collection of reprints devoted exclusively to Dreiser (see 1971.47). A reprint in such a collection is given a separate entry only when it appears under a new title; when it is reprinted under its original title, the entry number for its original publication is given in the annotation for the collection. Page numbers for a reprint that is not given a separate entry can be found in the reprint information that appears with the annotation for the original publication.

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Donald Pizer: THEODORE DREISER, a primary bibliography and reference guide

Writings about Theodore Dreiser, 1900–1989

1900

1900.1 "Book Reviews". Hartford(Conn.) Courant, 6 December, p. 10.


1900.2 "A Feminine Type." San Francisco Chronicle, 30 December, p. 28.


1900.4 "Literature: Sister Carrie." New York Commercial Advertiser, 19 December, p. [6].


1900.6 "Mere Mention: Sister Carrie". Detroit Free Press, 24 November, p. 11.


Reprinted: 1972.61, p. 5.


1900.9 Review of *Sister Carrie*. *Toledo Blade*, 8 December.

Source: PU. Reprinted in part: 1972.61, p. 3.


1900.11 "Two Good Novels and Another." *Churchman* 82 (29 December): 814.


1901


Review of *Sister Carrie*.


1901.7 "In the World of Books." *Seattle Post-Intelligencer*, 20 January, p. 29.


Review of *Sister Carrie*.

1901.9 "Literature." *New York Commercial Advertiser*, 18 September, p. 5.


1901.14 "New Novels." Manchester Guardian, 14 August, p. 9

1901.15 "A Novel of To-day." Recreation 14 (January): 66.

1901.16 "Novels of the Week." Spectator (London) 87 (24 August): 257.

1901.17 RAFTERY, JOHN. "By Bread Alone." St. Louis Mirror 11 (5 December): 5.
Presents a detailed account of Doubleday, Page's suppression of Sister Carrie.


Editorial boasting that the *Mirror* had been correct in its 1901 initial assessment of *Sister Carrie* (1901.20) and announcing the success of the English edition.


1901.28  *Sister Carrie*. Newark (N.J.) *Sunday News*, 1 September, Magazine Section, p. 2.


1902


Identifies Dreiser as Tom and describes his irritation and despondency while roughing it on an island near Noank in the summer of 1901.


Notes the similar publication problems of *Sister Carrie* and Arthur Henry's first novel, *Nicholas Blood*; then announces Dreiser's plans to amplify the Carrie-Ames relationship for *Sister Carrie’s* republication by J.F. Taylor in 1902.

1905

Narrates a visit to Ev'ry Month when Dreiser, referred to as "my friend," was editor; recalls Dreiser's frustration with the magazine's material aims and his insistence that the New York Foundling Asylum was more compassionate than generally recognized.

1907


Review.


1907.5 "Books of the Day: Sister Carrie." Boston Evening Transcript, 5 June, p. 20.


1907.6 BRASTOW, VIRGINIA. "In the Book World: Sister Carrie." San Francisco Bulletin, 6 July, p. 15.

Review.


1907.10 COOPER, FREDERIC TABER. "The Fetich of Form and Some Recent Novels." *Bookman* 25 (May): 287.


1907.11 CORYN, SIDNEY G.P."Books and Authors Sister Carrie." *Argonaut* 61 (3 August): 73.


1907.12 "Delineator's Editor." *Editor and Publisher* 7 (28 December): 2.

Biographical sketch of Dreiser focusing on his resignation as drama critic for the *St. Louis Globe-Democrat*.


Review of *Sister Carrie*.


Review.

1907.16 "Late Works of Fiction." *New York World*, 1 June, p. 10.

Review of *Sister Carrie*.


Calls Dreiser a man of surprises, including the fact that the author of *Sister Carrie* should edit the *Delineator* and "look more like a hardware merchant than a properly hollow-checked realist."

1907.18 "Literary Matters: *Sister Carrie*." *Detroit Journal*, 10 August, p. 12.

Review.


Letter to the editor arguing that a negative review of *Sister Carrie* in the *Times Review of Books* (1907.49) fails to appreciate the novel's fidelity to life and its powerful portrayal of Hurstwood's decline, once he violates the conventional morality that governs his life.

1907.22 "Mr. Dreiser and His Critics." *New York Sun*, 18 June, p. 6.

Chides Dreiser for attacking the critics of *Sister Carrie*; suggests that "a short course in home reading" would not only teach him some style but also alert him to the fact that the "tragedy of a man's life" need not be carelessly presented. Reprinted: 1955.19, pp. 66–67; 1972.61, pp. 40–41.


Review of *Sister Carrie*.


Review of *Sister Carrie*.


Review of *Sister Carrie*.


1907.27 "New Books Reviewed". *Hartford* (Conn.) *Courant*, 8 July, p. 10.


Review of *Sister Carrie*. 

Review of *Sister Carrie*.


1907.32 Personality Sketch of Dreiser. *Newspaperdom*, 24 October.

Describes Dreiser as "the most nervous man I ever met." Source: PU.

1907.33 "A Plain Tale from the Life". *Kansas City* (Mo.) *Star*, 8 June, p. 5.


Review.


1907.38  Review of *Sister Carrie*. *Baltimore American*, 17 June
Source: PU.

Source: PU. Reprinted: 1972.61, p. 34.

Source: PU.

Source: PU.


1907.43  Review of *Sister Carrie*. *St. Louis Mirror*, 6 June.
Source: PU.

1907.44  Review of *Sister Carrie*. *St. Louis Republic*, 22 June.
Source: PU.


Surveys the publication history of *Sister Carrie*.


Review.


1907.54  "Triumphant Vindication of a Suppressed Novel" *Baltimore Sun*, 26 June, p. 12.


1907.55  "With the Novelists". *Newark (N.J.) Evening News*, 8 June, Second Section, p. 12.


1910


Editorial contrasting *Sister Carrie* to Brand Whitlock's *The Thirteenth District*.

1911


Review of *Jennie Gerhardt*.

1911.2  "Among the Books." *Cleveland News*, 29 November, Magazine Section, p. 10.

Review of *Jennie Gerhardt*.

1911.3  [BASHFORD, HERBERT?] "Jennie Gerhardt. One of the Most Distinctive Novels of the Year." *San Francisco Bulletin*, 18 November, p. [17].


Review.


Review of Jennie Gerhardt. Source: PU.


Reprinted: 1972.61, pp. 75–76.

1911.8 "Book Talk: A Woman's Life Story." Columbus Ohio State Journal, 10 December, Society Section, p. 6.

Review of Jennie Gerhardt.


Review. Reprinted: 1972.61, p. 82.


Announces the publication of Jennie Gerhardt and recalls Dreiser's struggle to finish the novel, encouraged by a small band of faithful, the Sister Carrie Society.

Review.


1911.13 "Dreiser's New Novel Reaches Friends Here". *Kansas City* (Mo.) *Journal*, 22 October, Second Section, p. 1B.


Review of *Jennie Gerhardt*.


Lists *Sister Carrie* twentieth among his favorite books, calling its story better than any of Hawthorne's, the best to come out of American and superior to any realistic story yet produced in England.

1911.16 "In the Literary World: Jennie Gerhardt." *Nashville Tennessean and American*, 10 December, Section Two, p. 11.

Review.


Review of *Jennie Gerhardt*. 
1911.18 "Jennie Gerhardt." *Brooklyn Citizen*, 10 December.
Review. Source: PU.

1911.19 "Jennie Gerhardt". *Oshkosh (Wis.) Daily Northwestern*, 30 December, p. 6.
Review.

1911.20 "Jennie Gerhardt". *Philadelphia Inquirer*, 9 December, p. 10.
Review.

Review. Source: PU.

1911.22 "Jennie Gerhardt." *Pittsburgh Index*, 30 December.
Review. Source: PU.

1911.23 "Jennie Gerhardt." *San Francisco Chronicle*, 3 December, Magazine Section, p. [6].

1911.24 "Jennie Gerhardt"a Great Book". *Kansas City (Mo.) Post*, 9 November.


1911.28 KENTON, EDNA. "Some Incomes in Fiction." *Bookman* 34 (October): 147–52. Uses Sister Conic in a study of the realists' concern with household expenses in their works.


Review of Jennie Gerhardt.


Announces publication of Jennie Gerhardt and quotes evaluations of those who have read the novel in manuscript form.


Review of Jennie Gerhardt. Source: PU.


Review.


Review of Jennie Gerhardt.

1911.43 "New Books: Realistic and Sad." New York Sun, 2 December, p.8.

Review of Jennie Gerhardt.

1911.44 "New Books in Brief: Jennie Gerhardt." Chicago Inter Ocean, 18 November, p. 5.

Review.


1911.46 "The Newspaper the Real Drama of Life." Detroit News, 23 November.

Quotes Dreiser's lament that the novelist is not as free as the newspaper reporter, who presents the "vital, dramatic, true presentations of the life that is being lived today." Source: PU.

1911.47 "Notices of New Books: Jennie Gerhardt". Burlington (Iowa) Saturday Evening Post, 18 November, p. 4 [i.e., 6].

Review.

1911.48 "On the Library Table". Utica (N.Y.) Press, 15 December.


1911.49 P., P.M. "Of Many Sorts: Another Real Story". Syracuse (N.Y.) Post-Standard, 28
October, p.4.

Review of Jennie Gerhardt.


Review of Jennie Gerhardt.


Review.


Review.


Source: PU. Reprinted in part: 1972.61, p. 75.


Source: PU.

Review of *Jennie Gerhardt*. Waterbury (Cons.) Democrat, 25 November.

Source: PU. Reprinted: 1972.61, p. 75.


Challenges Dreiser's assertion that the novel should mirror "real life" and contends that the reader comes to literature for escape from "the drab dreariness of our own days." Source: PU.


Review of *Jennie Gerhardt*.


Review.

October, p. 8.


Review of *Jennie Gerhardt*.


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Page 102

A review of William George's *A Bed of Roses* with passing comparisons to *Jennie Gerhardt*.


Review of *Jennie Gerhardt*.


Review of *Jennie Gerhardt*.


Review of *Jennie Gerhardt*.


1911.71 WARREN, FREDERIC BLOUNT. "Reviews of Some of the Season's New
Books." New York Morning Telegraph, 5 November.


1912

1912.1 "American Vanity Fair." Boston Daily Globe, 2 March, p. 11.

Review of Sister Carrie.


Review.


Notes the success of the "eye-openingly good" Sister Carrie in England and expresses surprise at its failure in America and at the anonymity of Dreiser, whom he looks to for new developments in American fiction.


Review.

Reprinted: 1972.61, pp. 85–86.


Review.


Review of *The Financier*. Source: PU.


Review of *The Financier*.


Review of *The Financier*.


Review of *Sister Carrie*. 

Reports that the success of *Jennie Gerhardt* has revived an interest in *Sister Carrie.*


Review.


Review of *The Financier.*


Review of *The Financier.*


Review.


Review of *Sister Carrie*.


Review.


Defends Dreiser's use of a "living model" for *The Financier*; as that loads to greater power and accuracy in the interpretation of human nature.


Review of *The Financier*. Source: PU.


1912.35 "The Financier". *Kansas City (Mo.) Post*, 23 November.

Review. Source: PU; unverified.

Review.


Review.


Review.


1912.41 "The Financier." *San Francisco Chronicle*, 17 November, Magazine Section, p. [6].


Review.


Review of *The Financier*.

Condemns Dreiser for failing to pass judgment on the conduct of his characters in *Sister Carrie* and *Jennie Gerhardt*.


Review of *Jennie Gerhardt*.


Review.


Review.


Review.

1912.51 "Jennie Gerhardt." *Brooklyn Times*, 10 February.

Review. Source: PU.
1912.52 "Jennie Gerhardt: A Type." *Toronto Sunday World*, 4 February.

Review. Source: PU.


Review of *The Financier*.


1912.56 K[ERFOOT], J.B. "Hints for Highbrows." *Life* 59 (13 June): 1210.

Review of *Jennie Gerhardt*.


Review of *Jennie Gerhardt*.


Analyzes *Sister Carrie* and *Jennie Gerhardt* to argue that Dreiser has created a new class of realistic literature, though the method is flawed by his being too lyrical in style, too subjective in his pessimism, and too simplistic in characterization.


Review of *The Financier*.


1912.62  LENGEL, W.C. "Criticism". *Wichita* (Kans.) *Beacon*, 30 November.

Review of *The Financier*. Source: PU.


Review of *Jennie Gerhardt*. Source: PU; unverified.


Review.


Review of *The Financier*.

1912.66  "Literaiy Notes: *The Financier*. *Augusta* (Ga.) *Chronicle*, 15 December, Section B, p.3.


Review of *The Financier*.


Review.


Recommend *Sister Carrie* and *Jennie Gerhardt* to "sheltered women" who need to know more about the "diseases of society," presented by Dreiser without moralization or falsification.


Discusses the problems created by the length of *The Financier* and the possibilities of the publisher's deciding to revive the trilogy format.


Review.

1912.72  MASON, WALT. "Among the Booksmiths". *Kansas City* (Mo.) *Star*, 19 May, Editorial Section, p. 3D.

Review of *Sister Carrie*.

1912.73  MENCKEN, H.L. "Dreiser's Novel: The Story of a Financier Who Loved Beauty."


Review.


Review of The Financier.


Review of The Financier.


Review of Sister Carrie. Source: PU.

1912.79 "Mr. Dreiser's First Novel." Brooklyn Standard Union, 8 March

Review of Sister Carrie. Source: PU.


Review of The Financier.

Review of *Sister Carrie*.


Review.

1912.84 "No Hero Stalks Through His Pages". *Kansas City (Mo.) Journal*, 15 December, p. 7A.


Review of *Jennie Gerhardt*.


Review.


Review of *The Financier*.

Review of *Sister Carrie*. Source: PU.

1912.90  "Our Book Table." *San Francisco Zion’s Herald*, 20 November.

Review of *The Financier*. Source: PU.


Review of *The Financier*.


Review of *Sister Carrie*. Source: PU.

1912.94  "Recent Fiction." *Dial* 52 (16 February): 131–32.

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1912.95  "Recent Fiction and the Critics: Jennie Gerhardt." *Current Literature* 52 (January): 114.

Review.

1912.96  "Recent Publications: The Financier." *New Orleans Daily Picayune*, 8 December,

Review.


Source: PU. Reprinted: 1972.61, pp. 84–85.

1912.98 Review of *Jennie Gerhardt*. *Cleveland Town Topics*, 16 March, p. 22.

Source: PU; unverified.

1912.100 Review of *Sister Carrie*. *Cleveland Plain Dealer*, 9 March.

Source: PU.


Source: PU.

1912.102 Review of *Sister Carrie*. *Hartford* (Conn.) *Times*, 1 March.

Source: PU.


Source: PU.


1912.105 Review of *The Financier*. *Good Health Clinic* (Syracuse, N.Y.), 12 December.


Review of *The Financier*. Waco (Tex.) Times Herald, 14 November.


Letter to editor objecting to the *Post* reviewer's praise of *The Financier* as "about the biggest novel ever written by an American" when in reality it is a piece of "bold, bad writing" about a "soulless miscreant."


ROBERTSON, CARL T. "On the Book Shelves: Fiction Received." *Cleveland Plain Dealer*, 16 November, p. 8.

Like Thomas Hardy, Dreiser "scorns artificialities." His first two novels present a "wondrous mine of dross…but it is true humanity," and now the publication of *The Financier* "shows that he knows masculinity as surely, as femininity." Reprinted: 1972.61, pp. 105–6.

Review of *Sister Carrie*.

1912.113 SAGE, WILLIAM B. "Mary Johnston's Great Novel of the War *The Financier.*" *Cleveland Leader*, 18 November, p. 6.


Review of *Jennie Gerhardt*.


Review.


Includes *Jennie Gerhardt* among many recent novels marked by thin and unachieved characterization, calling it a monotonous assembling of insignificant detail.


Review.


Review. Source: PU.


Review. Source: PU.
1912.120 "Sister Carrie." *New Haven Journal Courier*, 6 April.

Review. Source: PU.


Review.


Review.


Review.


Review.

1912.125 "Sister Carrie". *Waterbury (Conn.) Democrat*, 23 March.

Review. Source: PU.


Review.


Review.


Review.

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1912.130  STANARD, MARY NEWTON. "On the Reviewer's Table: *Sister Carrie*". *Richmond (Va.) Times-Dispatch*, 10 March, Society Section, p. 12.
1912.131  "Stirring, Poignant, Dramatic." *Salt Lake City Herald-Republican*, 16 November, p. [14].

Review of *The Financier*.

1912.132  "A Story of Money and Love." *Salt Lake City Tribune*, 3 November, Magazine Section, p. [9].

Review of *The Financier*.


Review of *Sister Carrie*.


Review of *The Financier*. Source: PU.


Review of *Sister Carrie*.


Review of *The Financier*.

1913


Reprinted: 1972.61, p. 150.

Review.


Expresses the wish that Dreiser were a bit more "stylish" but asserts that his power in presenting "the vivid, horrible, fascinating truth" puts him in the "Tolstoy line."


Review of *The Financier*.

1913.8 "Chicago Finds Its Own Place in Current Fiction of America." *Chicago Examiner*, 1 December.

Praises Dreiser for making geographical locations in Chicago so identifiable. Source: PU.


Review of *A Traveler at Forty*.

1913.10 COLSON, ETHEL M."Sincere and Sparkling." *Chicago Record-Herald*, 20 December, p. 8.

1913.11 "Considering the Fictionists." Vogue41 (1 April): 94, 96.

Review of The Financier.


Review of The Financier.


Praises Dreiser for the authenticity of his Chicago settings in Sister Carrie.

1913.15 DELL, FLOYD. "Chicago in Fiction (Part II)." Bookman38 (December): 375–79.

Claims that despite the authenticity of his settings Dreiser actually restricts his view to "the poetry of Chicago," as it is perceived by Carrie, a first-time, small-town adventuress.

1913.16 DELL, FLOYD. "Discovering a New Novelist." Chicago Evening Post, 12 September, p. 9.

Review of A Traveler at Forty.


Review of A Traveler at Forty.

1913.18 "Dreiser as a Traveler." Buffalo Express, 7 December, Part 2, p. 22.
Review of *A Traveler at Forty*.


Review of *A Traveler at Forty*.


Review of *The Financier*.


Review. Reprinted: 1972.61, p. 126


Review.

1913.25 FITCH, GEORGE HAMLIN. "Impressions of Europe." *San Francisco Chronicle*, 7
December, p. 22.


1913.26 "For Book Lovers." Ainslee's 31 (April): 156.


1913.27 GILDER, JEANNETTE L. "Mr. Dreiser on His Travels." Chicago Daily Tribune, 3 December, p. 15.

Review of A Traveler at Forty.

1913.29 HAMILTON, JAMES SHELLEY. "What Are You Reading?" Delineator 81 (March): 206.

Review of The Financier.


Finds Sister Carrie a "near masterpiece," Jennie Gerhardt a "replica of Sister Carrie" and The Financier a disappointment, for Dreiser does not have "the fundamental brain power to handle such a theme"; he is "a master of love-making and not of money-making".


Letter to the editor objecting to the Globe reviewer's disparaging criticism of The Financier
(1912.10). Argues that the book is courageously thorough, well thought out, objective and "illuminating" in style.


1913.37 [MARKHAM, EDWIN?] "A Traveler at Forty." *New York American*, 20 December, p. 7; p. 9 (Greater New York ed.).

1913.38 MASON, WALT. "Among the Booksmiths". *St. Joseph* (Mo.) *News-Press*, 31 January, p. 11.

Review of *The Financier*. 


Review of *A Traveler at Forty*.


Review of *The Financier*.

1913.46 "A Novel of Serious Strength". *Springfield (Mass.) Sunday Republican*, 4 May, p. 35.

Review of *The Financier*.

1913.47 "Novels of the Week". *London Evening(?) Standard*, 3 January.

Review of *The Financier*. Source: PU.

Review of The Financier.

PAYNE, WILLIAM MORTON. "Recent Fiction." Dial 54 (1 February): 99–100.


Notes Dreiser's growing reputation and calls him a "faithful, even inspired reporter" but not a man of genius. "He has knowledge without much imagination." Source: PU.


Review of The Financier.


Source: PU.


Source: PU.


Source: PU.


Source: PU.

1913.60 SHUMAN, EDWIN L. "Novels by Two Realists." *Chicago Record-Herald*, 1 February, p. 7.


1913.61 SOLON, ISRAEL "A Novelist in Europe." *Chicago Evening Post*, 5 December, p. [31].


1913.62 "Some Recent Publications Received by the Post: *A Traveler at Forty.*" *Houston Post*, 14 December, p. 39.

Review.

Contrasts the poetic style and inspiring characters of Will Levington Comfort, the idealist, with the factual style and depressing, earthbound characters of Dreiser, the realist. Source: PU.

1913.64  "Travel and Nature Studies." Continent 44 (11 December): 1751.

Review of A Traveler at Forty.

1913.65  *
"A Traveler at Forty". Hartford (Conn.) Post, 21 December.

Review. Source: PU.


Review.

1913.67  *

Review. Source: PU.


Review of The Financier.


Review of A Traveler at Forty.
1913.70 "Unusual Travel Rook [sic]." *Boston Daily Globe*, 13 December, p. 4.


Review of *A Traveler at Forty*.

1913.73 "Yerkes in Fiction." *Public* (Chicago) 16 (28 February): 211.

Review of *The Financier*.

1914


Review.


Review of *A Traveler at Forty*. Source: PU.


1914.5 "Another Dreiser Book." *Bond Buyer*, 4 July.

Review of *The Titan*. Source: PU.

1914.6 "As an American Sees Us." *Yorkshire Post*, 29 June.

Review of *A Traveler at Forty*. Source: PU.

1914.7 "At Last a Real Travel Book". *Kansas City (Mo.) Star*, 16 May, p. 12.


Review.


1914.11 "Between the Lines." *New York Evening Sun*, 1 August, p. 7. Provides cuttings from "throughout the country" to demonstrate the "stir" *The Titan*s making and the range of responses it has stimulated.


Review.


Review of *The Titan*. 
Review of *The Titan*.


Review.


"Books and Authors: The Titan." *Scoop* (Chicago), 13 June.

Review. Source: PU.

Review of *The Titan*.


Review of *A Traveler at Forty*.


Review of *The Titan*.

Review of *The Titan*.


Review of *A Traveler at Forty*.


Review of *The Titan*.


Review of *The Titan*. Source: PU.

1914.26  *"The Bookshelf."* *Toronto Saturday Night*, 11 July.

Review of *The Titan*. Source: PU.


Notes that the characters in *The Titan* are recognizable "under their fictional names" and then demonstrates the more scandalous episodes involving these individuals. Reprinted: 1914.131.

1914.29  BRINSLEY, HENRY. "Manhood vs. the Artistic Temperament." *Vanity Fair* 2 (August): 49.

Review of *The Titan*.

1914.30  BURTON, RICHARD. "The Bellman's Book Plate." *Bellman* 16 (21 March): 361.

Review of *A Traveler at Forty*. 
1914.31  CARY, LUCIAN. "Recent Fiction." Dial 56 (16 June): 504.


1914.32  COLSON, ETHEL M. "Realism and Romance." Chicago Record-Herald, 13 June, p. 9.


Review.


Review of A Traveler at Forty.


Review of The Titan.

1914.37  DELL, FLOYD. "Mr. Dreiser and the Dodo." Masses 5 (February):


Indicates that Dreiser is a good reporter who has captured the details of financing a railway but a poor artist in regard to characterization, with the result that *The Titan* is a "better sociological treatise than human document."


Recalls Dreiser during the composition of *Sister Carrie*, when he periodically came to Maria's Restaurant on West Twelfth Street in New York to report his rapid progress on the novel, hum some Paul Dresser songs, and discuss his plan for a novel about the career of a popular-song writer.


1914.43  "A Finer World Within the World." *Spur* (New York) 13 (15 February): 44.

Review of *A Traveler at Forty*.


Review.

Review.


Review of *The Titan*.


Praises the emotional hold Dreiser has on the reader and attributes this power to "his rather supernatural way of going to the very inner core of each character's individuality." Source: PU.


1914.52 *"Imbecile Books and Others"*. Rochester (N.Y.) *Herald*, 1 August.
Review of *The Titan*. Source: PU.

1914.53 "Is This Yerkes in Fiction?" *Brooklyn Daily Eagle*, 6 June, Picture and Sporting Section, p. 5.


Review. Source: PU.


Review of *The Titan*. Source: PU.

1914.56 JONES, LLEWELLYN. "The Book of the Week: Realism of the Chair." *Chicago Evening Post*, 22 May, p. 15.

Review of *The Titan*.


Review of The Titan.

1914.63  LEWIS, SINCLAIR. "Intimate Travel Talks by World-Famous Writers." St. Louis Republic, 21 February, p. 4.


1914.64  "Life Interpreted Through Fiction." Vogue 44 (1 August): 57, 80.

Review of The Titan.


Review of The Titan.


Review of The Titan.


Review of The Titan.


Describes Dreiser as an "unlovely man"—a peevish, fretful rutabaga—but notes that this unimpressive exterior merely conceals the patient, sympathetic, poetic soul of the artist. Reprinted: 1917.33.


Review.


With the publication of *The Titan*, Dreiser has rescued American literature "from the feminization to which it had so long succumbed." The notable qualities in his works are his depiction of women, his humor, and his philosophy of life, and "in his study of character, [he] places himself on a level with Balzac." Reprinted: 1972.61, pp. 200–1.


1914.73 MENCKEN, H.L. "Adventures Among the New Novels." *Smart Set* 43 (August): 153–57.


1914.74 MENCKEN, H.L. "Anything But Novels." *Smart Set* 42 (February): 153–54.

1914.75 MENCKEN, H.L. "Dreiser in Foreign Parts." *Baltimore Evening Sun*, 3 January, p. 3.

Review of *A Traveler at Forty*.


Review of *The Titan*.


Review of *The Titan*.

1914.79 "A Nasty Novel" *St. Louis Post-Dispatch*, 30 May, p. 4.

Review of *The Titan*.


Review.


Review of *The Titan*. 
Review of *The Titan*.


Review.

1914.84  "News and Reviews of Recent Books." *Seattle Post-Intelligencer*, 17 October, p. 6.


1914.85  "On the Reviewer's Table: The Titan". *Richmond (Va.) Times-Dispatch*, 21 June, Section 4, p. 10.

Review.


Summarizes a Philadelphia speech by John Cowper Powys in which he praises the courage and vision of Dreiser, "the American novelist," and assails publishers who shy away from literature that ends tragically, making American readers culturally impoverished. Source: PU.


Review of *The Titan*.

1914.88  "Recent Reflections of a Novel-Reader." *Atlantic Monthly* 114 (October): 523.


Source: PU.


Source: PU.


Source: PU.


Source: PU.


Review of A Traveler at Forty.


Review of A Traveler at Forty.


Review of A Traveler at Forty.

1914.103 *"A Story of Chicago." St. Louis Globe-Democrat, 6 September.

Review.


Review.


Review. Reprinted in part: 1972.61, pp. 192–93, as appearing in the *Pittsburgh Sun* on 10 July. We could not locate the review in the *Sun*.

1914.110  "The Titan". *Portland (Oreg.) Evening Telegram*, 1 August, p. 11.

Review.


Review.


Review. Source: PU.

Review.


Review.


Review.


Review of *A Traveler at Forty*.


Review.

1914.118  "A Traveler at Forty". *Hartford (Conn.) Courant*, 31 January, p. [19].


Review.


Review.

Review.


Review.


Review of *A Traveler at Forty*.


Parodies Dreiser's documentary style by overloading the opening paragraphs of a supposed new Dreiser novel with dull and largely irrelevant factual material.


Reports that Harper's has withdrawn *The Titan*, a novel issuing a rare challenge to the
thought and feelings of mature readers, and that it will be published by John Lane Company.


Review of *The Titan*.


1914.130 "With the New Novels." *New York Evening Post*, 6 June, Supplement Section, p. 5.


1914.131 *"Yerkes' Life Basis of Bold Dreiser Novel."* *Chicago Evening Journal*, 22 May.

Reprint of 1914.28. Source: PU; unverified.

1915


Letter to the editor calling Dreiser's handling of sex in *The Financier" inept, silly and coarse" and subtitling The "Genius" "The Amatory Adventures of a Consummate Cad".


Review of *The Titan*.


Review.
1915.4 "Around the Library Table: *The Genius.*" *Salt Lake City Herald-Republican,* 10 October, Magazine Section, p. 8.

Review.

1915.5 *BAIRD, LEONARD. "A Verdict in Verse."* *New York Morning Telegraph,* 2 October.

Review of *The "Genius."* Source: PU.

1915.6 *BASHFORD, HERBERT. "Theodore Dreiser Creates Wonderful Character in Book."* *San Francisco Bulletin,* 6 November, p. [12].

Review of *The "Genius."*

1915.7 "Book News: Theodore Dreiser's Latest Is Longest, but Falls Short of His Other Work". *Kansas City(Mo.) Star,* 18 December, p. 5.


1915.8 "Book of the Week." *Denver Rocky Mountain News,* 31 October, Section 2, p. 6.

Review of *The "Genius."*


Reprinted: 1972.61, pp. 219–20, under incorrect date.


Review of *The "Genius."*


Laments the neglect of Dreiser but commends him for resisting the redemption theme, which has made so many American novels embarrassingly unrealistic, and focusing on the power of desire, specifically in *Sister Carrie*.


Analyzes *The "Genius"* to demonstrate that its length is somewhat unjustifiable, its sexuality lacks significance, its style is careless and its characters have little distinctiveness.


Review of *The Titan*.


Review. Reprinted in part: 1972.61, pp. 217–18, as appearing in the *St. Louis Republican*.


Poem. Recalls lecturing Dreiser about style as they ate in a Chinese restaurant; Dreiser implacably consumed his chopsuey and went on to create the "terrible and beautiful, cruel and wonder-laden illusion of life" in The "Genius." Reprinted: 1917.20; 1953.4.


Review of *The Titan*. Source: PU.


Review of *The Titan*.


Review.


Review. Source: PU.


Review.

1915.33  "The "Genius."" *San Francisco Chronicle*, 7 November, Special Features Section,
Review.


Editorial asserting that Dreiser's *The "Genius"* shows no appreciation of moral or spiritual beauty or of the conscious effort art requires, and thus will corrupt readers who have "an erotic tendency and artistic impulse."


Review of *The "Genius."*

1915.37 HALE, EDWARD E. "Recent Fiction." *Dial* 59 (11 November): 422.

Review of *The "Genius. 31"*


Letter to the editor, responding to the pettiness and hypocrisy of the *Globe's* review of *The "Genius"* (1915.19), and calling Dreiser a great man who is virtually unparalleled in his imagination and knowledge of philosophy, life and art.


Review of *The Titan*. Source: PU.
1915.40 "In the Book-Mart". Spartanburg (S.C.) Herald, 7 February, p. 4.

Review of The Titan.


Finds the Scavenger's praise of The "Genius" (>1915.76) childish and contends that the novel may serve as a textbook for the history of the United States at the end of the nineteenth century, but it is not art, for Witla is a "loud mediocrity" distinguished only by his sexual looseness.


Review.


Review of The "Genius."


Review.


Review of *The Titan*.


Review of *The "Genius."*


Review of *The "Genius."*


1915.54 "Mr. Dreiser's *Genius.*" *New York World*, 2 October, p. 8.


Review of *The "Genius."* Source: PU.


Review.
Review.

Review. Source: PU.

Review.

Response to 1915.65. Refuses to see a parallel between Balzac and Dreiser, for Dreiser lacks Balzac's morality and comprehensive vision, making *The "Genius"* "a dull copy of uninteresting fact."

1915.65  PEATTIE, ELIA W. "Mr. Dreiser Chooses a Tom-Cat for a Hero." *Chicago Daily Tribune*, 4 December, p. 15.


Review of *The "Genius."* Source: PU.
1915.68  *"Recent Fiction: The "Genius."") Argonaut, 13 November.
Review. Source: PU.


Source: PU.

Source: PU.

1915.72  *Review of The "Genius." Los Angeles Graphic, 6 November.
Source: PU. Reprinted: 1972.61, pp. 231–32.

Source: PU.

1915.74  "A Riot of Eroticism." St. Louis Post-Dispatch, 23 October, p. 5.

1915.75  ROBERTSON, CARL T. "On the Book Shop Shelves" Cleveland Plain Dealer, 6 November, p. 6.
Review of The "Genius."


Disdainfully refuses to defend his positive review of *The "Genius"* (>1915.76) against Alexander Kaun's sarcasm (1915.41).


Review.

1915.80 "Some of the New Fiction: Mr. Dreiser's *The "Genius".*" *Springfield* (Mass.) *Sunday Republican*, 31 October, Second Section, p. 15.

Review.

1915.81 *"A Strenuous Tour."* *London Pall Mall Gazette*, 5 January.

Review of *A Traveler at Forty*. Source: PU.

1915.82 *"Theodore Dreiser."* *Bookseller*, 1 October.

Briefly surveys Dreiser's career of varied experiences and "steady advance." Source: PU.

Review of *The "Genius."*


Review of *The "Genius."* Source: PU.

*WILLIAMS, SIDNEY.* "An Amorous Specimen of Genius." *Boston Herald*, 16
October, p. 4.

Review of *The "Genius."

1916


A parody of *The "Genius"* in which the asserted intellectual superiority of the characters is undercut by the pedestrian quality of their dialogue.


Review of *The "Genius."

1916.3 *"Amatory Adventures."* *Philadelphia Press*, 27 February, Seventh Section.

Review of *The "Genius."* Source: PU.


A tribute to Dreiser, noting his compassion and reminding the more talented modern authors who have forgotten this "old" man that because of his lonely courage they will never have to face "the wilderness of Puritan denial." Reprinted: 1923.2; 1926.20, pp. [1–2]; 1949.2; 1981.66, pp. 13–14.


1916.7  *BARROWS, JACK. Review of *Plays of the Natural and the Supernatural*. *Denver Times*, 5 April.


1916.9  *BLIVEN, BRUCE. "Some Spooky Drama."* *Outlook*, August.


Review of *Plays of the Natural and the Supernatural*.

1916.11  "Book News: Theodore Dreiser Has Written Some Very Novel, but Rather Disappointing Plays". *Kansas City(Mo.) Star*, 1 April, p. 5.

Review of *Plays of the Natural and the Supernatural*.


Review of *Plays of the Natural and the Supernatural*.


Review of *Plays of the Natural and the Supernatural*.


Review of A Hoosier Holiday.


Reports the suppression of The "Genius" and quotes the opposing opinion of the Authors' League of America as well as the outcries of several newspapers and journals.


Comments on the irony that the Society for the Suppression of Vice has brought popularity to a dull and stupid novel that would otherwise have been read by very few. Source: PU.


An open letter to Dreiser, reviewing the merits of his novels and asking him to next write "the American novel of rebellion."


1916.24 D[OUGLAS], G[EORGE]. "Fourth Dimensional Dramas" *San Francisco Chronicle*, 23 April, Special Feature Section, p. 23.


1916.25 *"Drama and Poetry." Bookseller*, 1 April.

Review of *Plays of the Natural and the Supernatural*. Source: PU.


Reports Masters' laudatory review of *The "Genius"* (1915.50), in which he claims that Dreiser has revolutionized American fiction and has yet to reach the climax.


Quotes Don Marquis' suggestion in the *New York Evening Sun* that searching out lewd passages in such works as *The "Genius"* can be properly accomplished only by "an entirely uncontaminated and readily blushful young person" isolated from the world at the age of two and then killed, after reading the novel, to prevent the spread of corruption instilled by the literature.


Quotes comment by Dreiser on the suppression of *The "Genius"*.


Quotes statement by the Authors' League of America protesting against the suppression of *The "Genius"*. See 1916.92.


Urges book publishers to stand up to the censorious groups and defend their right to "print and circulate outspoken fiction," such as *The "Genius"*.

1916.32 *

Review of *The "Genius"*. Source: PU.


1916.34 FRANK WALDO. "Emerging Greatness" Seven Arts 1 (November): 73–78.

Compares the "emerging greatness" of Sherwood Anderson to the "completed growth" of Dreiser, and predicts that Anderson, building on Dreiser's accomplishments, will give form and direction to the "elemental movement." Reprinted: 1966.13.


Asserts that American readers have no appreciation of the "world-standards of literature" represented by Dreiser's realism and suggests an advertising campaign to sell the public on the notion that "ignorance of life is dangerous and unworthy."

1916.36 FULLER, HECTOR. "Little Theater Bill Unusually Pleasing." Indianapolis Star, 8 December, p. 6.

Review of Indianapolis little Theater Society production of Laughing Gas.


Bowers tells his Indiana audience that stories of Dreiser's immorality are untrue; on the contrary, Dreiser is highly moral, profoundly religious, and totally dedicated to his art. Source: PU.


Review. Source: PU.


Comments on the endeavors of the Western Society for the Suppression of Vice to suppress the novel.

Review of *The "Genius"*. 


Review of *A Hoosier Holiday*.

1916.42 HABBERSTAD, CLAUDE. "Is It?" *New Republic* 6 (19 February): 76.

Letter to the editor suggesting that *The "Genius"* is so poorly written in all respects that a kindhearted reader must assume that it is a satire on novel writing.


Protests the suppression of *The "Genius"* by surveying the unfair and Illogical practices by the New York Society for the Suppression of Vice, which robs authors of their financial security, good names and "elementary rights".

1916.44 "Here Are Some Plays: Dreiser's Plays." *Buffalo Express*, 26 March, p. 35.


Review.


Review of *Plays of the Natural and the Supernatural*.

Page 117

1916.49  *"How Dreiser Writes: Sex and Struggle"*. *Sydney* (Australia) *Sun*, 6 January.

Review of *The "Genius"*. Source: PU.


Review of *The "Genius"*. Reprinted: 1985.32.

1916.51  *"An Indiana Novelist Revisits Boyhood Haunts."* *Philadelphia Press*, 3 December, Seventh Section, pp. 1, 6.


Review of *The "Genius"*. Source: PU.


Quotes H.L. Mencken on the suppression of Dreiser's novels, his superiority to other writers, his stylistic limitations, and his ability to recognize "elemental and universal tragedy."


Review of *The "Genius"*.


Review of Indianapolis Little Theater Society production of *Laughing Gas*.

1916.59 "Little Theater Marks Epoch in Producing *Laughing Gas*." *Indianapolis News*, 8 December, p. 27.

Review of Indianapolis little Theater Society production.


1916.61 "Marked Improvement at the Little Theater." *Indianapolis News*, 11 December, p. 15
Review of Indianapolis Little Theater Society production of *Laughing Gas*.


Review of *The "Genius"*.


Reprint of 1916.65 used for advertising.

1916.65 MENCKEN, H.L. "The Creed of a Novelist." *Smart Set* 50 (October): 138–43.


Asserts that Dreiser, in his content, shows little German influence, but in style is "more Teutonic," reflecting all the racial pertinacity and laboriousness; uses *The "Genius"* to demonstrate these qualities. Revised: 1917.39.


Traces possible influences on Dreiser—Norris, Zola, Huxley—but concludes that he works in isolation, having had no forerunners and few disciples. Revised: 1917.39.

1916.69 MENCKEN, H.L. "Two Dreiser Novels." Baltimore Evening Sun, 4 August, p. 8.

Demonstrates that Sister Carrie and Jennie Gerhardt are in many ways the same story— variations upon the same somber theme—but that Jennie is artistically superior, having greater unity than the broken-backed Carrie. Revised: 1917.39.


Review of The "Genius".


Review.

1916.72 "Mr. Dreiser Goes Traveling." Chicago Daily Tribune, 2 December, p. 8.


1916.73 *"Mr. Dreiser Undertakes a Motor Tour." Boston Herald, 2 December.

Review of A Hoosier Holiday. Source: PU; unverified.

1916.74 "Mr. Dreiser's Plays." New York Sun, 12 March, Sixth Section, p. 10.


1916.75 M'NAB, TANSY. "Sweepings from Inkpot Alley: Mr. Dreiser and the Censor." New York Tribune, 10 September, Part 5, p. 2.

Agrees with Dreiser that had he been a foreign author his books would never have been suppressed and expresses the wish that he were so that his books might be translated into


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Review of *Plays of the Natural and the Supernatural*.


Review of *The "Genius"*.


Review of *A Hoosier Holiday*.


Editorial that defends Dreiser, a fellow Hoosier, against suppression but refuses to recommend his dull novels, which are described as "a stirring up of gutter life," supposedly "for the good of the public soul."
1916.82 "Novels That Arouse Debate." Continent 47 (16 March): 37.

Review of The "Genius".


Review.


1916.86 "The Plays of Strindberg and Dreiser." Boston Herald, 26 February, p. 4.

Review of Plays of the Natural and the Supernatural.


Review.


1916.89 POUND, EZRA. "Dreiser Protest." The Egotist 3 (October): 159.

Protests the suppression of The "Genius" as an attack on literary freedom in the United States
and an act that will identify the American people as cowards deserving the ridicule of other nations.


Examines The Titan to demonstrate that of "all modern novelists Theodore Dreiser most entirely catches the spirit of America."

1916.91  [PRICE, ARTHUR L.?] "Book Reviews: Plays of the Natural and the Supernatural." San Francisco Call and Post, 4 March, p. [14].


Uses Dreiser as an example of naturalism, which, because it is based on a theory of animal behavior, cannot be an adequate representation of man and thus is an "artistic blunder".


Source: PU.


Review of *A Hoosier Holiday*.


Defense of *The "Genius"* by a member of the New York Bar Association.


Review of *The "Genius"*. Source: PU.


Review of Indianapolis Little Theater Society production of *Laughing Gas*.


1916.105 *"Seven Plays by Dreiser." Philadelphia Press, 18 June, Seventh Section.


Review of Plays of the Natural and the Supernatural. Source: PU.


Review.


Review of A Hoosier Holiday.

Editorial expressing fear that the "distinguished authors" who support Dreiser in his fight against the Comstockian suppression of *The "Genius"* do not fully understand the threat of laws which allow people ignorant of literature to rule on its moral appropriateness.


Review of *Plays of the Natural and the Supernatural*. Source: PU. Reprinted in part: 1972.61, p. 267, as appearing in the *Springfield Republican*; we could not locate the review in the *Republican*.


Review.


Editorial expressing the hope that *The "Genius"* will be the climax of novelists' recent tendency to portray characters who make no effort to control their passions, and that a new development in literature is on the horizon.

Review of *Plays of the Natural and the Supernatural*.


Review of *A Hoosier Holiday*.

1916.120  "What They Read: Plays of the Natural and Supernatural." *Vogue* 48 (15 October): 118, 120.

Review.

1916.121  "What They Read: The *Genius*." *Vogue* 47 (1 February): 80, 82.


Review of *The "Genius"*. Source: PU.


Announces the Authors' League of America's defense of *The "Genius"* (1916.92) and prints supporting statements byline Arnold Bennett, George Barr McCutcheon, Gertrude Atherton, and Louis Dodge.


Sarcastically praises the Society for the Suppression of Vice for attempting to punish
Dreiser's courage, honesty and desire to portray life as freely as European writers.


1917

1917.1 "An All-American Bill at Comedy." Brooklyn Daily Eagle, 5 December, p. 7.

Review of Washington Square Players production of The Girl in the Coffin.


1917.3 "Around the Library Table: A Hoosier Holiday." Salt Lake City Herald-Republican, 7 January, p. 1.

Review.

1917.4 "Art and Censorship and Theodore Dreiser." Out West 45 (March): 55.

Editorial using the suppression of Dreiser's The "Genius" as an example of the "moral astigmatism" and "artistic purblindness" that must be eliminated before it stifles the cultural renaissance beginning in America.

1917.5 BALL, SUSAN W."Woman's World." Terre Haute (Ind.) Saturday Spectator, 24 March, pp. 10–11.


Review of Washington Square Players production of *The Girl in the Coffin*.


Review of Washington Square Players production of *The Girl in the Coffin*.


Review of *A Hoosier Holiday*.


Review of *Plays of the Natural and the Supernatural*.


Review of *A Hoosier Holiday*.


Assails Dreiser for his humorless negativism.

Review of production of *The Girl in the Coffin*.


Review of Washington Square Players production of *The Girl in the Coffin*.


Reports and quotes liberally from Dreiser's "Life, Art and America", highlighting his emphasis on the intellectual provincialism and artistic timidity of the American people.

1917.17 "Dreiser's Novels as a Revelation of the American Soul." *Current Opinion* 63 (September): 191.

Quotes from Randolph Bourne's "The Art of Theodore Dreiser" (1917.11) regarding Dreiser's roots and ability to capture the American experience.


Review of production of *The Girl in the Coffin*.


Review.

Reprint of 1915.23.

1917.21  "Four New Plays at the Comedy." New York Times, 4 December, p. 11.

Review of Washington Square Players production of The Girl in the Coffin.

1917.22  *"Girard's Topics of the Town." Philadelphia Public Ledger, 12 April.

Takes exception to Dreiser's suggestion in A Hoosier Holiday that Pennsylvania had a small population of undistinguished people, and proceeds to identify Pennsylvanians of celebrity status. Source: PU.

1917.23  "Girard's Topics of the Town." Philadelphia Public Ledger, 4 May, p. 10.

Lists musical accomplishments by Pennsylvanians to refute Dreiser's suggestion in A Hoosier Holiday that the state had produced no one of renown.


Review of Washington Square Players production.


A poem lauding Dreiser for provoking opinion and creating "Two women and one man / who cannot die." Reprinted: 1920.28.


Letter to editor assailing Dreiser's "Life, Art and America" for parading its timeworn anti-Victorianism "with the unction of novelty" but providing no "clear, understandable, workable
scheme of action"; also attacks its logic in preferring German and Russian literature to American.

1917.27 HITCHCOCK, ELIZABETH S. "Book Reviews: Plays of the Natural and Supernatural." Detroit Times, 19 February, p. 5.


Review of St. Louis Players Club production.


Review.

1917.31 J[ONES], L[LEWELLYN]. "Mr. Dreiser's Soul." Chicago Evening Post, 2 March, p. 7.


Review of A Hoosier Holiday.


1917.34 MANTLE, BURNS. "Theodore Dreiser's Girl in the Coffin" Done by Uplifters Minneapolis Sunday Journal, 23 December, Amusement Section, p. 1.
Review of Washington Square Players production.


Review of production of The Girl in the Coffin.

Page 121


Reprint of 1915.51.


Narrates the composition and publication history of Sister Carrie, noting the ironies and "cosmic imbecilities" involved. Revised: 1917.39.


Incorporates and expands 1916.66, 1916.68, 1916.69, 1917.37 and 1917.38. Analyzes Dreiser's career through 1916, examining possible literary influences and demonstrating the ignorance of the academic community's neglect and hostility, concludes that despite

1917.40  "Mr. Dreiser's Favorite Hero." Nation 104 (8 March): 268–69.


1917.41  *MODERWELL, HIRAM K. "A Critic on Broadway". Springfield (Mass.) Republican, 13 December.


Review.

1917.43  MORDELL, ALBERT. "With a Persecuted Author." Philadelphia Press, 9 September, Magazine Section, pp. 17, 19. Also in Los Angeles Times, 6 October, Book Review Section, pp. 3–4.

Extensive character sketch of Dreiser as man and artist, focusing oh the suppression of The "Genius" and arguing that Dreiser treats love and passion with honesty, courage and respect.

1917.44  "New Plays in New York: Mr. Dreiser, Playwright." Boston Evening Transcript, 5 December, Part Two, p. 12.

Review of Washington Square Players production of The Girl in the Coffin.


Review of production of The Girl in the Coffin.

Review of Washington Square Players production of The Girl in the Coffin.


Review of production of The Girl in the Coffin.


Reprint of 1915.66.


Reports a sermon in which a priest supported censorship of The "Genius".

1917.50 *Review of Plays of the Natural and the Supernatural. Theatre, July.

Source: PU.


Reprint of 1915.78.

Review of Washington Square Players production of *The Girl in the Coffin*.


Review of production of *The Girl in the Coffin*.


Letter to editor challenging Randolph Bourne's assessment of Dreiser (1917.11); points out Dreiser's sole preoccupation with "the little wriggling microbe—man" compared to Norris's concern with the "infinite, wonderful universe."


Review of Washington Square Players production of *The Girl in the Coffin*.


Advertising brochure with reprints of 1914.69, 1915.23, 1915.51, and 1915.66.

1917.58 "Three New Plays Given at Comedy." *New York Sun*, 4 December, p. 5.

Review of Washington Square Players production of *The Girl in the Coffin*.


Review of production of *The Girl in the Coffin*.


Review of production of *The Girl in the Coffin*.


Review of production of *The Girl in the Coffin*.

1917.63 WILDE, ANNIE. "Over the Tea Cups." *San Francisco Call and Post*, 10 October, p. 8.

Review of St. Francis Little Theatre Club production of *The Girl in the Coffin*.


1917.65 WOODBRIDGE, HOMER E. "Mr. Dreiser and *Celestina.*" *Dial* 63 (28 June): 28.

Letter to editor defending his criticism in an earlier review (1917.66) that five of Dreiser's *Plays of the Natural and Supernatural* have a "fatal weakness" which is "new even in closet drama," the shifting of the scene from speech to speech.


Review of *Plays of the Natural and the Supernatural*.

Review of St. Louis Players Club production of *The Girl in the Coffin*.


Source: PU.

1918


Congratulates Boni & Liveright on the publication of *Free and Other Stories*, calling them publishers "who try for the worthwhile in literature" and praising Dreiser for his "truth seeking," which is "the beginning of all real art."


Focuses on Mencken's discussion of Dreiser (1917.39) to demonstrate that Mencken "can not be considered a critic at all" and that *A Book of Prefaces* has no interest as "aesthetic criticism."


Praises Dreiser's work, specifically his short stories, because he is no "trickster"; rather, he faces life with honesty, courage and respect. Also expresses wonder that Dreiser's artistic nature developed in a middle-western environment devoid of a literary or cultural heritage, "a grey blankness." Reprinted: 1979.1. Reprinted in part: 1983.51, pp. 169–70.


Argues against Dreiser's survival-of-the-fittest philosophy in "A Right to Kill" by pointing out that a movement toward brotherhood and social unity is growing stronger and will prevail.

Provides an extract from the argument of Joseph S. Auerbach before the Appellate Division of the Supreme Court, in which he asks for a ruling against the suppression of *The "Genius"* on the grounds that the so-called lewdness is germane to the story, consistent with the growing literary freedom, and true to life, and that truth is something a healthy society must never suppress. Reprinted: 1922.2.


Review of *Free and Other Stories*.


Sees Dreiser's literature as evidence that American life is in "a state of arrested development"; comments on *The Financier, The Titan and The "Genius"* as novels whose protagonists are impervious to the influences of love, art or other human values and thus fail to grow in any meaningful way.


Reports the petition of Dreiser and the John Lane Company to the Appellate Division of the Supreme Court for a decency ruling on *The "Genius"*.

1918.11 "Chronicle and Comment: Dreiser en Passant." *Bookman* 46 (February): 655.
Attacks Dreiser's literature as the "nadir of the movement to biologise human society" and calls his philosophy "antiquated."

1918.12 CLINE, LEONARD L. "Dreiser Tries Short Stories." Detroit Sunday News, 8 September, Society Section, p. 10.


Review of Free and Other Stories.

1918.14 *"Deiser's [sic] Short Stories." Indianapolis Star, 6 November.

Review of Free and Other Stories. Source: PU; unverified.


Presents the background of the suppression of The "Genius".

1918.16 "Dreiser Novel Is Proper Say Leading Novelists." New York Sun 2 May, p. 6.

Lists novelists opposing the suppression of The "Genius" whose names were submitted as evidence before the Appellate Division of the Supreme Court.

1918.17 "Dreiser's Short Stories." Nashville Tennessean, 8 December, Woman's Section, p. 12.


Anticipates a decision by the Appellate Division of the Supreme Court on charges of obscenity against *The "Genius"*.


Condemns Dreiser's "brutally naturalistic biologizing" and commitment to foreign models; sees him as "behind the times."


1918.23 *"Free and Other Stories"*. *Richmond (Va.) Journal*, 23 (?) September.


1918.24 *"Free and Other Stories"*. *Rochester (N.Y.) Post Express*, 15 October.


1918.25 *"Free and Other Stories"*. *Springfield (Mass.) Sunday Republican*, 22 September,

Review of *Free and Other Stories*.


Review.


Describes Dreiser's clumsy, Germanic appearance and nature as an introduction to an interview (see F18-4).

1918.30  HOLMES, RALPH F. "Dreiser Play Proves Masterpiece and Best of Arts and Crafts Work." *Detroit Journal*, 22 March, p. 11.

Review of Arts and Crafts Players production of *The Girl in the Coffin*.


Finds it remarkable that the brooding and truly insightful "Free" was published by the *Saturday Evening Post*, which reeks of brisk, direct, humorous and mediocre stories.

September, p. 5.


Source: 1975.28

1918.34 "*It Is Easier to Be Critical than to Be Correct.*" *Baltimore Evening Sun*, 28 September, p. 4.

Review of *Free and Other Stories*.


Letter to the editor suggesting that if Dreiser knew more about history, specifically the middle and lower-class origin of what he terms Puritan taboos, his views would receive greater attention.


Insists that Dreiser the essayist is greater than Dreiser the novelist and quotes extensively from his essays to reveal the depth of his insight into life and criticism of America. Revised: 1920.40.


Announces St. Francis Little Theatre club production of *The Old Ragpicker*.


Review of Arts and Crafts Players Production of *The Girl in the Coffin*. Source: PU; unverified.


Summarizes Dreiser's novel production through 1918, calling him a "vigorous, if undeniably crude figure" who has built up "a following that chooses to regard him as something of a great man."

1918.42 MENCKEN, H.L. "Dithyrambs Against Learning." *Smart Set* 57 (November): 143–44.


1918.43 *"Musings About Mummers."* *International*, February.

Review of Washington Square Players production of *The Girl in the Coffin*. Source: PU.


Announces St. Francis Little Theatre Club production of *The Old Ragpicker*.

1918.45 "New Books to Claim the Attention of the Readers: Free and Other Stories."
Buffalo Express, 22 September, p. 54.

Review.


Review of Free and Other Stories.

1918.48 "Other Books Worth While." Literary Digest 56 (26 January): 36.
Review of A Hoosier Holiday.

Review of production of The Girl in the Coffin.


1918.52 SCARBOROUGH, DOROTHY. "Dreiser's Vignettes of States of Mind." New York Sun, 22 September, Section 5, p. 8.
1918.53  "Short Stories." New York Evening Post, 14 September, Book Section, p. 2.


1918.54  *"Sister Carrie." Toronto Saturday Night, 19 October.

Review. Source: PU.

1918.55  "The Strength of Dreiser." New Appeal (Girard, Kans.), 18 May, p. 3.

Announces the aim to bring readers to the neglected Dreiser, then surveys his work, pointing out the interestingly unconventional approach to life's mysteries and defending the maligned but highly appropriate style.

1918.56  "Terre Haute Gives Broadway a Thrill". Terre Haute (Ind.) Tribune, 22 January, p. 3.

Quotes a letter from Louise Armitage about the Washington Square Players production of The Girl in the Coffin. Describes Dreiser as the "literary pet" of the Washington Square cult.


Notes a growing mysticism in Dreiser's work, focusing particularly on "the law of equilibrium, balance or equation set into operation by the rhythm of the universe."

1918.58  YEWDALE, MERTON STARK "Is Dreiser's The Genius" Immoral? New York Sun, 24 February, Section 6, p. 10.

Argues that The "Genius" is not immoral because it fulfills "certain principles" of purpose, form, organization and rhythm applicable to a work of literary art.


1919


Review of *Twelve Men*.


Quotes extensively from Dreiser himself and other critics in an effort to introduce his literature to the reader, yet concludes that "the man himself escapes, lonely and alien." Revised: 1924.4.


1919.9 [BLACK, CONSTANCE.] "It Is Easier to Be Critical than to Be Correct." Baltimore Evening Sun, 11 October, p. 6.

Review of The Hand of the Potter. Reprinted: 1972.61, pp. 357–58, as appearing in the Baltimore Sun; we could not locate the review in the Sun.

1919.10 BOGART, GUY. "Theodore Dreiser." Colony Co-operator(September): 8–9, 15.

Updates readers on Dreiser's activities and praises him for his efforts to reveal truth and make his fellow Americans think.

1919.12 "The Book Shelft Twelve Men". Birmingham (Ala.) Age-Herald, 26 October, Section C, p. 7.

Review.


Review.


Review.

Review.


Review of Twelve Men.

1919.20 BROUN, HEYWOOD. "Twelve Men" by Dreiser. New York Tribune, 26 April, p. 10.


Review of The Hand of the Potter.


Letter to editor objecting to the Times' reviewer's (1919.103) calling the portraits in Twelve Men "waxen figures"; instead, compares the "massive, rough-hewn, compelling" characters to Rodin statues.
1919.23  *Clean-Cut American Types. Trenton (N.J.) Times, 4 May.

Review of *Twelve Men*. Source: PU.


Review.


Review of *Twelve Men*.

1919.28  "Does Any One Here Know Dreiser?—." *Terre Haute* (Ind.) *Saturday Spectator*, 2 August, p. 9.

Summarizes the comments of various Terre Haute oldtimers who remember Paul Dresser and Rome but do not remember Theodore.


Review of *Twelve Men*.

1919.30  "The Drama." *Denver Rocky Mountain News*, 12 October, Section 2, p. 4.

1919.31  *"Dreiser and Genius." Indianapolis News*, 19 March.

Takes Dreiser to task for his arrogance, platitudinous statements and factual inaccuracies in *A Hoosier Holiday*. Source: PU.

1919.32  "Dreiser and Just a Dozen." *Boston Herald*, 10 May, p. 7.

Review of *Twelve Men*.


Review of *The Hand of the Potter*.

1919.34  *Dreiser's New Book. Fresno (Calif.) Republican*, 15 June.

Review of *Twelve Men*. Source: PU.


Review of *Twelve Men*.


Review of *Twelve Men*.

1919.37  *Dreiser's Portraits. Springfield (Mass.) Sunday Republican*, 25 May, Sports, Auto and Magazine Section, p. 17A.


Review of *The Hand of the Potter*.

1919.39  "Dreiser's *Twelve Men.*" *New York World*, 27 April, Editorial Section, p. 6E.

Review.


Complains that Dreiser lacks the optimism typical of Indiana authors and condemns him for maligning the state and even his own family in *A Hoosier Holiday*.


Review of *Twelve Men*.


Review.


Sees Dreiser, like Masters, as a writer attacking the values of the past, yet held by that past and denied spiritual growth.


Source: PU.


Review. Source: PU.

1919.49 *"The Hand of the Potter." Los Angeles Times, 28(?) September.

Review. Source: PU.


1919.51 *"The Hand of the Potter" by Dreiser. Baltimore News, 29 November.


1919.52 HARRIS, FRANK. "Twelve Men" by Theodore Dreiser. Pearson's Magazine 41


Review of *Twelve Men*.


1919.56  J[ONES], L[LEWELLYN]. "Twelve Men as Seen by Dreiser." *Chicago Evening Post*, 13 June, p. [9].


1919.60  *A little Too Much Realism.* Trenton (N.J.) *Sunday Times-Advertiser*, 19 October, Part Two, p. 3.


Reminisces about his experiences with Dreiser and Paul Dresser, who called his brother "a regular Indiana pumpkin husker"; recalls specifically a time Dreiser came to his home denouncing Christmas after experiencing a holiday row in the home of a magazine publisher. Source: PU.


Review of *Free and Other Stones* and *Twelve Men*.


1919.64  *MENCKEN, H.L* "Novels Chiefly Bad." *Smart Set* 59 (August): 140–41.

Review of *Twelve Men*.

1919.65  "Mr. Dreiser Picks a Jury". *Syracuse* (N.Y.) *Post-Standard*, 4 May, p. 4.

Review of *Twelve Men*.

1919.66  "Mr. Dreiser's Latest Play." *Chicago Evening Post*, 26 September, p. [13].

Review of *The Hand of the Potter*. 

Review of The Hand of the Potter. Source: PU.

1919.68  NATHAN, GEORGE JEAN. "Dreiser's Play-and Some Others." Smart Set 60 (October): 131–33.


Review of Twelve Men.


Review of The Hand of the Potter.

1919.73  "Notes and Views on Plays and Players" Indianapolis News, 13 September, p. 16.


1919.74  "Novels, Foreign and American." American Review of Reviews 59 (June): 671.

Review of Twelve Men.
1919.75 "Panoramic Portraits Sketched by Dreiser." *Nashville Tennessean and American*, 4 May, Amusement and Automobile Section, p. 5.

Review of *Twelve Men*.


1919.77 "A Play by Dreiser". *Springfield (Mass.) Sunday Republican*, 26 October, Magazine and Auto Section, p. 16A.

Review of *The Hand of the Potter*.


Review of *Twelve Men*.


1919.81 "Published Drama." *Providence (R.I.) Sunday Journal*, 26 October, Sixth Section, p. 7.


Review of *Free and Other Stories*.


Review of *Twelve Men*.


Source: PU.


Source: PU.


Letter to Dreiser focusing on his personality. Claims that, although Dreiser thinks he is hard, he has "the pliable nature of the poet."

1919.95  "The Secret of Personality as Theodore Dreiser Reveals It." *Current Opinion* 66 (March): 175–76.

Summarizes Dreiser's view that personality is an "inexplicable" quality made up of inherent strengths and weaknesses.


Review of *Twelve Men*.


Review.


Review.


Advertising brochure. Source: 1928.46.


Review. Source: PU.


Review.


Review. Reprinted in part: 1972.61, p. 335, under incorrect date.


Review of *Twelve Men*.


Expresses awe at Dreiser's bigness, particularly the size and scope of his intellect, and feels outrage at the attempts to suppress his work, specifically *The "Genius."* Source: PU.


Notes that Dreiser is bewildered at the workings of the American mind but has continuing
faith in the masses as the source of greatness. Source: PU.


Review.

1920


1920.5 "Books and Authors: Hey Rub-a-Dub-Dub". Grand Rapids(Mich.) News, 26 June, p. 6 [i.e. 4].

Review.


Comments on Paul Elmer More's exhilaration at the opportunity to write on "so slippery a modern" as Theodore Dreiser (1920.48).


Challenges H.L. Mencken's contention that Dreiser is unappreciated in America; argues instead that his literature does not live up to the reputation censorship has given him and thus he should not be encouraged.


Review.


Review of A Traveler at Forty.


Suggests that Dreiser is a "genius too big for the comprehension of his age" and thus shares the universal fate of geniuses-neglect in his own time.


Review of Hey Rub-a-Dub-Dub.


Review of Hey Rub-a-Dub-Dub.


Review of *The Hand of the Potter*.


Review of *Twelve Men*.


Review.


Review of production of *The Girl in the Coffin*.


Review of production of *The Girl in the Coffin*.

1920.28 GLAENZER, RICHARD BUTLER. "Dreiser." In *Literary Snapshots*. New York:


Advertising brochure which gives a history of the play and reproduces numerous excerpts from reviews of the book.


4.

Review of *Hey Rub-a-Dub-Dub*.


Review of *Hey Rub-a-Dub-Dub*.


Review of *Hey Rub-a-Dub-Dub*.


Review.


Highlights Paul Dresser's career as a popular songwriter in contrast to Dreiser's career as a grim novelist, noting, however, that Dreiser did collaborate with Dresser in writing "On the Banks of the Wabash".


Revision of 1918.36.

1920.41  MACOMBER, BEN. "Dreiser Likes the Noise His Thwacking Cudgels Produce." *San Francisco Chronicle*, 18 April, Editorial, Music, Theatrical News and Features Section, p. 2E.

Review of *Hey Rub-a-Dub-Dub*.

Praises a Bror Nordfelt painting of Dreiser because it captures the subject's "inner spirit"; predicts that it will become valuable when "Dreiser is hanged."


Letter to the editor answering Dreiser's juxtaposed letter charging her with lies regarding their relationship on the *Broadway Magazine* (see 1920.45).


Letter to the editor challenging Dreiser's commitment to truth and narrating an incident during a court trial when Dreiser, the editor of the *Broadway Magazine*, lied regarding her editorial association with the journal.


Review of *Hey Rub-a-Dub-Dub*.

1920.47 "Mr. Dreiser's Views". *Springfield* (Mass.) *Sunday Republican*, 2 May, Magazine and Auto Section, p. 13a.

Review of *Hey Rub-a-Dub-Dub*.


Review.

Review.


Page 130

Uses "My Brother Paul" by Dreiser as an entry into reminiscences about Paul Dresser's life and contributions to Broadway.


Claims that Dreiser the man, because of his "intellectual, esthetic and moral courage," has inspired younger writers and will thus be of greater importance than any book he wrote; recommends Hey Rub-a-Dub-Dub or The "Genius" as an introduction to his philosophy and realistic approach to life. Source: PU.


Review of production of The Girl in the Coffin.

1920.58 "Workers' Guild in Familiar Playlets." New York Sun and Herald, 10 February, p. 9.

Review of production of The Girl in the Coffin.

1921


Demonstrates Dreiser's imprecision and inaccuracy in his use of English and questions how we can "hail as American masterpieces works not written in the language of these states." Reprinted: 1926.12.

1921.2 [BROOKS, VAN WYCK?] "A Reviewer's Notebook." Freeman 3 (8 June): 310–11.

Quotes Henry Wickford, who insists that Dreiser's effectiveness as a force for civilization lies in his ability to warn the reader of the consequences of a society in which desire has no imaginative outlet and "thus tears its way out leaving nothing but ruin behind."


Response to a Dreiser letter to Thomas A. Boyd (c=dreiser_biblio;idno=aas7611.0001.003; rgn=div2;node=aas7611.0001.003%3A4.4;start=1;size=25#C21-7">C21-7). Admonishes Dreiser for assuming that only American literature is burdened by such inferior talents as Laura Jean Libby and Bertha M. Clay, whose counterparts fill the pages of European journals.

Notes the English reader's lack of familiarity with Dreiser and predicts that Frank Harris's *Contemporary Portraits: Second Series* (F18-4) will do little to remedy that situation.

1921.5 DE FOE, LOUIS V. "A Misuse of the Theatre." *New York World*, 18 December, Metropolitan Section, p. 2M.

Review of Provincetown Players production of *The Hand of the Potter*.


Review of production of *The Hand of the Potter*.

1921.7 HALE, WILL T. "Hey, Rub-a-Dub-Dub." *Indiana University Alumni Quarterly* 8 (October): 485–86.

Review.

1921.8 *"Hand of the Potter," Sad.* *New York World*, 6 December.

Review of Provincetown Players production. Source: PU.


Review of Provincetown Players production.


Letter to the editor expressing surprise that the TLS reviewer of Frank Harris's *Contemporary Portraits* (1921.4) had never heard of Dreiser and reminding him that the Writers' Club of England had voted Dreiser first among living American novelists based on literary
achievement rather than popularity.


Letter to the editor taking exception to a TLS reviewer's comment (1921.4) that Dreiser was unknown by English readers, pointing out the success of Dreiser's novels in England and the support English writers gave Dreiser during the suppression of The "Genius."

1921.12  *LEWIN, ALBERT P. "Play Things." Jewish Tribune, 16 December.

Review of Provincetown Players production of The Hand of the Potter. Source: PU.


Review of Provincetown Players production of The Hand of the Potter.


Praises Dreiser for withstanding the assaults of the "Christian critics" and giving form to the movement to free the American novelist; calls Dreiser "solid, granitic; without nerves." Reprinted: 1924.38; 1937.15; 1951.74; 1962.13.


1921.15  NATHAN, GEORGE JEAN. "Dreiser's Play." In The Theatre, the Drama, the Girls. New York: Knopf, pp. 85–90.

Reprint of 1919.68.


Review of production of The Hand of the Potter.

Letter to the editor attacking "A Reviewer's Note-Book" (1920.12) for its evaluation of Dreiser, calling it vague, fallacious and prejudiced.


Review of Provincetown Players production of *The Hand of the Potter*.


Review of *Hey Rub-a-Dub-Dub*.


Calls Dreiser one of the most interesting figures in contemporary American prose writing and identifies his "erratic, prolix and yet monumental style" as so American as to make him as much a cultural figure as a literary one.

1921.21  S., F.F. "David Belasco Honored."  *Cincinnati Enquirer*, 18 December, Section Three, p. 4.

Review of Provincetown Players production of *The Hand of the Potter*.

1921.22  *"St. Louis Might Lay Claim to Some Credit Here."*  *St. Louis Times*, 10 December.

Review of Provincetown Players production of *The Hand of the Potter*. Source: PU.

1921.23  SCHAUERMANN, KARL. "The Devil's Play Ground and Work Shop."  *Milwaukee
Review of Provincetown Players production of *The Hand of the Potter*.


Identifies Dreiser as the hero of members of the younger literary generation who are "bucking" the morality and idealism so firmly established in this country and by doing so are dooming themselves to failure and oblivion. Reprinted: 1923.98.


Review.


Argues that despite stylistic and structural ineptness Dreiser is a "first-rate artist" because of his realistic characterization and sense of life's meaningfulness; laments, however, Dreiser's drifting toward "sexual obsession."


Review of Provincetown Players production.


Sees in Dreiser both an honest peasant often confused by complexities and a "cosmic philosopher" whose larger vision is not always well suited to the novel; yet, when he succeeds, he brings dignity to his characters and ennobles "his art with some of the great light of great poets." Reprinted: 1922.24. Revised: 1940.6.

1921.29 "What *The Hand of the Potter* Suffered at the Hands of the Managers." *New York
Editorial condemning Stuart P. Sherman for making his attack on Dreiser a patriotic issue (1921.24); asserts that in focusing on Dreiser's German roots Sherman himself is violating the American ideal.

1922


Review of A Book About Myself.


Reprint of 1918.5.

1922.3 BERN, PAUL. "Take That, Mr. Dreiser." Los Angeles Times, 22 September, Part 2 p. 4.

A response by the editor of the Goldwyn Scenario Department to charges against the motion picture industry made by Dreiser in articles and in an interview with Edith Ryan (F22-1). Discusses the choosing of actresses, the art in pictures, and the quality of American actors.

1922.4 "Books and Reading." New York Evening Post, 28 December, p. 6.

Review of A Book About Myself.


Review of The Financier.

1922.6 COOPER, FREDERIC TABER. "Dreiser on Himself." New York Herald, 31 December, Section Eight, p. 20.
Review of *A Book About Myself*.


Review.


Defends *The Hand of the Potter* against the derogatory criticism it received by reviewers of the Provincetown Players production. Argues that if Dreiser's play "is immoral, *Oedipus Rex* is ten times worse. Source: PU.


Review of *A Book About Myself*.


Praises *The Titan* for its courageous portrayal of "Mammon-worship in the States" but deprecates the indiscriminate accumulation of detail.


Contains a letter to Mencken in which James Huneker complains, after editing *Jennie Gerhardt*, that Dreiser is "without an ear for prose, or an eye for form."


Review of A Book About Myself. Source: PU.


Suggests reading assignments and provides questions that will focus the student on Dreiser's strengths and weaknesses as a writer and thinker.


Insists in passing that his defense of Dreiser has grown out of neither a devotion to Dreiser's ideas nor a desire to improve American literature; rather, it gives him the opportunity "to sort out and give coherence to" his own ideas. Reprinted 1924.39; 1965.21.


Review of A Book About Myself.

1922.18  NATHAN, GEORGE JEAN. "Humor Lost in New Play by Kummer: Dreiser's Play is Poor." St. Paul Pioneer Press, 8 January, Second Section, p. 6.

Review of Provincetown Players production of The Hand of the Potter.
1922.19  *PAVA, MALCOLM. "Theodore Dreiser." Buffalo Saturday Night, 27(?) December.

Review of A Book About Myself. Source: PU.


Portrays Dreiser as "the most cautious of editors", one who would do nothing in the Delineator that had not been sanctioned by The Ladies' Home Journal.


Mocks Dreiser's ignorance of British drama and his extravagant introduction to Cauis Gracchus by Odin Gregory.


Reprint of 1921.28.


Insists on the novelist's freedom to express his own view of life, for by tolerating *Sister Carrie* and *Pollyanna*, as well as *Alice Adams*, the reader achieves greater variety and a more rounded education. Reprinted: 1922.25.

1922.27 WILLSON, ROBERT H. "Ye Poet Leaps in Lake to Nip Lily for Lady." *San Francisco Examiner*, 23 April, pp. 1–2.

Reports poet George Sterling's near-arrest for plunging nude into Stow Lake in Golden Gate Park at 4 a.m. to pick a bouquet of water lilies for an unidentified lady (Dreiser's mistress, Helen) during Dreiser's visit to San Francisco.

1923


Review.


Reprint of 1916.5.


Blames Dreiser's European heritage for the fact that his characters love like "peasants", his women having a "cowlike compliance" and his men being amorous "savages".


1923.6 BARRY, JOHN D. "Living This Life: A Book About Myself". *Minneapolis Morning Tribune*, 14 April, p. 24.


Review.


Review. Source: PU.


Review.


Review. Source: PU.


Review of *A Book About Myself*. Source: PU.

1923.13 "Book Reviews: The Genius". *Nashville Tennessean*, 30 September, Magazine


Concedes that largely because of attempts to suppress him Dreiser has "come to stay and must be reckoned with"; then analyzes Dreiser's naturalistic principles and narrative weaknesses but concludes that he is akin to Emerson in his belief in "the equation inevitable" and his refusal to conform to social values. Reprinted: 1924.9; 1940.2.


Review of *A Book About Myself*. Source: PU.


Review of *A Book About Myself*.


Review.


Reports rather sarcastically that with his "brief, not very searching, but pleasant" sketch "Indiana: Her Soil and Light" Dreiser, the prodigal son, has won the forgiveness and approval of Hoosiers.

Review of *The Color of a Great City*.


Review.


Review of *A Book About Myself*.


Review.


Review.


Review.


Quotes from the response by the Authors' League of America to Dreiser's letter to Rex Beach on the Clean Books Bill (c=dreiser_biblio;idno=aas7611.0001.003;rgn=div2;node=aas7611.0001.003%3A4.4;start=1;size=25#C23-4">C23-4).
1923.27 "Dreiser Begs Alms from His Readers." *Kansas City* (Mo.) *Journal-Post*, 25 February, Magazine Section, p. 4.

Review of *A Book About Myself*.


Review of *The Color of a Great City*.


Review of *The Color of a Great City*.

1923.30 *"Dreiser Tells Us All About Career as Writing Man."* *San Francisco Bulletin*, 6 January.


1923.31 *"Dreiser's Genius Returns From a Five Years Exile". *Kansas City* (Mo.) *Star*, 29 September, p. 16.

Review.

1923.32 *"Dreiser's Notable Autobiography."* *San Francisco Call and Post*, 5 May, p. 23.


Review of *A Book About Myself*. Source: PU.

Argues that reading *A Book About Myself* will help readers understand what modern novels are about. Novels of revolt and sex are the result of a writer's belief in a mechanistic universe.


Review.


Review of *A Book About Myself*.


Review of *The "Genius"*.


Review of *The "Genius"*. Source: PU.


Review of *A Book About Myself*.

1923.40 FORD, THOMAS F. "Mr. Dreiser Tries Again." *Los Angeles Times*, 16 September, Part 3, p. 32.

Review of *The "Genius"*.


Reviews of "A Book About Myself" by Theodore Dreiser:


Review of *A Book About Myself*.

1923.43 *"The Genius"*. *New London* (Conn.) *Day*, 8(?) December.

Review. Source: PU.


Review. Source: PU.


Describes Dreiser, who, after a lengthy stay in California, insists that he is not finished as a novelist and registers complaints about changes that took place in New York while he was gone.


Review of *A Book About Myself*.


Review.

Review.


Brief mention of Dreiser as one who "has gone a few steps further in developing the realistic tradition" but allows "vulgarity" and "a tiresome insistence on details" to mar his best work. Revised: 1939.3.


Review of *A Book About Myself*.


Review of *The Color of a Great City*.


Review.

1923.53 HUNT, FRANK A. "Life of Dreiser As Told by Himself." *Salt Lake City Telegram*, 21 January, Magazine Section, p. 1.

Review of *A Book About Myself*.

1923.54 HYDE, HENRY M. "Dreiser at His Worst." *Baltimore Evening Sun*, 13 January, p. 6.

Review of *A Book About Myself*. 

Review.

1923.56  JOHNSON, NUNNALLY. "Dreiser." Brooklyn Daily Eagle, 29 December, p. 3.

Review of The Color of a Great City.

1923.57  [JONES, LLEWELLYN?] "Moral or Immoral?" Chicago Evening Post Literary Review, 31 August, p. 4.

Recalls the censorship of The "Genius" when first published and argues that the novel, "probably Theodore Dreiser's best book up to the present time", was unjustly banned.


Review of A Book About Myself.

1923.59  KARSNER, DAVID. "Here and There and Everywhere." New York Call, 9 February, p. [8].

Defends Dreiser against Richard La Gallienne's comments in a review of A Book About Myself (1923.66); argues that the public is interested in Dreiser's works and that his autobiography is better than Harry Kemp's Tramping on Life. Reprinted. 1972.61, pp. 413–14, under incorrect date.

1923.60  *KENDRICK, AMES. "Even the Poets Join Attack on Dreiser." Washington Herald Times, 18 February.

Takes issue with Richard Le Gallienne's review of A Book About Myself (1923.66); states that "the drab and sordid world would predominate" if reporters wrote their experiences honestly. Source: PU.
Caricature of a pot-bellied Dreiser snarling at the state of American literature.

Review of A Book About Myself.

Briefly describes the first editions of Dreiser's books and lists his contributions to books. Revised: 1929.21.

Review of The "Genius".


Review of A Book About Myself.

Review.


Review.


A letter to the editor complaining about Richard Le Gallienne's review of *A Book About Myself* (1923.66). States that Dreiser's realistic fiction presents "compelling pictures of American life written straight from the shoulder" and that it "will outlast that of the Le Galliennes".

1923.72 MACOMBER, BEN. "As His Own Dante Theodore Dreiser Conducts Excursion Through Inferno of Youthful Soul" *San Francisco Chronicle*, 4 February, Screen, Drama, Music, Books and Art Section, p. D5.


Caricatures of Dreiser and E. Phillips Oppenheim striking identical poses.


A letter to the editor dated 8 March. Finds *A Book About Myself* an "honest and...brave...depiction of the inner and outer life of a man of genius" that would be of value to the young man starting out in life and to readers interested in seeing "the country placed upon a firmer foundation of humanism and freedom".


Review of *A Book About Myself*. Source: PU.

1923.77 MENCKEN, H.L. "Adventures Among Books-III." *Smart Set* 70 (March): 143–44.


Praises the "memorable poignancy" of "The Lost Phoebe" but otherwise dismisses Dreiser as a short-story writer whose works have sweep and power but read like "inferior translations of a good French realist of the second order". Reprinted: 1931.86.


Review of *A Book About Myself*. 
1923.81 *PINOCHET, TANCREDO. "La autobiographia de un periodista." *Diario de la marina*, 23 January.

Review of *A Book About Myself*. Source: PU.

1923.82 *POTTER, E.G. Review of *A Book About Myself* *Chicago Tribune* [Paris ed.], 1 January.


Recalls Dreiser's writing "Glory Be McGlathery" in order to win a wager that he could write a story that did not include a prostitute or a kept woman. Reprinted: 1929.45.


Narrates Dreiser's first meeting with Arthur Henry, who was then editor of the *Toledo Blade*. Reprinted: 1929.43.


Source: PU.


Source: PU.

1923.87 *Review of *A Book About Myself*.* *Cornell Era* 60 (February): 23.

Source: PU.


Source: PU.


Source: PU.


Source: PU.


Presents a British view of Dreiser's career and concludes that he is "the unconscious mouthpiece of the non-English population of America".


Review of *The Color of a Great City*.


Review of *A Book About Myself*.

1923.95 SANDERS, CHAUNCEY ELWOOD. "Books and Writers: Comment By the Way". *Austin (Tex.) Statesman*, 28 October, p. 6.


Review of *The Color of a Great City*. Source: PU.


Reprint of 1921.24.


Review of *The Color of a Great City*.


Disagrees with reviewers who have praised Harry Kemp's *Tramping on Life* and "virtually" ignored Dreiser's *A Book About Myself*. Argues that "for nearly everything that is necessary to a work of this kind", Dreiser's autobiography "cannot…be surpassed".


Review. Source: PU.


Review of *A Book About Myself*. Source: PU.


Review of *A Book About Myself*.


Review of *The "Genius"*.


Observes that everyone praises Dreiser's "strength," yet no one reads him; nevertheless, he plods on, one of literature's magnificent failures.


Review.


Includes Dreiser among turn-of-the-century writers who challenged the optimistic view of American life "without pity and without remorse," turning realism into a vehicle of protest.

Review of A Book About Myself.

1923.112 YEWDALE, MERTON S. Foreword to The "Genius". New York Horace Liveright, pp. v–x.

Argues that The "Genius" is a novel of great aesthetic value and should not have been suppressed to protect "children and perverts."

1924

1924.1 *ADLER, BETTY. "Book Reviews." Davenport (Iowa) Times, 26 July.


Revision of 1919.5. Quotations added to substantiate the claim that Dreiser is America's greatest novelist, certainly the most moving one.

Review of *The Color of a Great City*. Source: PU.


Review of *The Color of a Great City*.


Review of *The "Genius"*. Source: PU.


Describes Dreiser as ingenuous and inarticulate—"a primitive" whose "art must be measured in corresponding terms".


Reprint of 1923.15.


Source: PU.


Review of *The Color of a Great City*. Source: PU.


Review of *The Color of a Great City*. Source: PU.

Uses quotations from A Book About Myself and the memories of newspaper men who knew "Ted" Dreiser to reconstruct his time in St. Louis as a reporter for the Globe-Democrat and Republic. A dinner Dreiser gave for brother Paul Dresser highlights the sketch.


Review of The Color of a Great City.


Review.

1924.16 "The Color of a Great City." St. Louis Post-Dispatch, 22 March, p. 6.

Review.


Review of The Color of a Great City.


Review of The Color of a Great City. Source: PU.
1924.19  *"Dreiser's Impressions." Argonaut, 9 February.

Review of The Color of a Great City. Source: PU.


Review of The Color of a Great City.


Review of The Color of a Great City. Source: PU.


Review.


Review of The Color of a Great City.

1924.25  *GARLAND, ROBERT. Review of The "Genius." Baltimore Post, 21 March.

Source: PU.

1924.26  *"The Genius." Iowa City Daily Iowan, 27 January.

Review. Source: PU.

Review. Source: PU.

1924.28  *HAINES, HELEN E. "Mr. Dreiser in a Great City." Pasadena (Calif.) Star-News, 22(?) March.

Review of *The Color of a Great City*. Source: PU.


Review of *The Color of a Great City*.


1924.31  *KESLER, CARL. "The Raw Material of Which Dreiser Made Great Novels" Quincy Herald, 1 February.

Review of *The Color of a Great City*. Source: PU.


Review of *The Color of a Great City*.


Review.
1924.34 *McCARDELL, LEE. "Books and Letters" Norfolk Virginian Pilot, 12 February.
Review of The Color of a Great City. Source: PU.

1924.35 McCORD, DAVID F. "Dreiser's Notebook." Springfield Illinois State Register, 13 January, p. 4.
Review of The Color of a Great City.

Review of The Color of a Great City. Source: PU.

Review of The Color of a Great City.

Reprint of 1921.14.

Reprint of 1922.16.


Review of *The Color of a Great City*.


Review of *The Color of a Great City*.


Praises Dreiser for his intellectual integrity, noting that neither success nor failure has caused him to compromise his view or presentation of life. Source: PU.

1924.44 "The New Books: Color of a Great City (the)." *Outlook* 136 (9 January): 70.


Review.


Notes and quotes from an interview with Dreiser appearing in the *New York Times Book Review* (F23-4), in which he claims that American writers in their attempt to be realistic are "ignoring life entirely" because they ape the British.


Review of *The Color of a Great City*.

Praises Dreiser for preserving in literature "the crude but mighty aspects of our rising industrial civilization" and

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describes him at fifty-two, his appearance and his social mannerisms.

1924.49 "Recent Books in Brief Review." *Bookman* 59 (May): 353.


Source: PU.


Source: PU.


Source: PU.


1924.56  *STURGES-JONES, MARION. "The Color of a Great City." Camden Courier, 27 May.

Review. Source: PU.


Review.

1924.58  *V., J.L. "Dreiser Inarticulate." Circle, 19 March.

Review of The Color of a Great City. Source: PU.


Review of The Color of a Great City.

1924.60  WEEKS, HOWARD. "Dreiser Out of His Field." Detroit News, 13 January, Metropolitan Section, p. 16.

Review of The Color of a Great City.

1925


In Swedish.

Calls Burton Rascoe's defense of Dreiser and assault on Stuart P. Sherman in *Theodore Dreiser* (1925.12) unsuccessful, for the public has not yet embraced Dreiser and his critics have the evidence on their side.


Review. Source: PU.


Narrates Dreiser's first meeting with and subsequent support of H.L. Mencken; calls Mencken "the creative critic" who, though outraged by Dreiser's philosophy and style, found in Dreiser something that lived, something that stimulated Mencken's own imagination: he "sees beyond Mencken into Dreiser and beyond Dreiser into life." Also, prints a letter from Dreiser, 24 August 1925, recalling his first meeting with Mencken.

1925.6 GRATTAN, C. HARTLEY. "Mrs. Wharton and Mr. Dreiser." *Nation* 121 (30 September): 361.

Uses Burton Rascoe's biography of Dreiser (1925.12) and Robert Lovett's biography of Edith Wharton as the bases of a comparative analysis which concludes with the summation that Dreiser is "the more powerful and potentially the more enduring because he is the more decidedly, for one thing, in the main stream of American life."


Presents a study guide to Dreiser, focusing on Jennie Gerhardt; calls him "one of the sturdiest, heaviest and most significant figures in contemporary American literature."
Praises Dreiser for his slow meticulous development of character, the hallmark of his novels, and predicts that *An American Tragedy* will be well-received by an audience more receptive to the realism Dreiser pioneered.

Review.

Congratulates Dreiser for discovering "lowly and miserable folk as human beings" and praises him for standing resolute in the face of hostile criticism, which ironically has done more for his career than has the approval of his supporters. Reprinted: 1926.20.

Identifies Hurstwood as a true portrait which has hundreds of counterparts and potential counterparts among every reader's acquaintances.

Defends Dreiser and his work against the charges of hostile critics and assesses his achievement through 1922.
Sees Dreiser as a writer rejected and abused because his novels "cast doubt" on the moral values of society and his characters are unpleasant; argues, however, that he is "unquestionably a great novelist" who is dignified by his tolerance and has doggedly preserved the naturalistic tradition. Revised: 1939.11.

1926


Review.


Includes Dreiser among the best of some mediocre modern writers, claiming that he deserves our respect but writes so badly that he will not achieve literary permanence.

1926.3 *"An American Tragedy." Fairmont West Virginian, 12 January.

Review. Source: PU.


Review. Source: PU.

1926.5 *"An American Tragedy." London Sunday Times, 7 November.

Review. Source: PU.


Review.

Review of Patrick Kearney's dramatization.

1926.8 ANDERSON, SHERWOOD. "Dreiser." Saturday Review of Literature 2 (9 January): 475.


Finds that despite its "purely utilitarian technique," Kearney's stage adaptation of An American Tragedy is saved by his ability to communicate "the dark, elemental, lumbering brute force" of Dreiser.


Review.


Takes offense at the blunt and crude discussions of sexual encounters in A Book About Myself, calling Dreiser "a workman all thumbs."


Reprint of 1921.1.


Applauds A Book About Myself for its honesty and breadth of information, calling it "a social
document of the highest order," but concludes that the reader will ultimately be "repelled by the incoherence of the rhetoric." Reprinted: 1926.14.


Reprint of 1926.13.

1926.15 *BELLAMANN, HENRY. "The Literary Highway." *Sunday Record*, 7 February.

Review of *An American Tragedy*. Source: PU.


Parody depicting Dreiser as tedious and argumentative. Reprinted 1927.5.


Review essay on *An American Tragedy* that praises the novel for its power, truth and beauty, but insists that it is written "abominably, by a man who evidently despises style, clarity, elegance, even grammar." Source: PU. Reprinted 1928.7. Reprinted in part: 1983.51, pp. 172–73.


Review of *An American Tragedy*.


Letter to the editor responding to Sherwood Anderson's review of *An American Tragedy* (1926.8) and expressing concern that the importance of style is being minimized by reviewers who praise a writer's compassion and tenderness. Reprinted: 1972.61, pp. 449–50.


Quotes a letter from John Macy, who calls *An American Tragedy* a great novel because of the reality of its characters and Dreiser's "immense sympathy" in presenting them. Reprinted: 1972.61, p. 473.

Review of *An American Tragedy*.

Argues that reviewers of *An American Tragedy* put Dreiser in a class of his own because "he has the art of making men, scenes and occurrences as actual as they are to him" and notes that the weaknesses in Dreiser's style noted by critics are exceptions—that "there are whole pages in which the English is...an example of what fiction writing should be." Reprinted: 1972.61, pp. 461–64.

Review.

Biographical sketch accompanying a French translation of chapter 26 of *The "Genius."*

Review of Patrick Kearney's dramatization.


Defends Dreiser's style, calling *An American Tragedy* the finest writing "this generation has been honored by."


Praises Dreiser's grasp of American life in *An American Tragedy*, yet warns the reader not to read the novel unless he is prepared to suffer over the fate of "an intimate acquaintance," Clyde Griffiths.


Applauds the news that *An American Tragedy* will be filmed, calling it Hollywood's first opportunity to work with "a contemporary and an immortal novel."


Review of *An American Tragedy*. Source: PU.


Review of *An American Tragedy*.


Review of *An American Tragedy*.

1926.46 "Dramatist Borrows Film Tricks to Put Murder Trial on Stage." *New York Herald Tribune*, 21 November, Section 6, p. 7.

Quotes Patrick Kearney on why he used a spotlight for fade-outs and close-ups in the trial scene of his dramatization of *An American Tragedy*. 

Describes Boni & Liveright's reaction to the accusation by Franklin P. Adams of the *New York World* that Dreiser had plagiarized from Sherwood Anderson's story "Tandy" in his poem "The Beautiful".

1926.48 "Dreiser's *The American Tragedy.*" Argonaut 93 (6 March): 5.


Contends that Dreiser would be unreadable were it not for "an inexhaustible, patient curiosity about the mysterious mental and emotional processes of all kinds of human creatures."


Finds Dreiser at fifty-four to be a sentimentalist with a tough exterior; then traces the development of this imperviousness that has allowed him to survive and prosper despite the buffeting he has received. Reprinted: 1926.51.


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Reviews Dreiser's handling of the Gillette murder and trial to demonstrate that Dreiser was an excellent reporter, not only because he presented the facts, but because he revealed the "story behind the story." Source: PU.

1926.54  E., G.D. "Dreiser's Novel at Last." New York Morning Telegraph, 10 January, Section 4, p. 7.

Review of An American Tragedy.


Notes Stuart Sherman's change of heart in positively reviewing An American Tragedy (see 1926.135).

1926.56  EDGETT, EDWIN FRANCIS. "Theodore Dreiser Writes Another Novel." Boston Evening Transcript, 9 January, Book Section, p. 3.

Review of An American Tragedy.


Review of An American Tragedy.


Letter to the editor responding to Maxwell Bodenheim's contention that "verbal dexterity" is the most important element in literature (1926.19); claims that Dreiser's power to move and shake his reader by a passionate revelation of "the momentous issues of a life-history" is a far more significant talent.


Review of An American Tragedy.

Review.


Review of *An American Tragedy*.


Reprint of 1925.4.


Source: 1974.2.


Review.


Suggests that the real importance of Dreiser's poetic plagiarism from Sherwood Anderson's *Winesburg, Ohio* lies in its contribution to "the prolonged debate over what is free verse or is not."

1926.66 "George Ade Absolves Dreiser of Lifting His *Swift Worker.*" *New York Herald Tribune*, 9 September, p. 2.

Quotes Ade's reluctant concession that Dreiser had used one of his sketches in the preparation of *Sister Carrie*; however, Ade went on to express his admiration for Dreiser and
his gratitude that Dreiser would borrow one of his "bricks" to help erect a "skyscraper."


Review.


Relates an incident in which Nathan and H.L. Mencken, trying to ease Dreiser's financial woes in 1916, got him an offer to appear in a movie as himself, but feeling that it was one of their frequent jokes on him, Dreiser refused to honor the contract; also prints a parody by Berton Bradey mocking the Smart Set for championing Dreiser's work.


1926.70  GOULD, JOHN. "Dreiser Tells Real Story With Rare Skill and Ruthlessness in An American Tragedy". Wichita (Kans.) Daily News, 24 January.

Review. Source: PU.


Review of Patrick Kearney's dramatization.

1926.72  HALDEMAN-JULIUS, EMANUEL. "What the Editor Is Thinking About: Theodore Dreiser." Girard (Kans.) Haldeman-Julius Weekly, 7 August, p. 4.

Discusses the characters in Dreiser's novels, particularly Jennie Gerhardt and Sister Carrie, to argue that his strength lies in his capacity to create realistic, living, sympathetic characters. Reprinted 1927.28.

Review. Source: PU.


Review of Patrick Kearney's dramatization of *An American Tragedy*.

1926.75  *HARRIS, JULIA COLLIER. "Dreiser's Long Expected Novel Depicts the Turmoil and the Tragedy of Youth." *Columbus (Ohio) Enquirer Sun*, 3 January.


Review of *An American Tragedy*.

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Page 142


Includes Dreiser's among heralded success stories, noting that by refusing to abandon his dream of literary triumph he rose from a twenty-five-year average of $35 a week to earn $150,000 for *An American Tragedy*.


Asserts, using *An American Tragedy* as a example, that contemporary readers' admiration for Dreiser's personal integrity allows them to excuse his stylistic and intellectual lapses, but
that, in the future, when his books are judged on their own merits, they will fail. Reprinted: 1926.80.


Reprint of 1926.79.


Reprint of 1926.81.


Identifies the social and intellectual influences of Dreiser's formative years and briefly discusses the scope of his literary achievements; concludes with a character sketch portraying Dreiser as a gentle man who has fought such a long, lonely battle against neglect and abuse that he has become impervious to the victory he has finally won.


Review.
1926.86  KRUTCHE, JOSEPH WOOD. "Crime and Punishment." Nation 122 (10 February): 152.


Review of Patrick Kearney's dramatization.


1926.89  LEWIS, SINCLAIR. "The Remarks of Mr. Sinclair Lewis." Kansas City (Mo.) Buzz Saw (28 January), 1–4.

Makes a somewhat Babbittish appeal to the Kansas City Rotary Club to buy An American Tragedy because it put Kansas City on the literary map.


Review of An American Tragedy.


Review.

Review of *An American Tragedy*.


Review of *An American Tragedy*.


Review of *An American Tragedy*.


Asserts that, if done faithfully, *An American Tragedy* could be the basis for "the greatest motion picture drama of American life ever filmed" but fears that the book's pessimism and sexual content, as well as Dreiser's attitude toward movies, will be barriers.


Lauds Dreiser's perseverance, predicting that his virtues as a man may outweigh his virtues as a writer in the final assessment of his literary merit.


Contains two chapters involving Dreiser: "Theodore Dreiser: L'homme et sa philosophie," which asserts that Dreiser, trained in journalism, spurned romantic and moralistic concepts to write amoral, factually ponderous novels in which characters are helplessly driven by their biochemical compulsions; and "Theodore Dreiser romancier," in which Dreiser's novels are analyzed according to the artistic and philosophical principles identified in the preceding chapter. Reprinted in English: 1928.50.


Letter to the editor insisting that Dreiser's style in *An American Tragedy*, called "cheap, trite and tawdry" by critics, actually allows him "to present a world which a more elegant

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and precise style could only hint at." Reprinted: 1972.61 , p. 486.


Review. Source: PU.


1926.105  MUIR, EDWIN. "Fiction." Nation and Athenaeum 40 (16 October): 88–89.

Review of An American Tragedy.


Sees Dreiser as a bewildered artist whose protagonists satisfy their appetites for power and sex but achieve nothing lasting. "It is no wonder that the barbarians Mr. Dreiser portrays find all their adventures stale and all their different achievements tending toward a deadly sameness."


1926.108  OAK, V.V. "The Awful Dreiser." Nation 122 (2 June): 610.

Letter to the editor complaining that Dreiser's books are not available in major libraries and can be issued at the university only with permission of the instructor who made the assignment.


Review of Patrick Kearney's dramatization.


Review of Patrick Kearney's dramatization of An American Tragedy.

Review of *An American Tragedy*.


Review of Patrick Kearney's dramatization. Source: NN.


Review of *An American Tragedy*. Source: PU.


Review of *An American Tragedy*.

1926.115 PATERSON, ISABEL. "Reading with Tears." *Bookman* 64 (October): 192–97.

Includes Dreiser among novelists whose tendency is to write novels that are depersonalized and sociological, lacking a hero and treating society as the villain.


Review of *An American Tragedy*.


Contains two chapters involving Dreiser "Good Friends", which recalls the Powys brothers' debt to him, emphasizing his "lumbering imagination" and generosity; and "Certain Celebrities", which describes a Dreiser party crashed by F. Scott Fitzgerald.


Biographical sketch of Kearney, including the circumstances that led him to *An American Tragedy* and Dreiser's approval of his adaptation.


Letter to the editor taking exception to Arthur Davison Ficke's attempt to defend Dreiser by minimizing the importance of style (1926.58); argues that a concern for style separates the genius from the storyteller and that Dreiser, for all his power, remains a verbose storyteller.


Review of *An American Tragedy*. Source: PU.


1926.124  *
"Realism in U.S." *Birmingham Gazette*, 4 November.

Review of *An American Tragedy*. Source: PU.


Source: PU.


Review of *An American Tragedy*. Source: PU.


Review of *An American Tragedy*.


Recommends *An American Tragedy* for its realistic characterization, stylistic simplicity, and moral significance—particularly in regard to the "medieval" abortion laws.


Review of Patrick Kearney's dramatization. Source: PU.


Source: PU.

Review of *An American Tragedy*.


Review of *An American Tragedy*.


Identifies Dreiser as a pioneer of naturalism and, despite severe limitations in intellect and style, finds his power and greatness as a novelist in his "impartially sympathetic, tender understanding of elementary, vulgar humanity" coupled with full and moving character development.


Review of *An American Tragedy*.


Review of *Moods: Cadenced and Declaimed*.


Review of *An American Tragedy*. Source: PU.

1926.139 SKIDELSKY, BERENICE. "What They Read." *Vogue* 67 (15 March): 186.
Review of *An American Tragedy*.

1926.140 SMALL, H.A. "Dreiser Once Again Invites Critical Dead Cats and Lilies" *San Francisco Chronicle*, 10 January, Screen, Drama, Books, Music and Art Section, p. 4D.

Review of *An American Tragedy*.

1926.141 [SMALL, H.A.] "Is T. Dreiser's Realism Only Reincarnation?" *San Francisco Chronicle*, 17 January, Screen, Drama, Books, Music and Art Section, p. 4D.

Insists that Dreiser's use of the Brown-Gillette case as the basis of *An American Tragedy* is reporting rather than art and that reading the novel made the reviewer "a sadder but not yet a Dreiser man."


Review of Patrick Kearney's dramatization of "An American Tragedy".


Review of *An American Tragedy*. Source: PU. Reprinted in part: 1972.61, pp. 475–76, as appearing in the *New York World*. We could not locate the review in the *World*.


Sees Dreiser as the "truest exponent" in America of realistic fiction's movement toward psychological analysis and praises *An American Tragedy* for this quality as well as its compassion and lack of sentimentality.


Describes the difficulties, hard work and ingenuity involved in preparing the sets at the Longacre Theatre for Kearney's stage adaptation of *An American Tragedy*. 

Welcomes Dreiser's artless style after a surfeit of other writers' beautifully written books which say little; expresses the hope Dreiser will never begin to seek "the perfect word and the lapidary phrase."


Calls *An American Tragedy* "the essence of tragic drama—the resistance of the universal to the personal will."


Puzzles over the label that should be applied to Dreiser and concludes that he is not only a skilled novelist but also a historian, philosopher and psychologist.


Feels that *The Titan*, The "Genius" and *An American Tragedy* should not be classified merely as novels, for they are scientific investigations of the nature of humankind (comparable to Darwin's), accurate historical analyses of the United States, and philosophical explorations of the failure of religion, all pursued in a style admirably suited to the subject.

1926.150 "Theodore Dreiser Has Ceased To Be a Bogey Man to the Critics." *Kansas City (Mo.) Star*, 20 February, p. 6.

Analyzes Dreiser's novels to demonstrate that his moral views have not changed; concludes, therefore, that the critical acceptance of *An American Tragedy* reflects Dreiser's victory in achieving greater freedom and tolerance for writers.

1926.151 "Theodore Dreiser's *American Tragedy.*" *Springfield (Mass.) Sunday Union and
Recalls that Dreiser as editor of the *Delineator* seemed restless and misplaced but praises his power of command, attention to detail, patience with beginning writers and sensitivity to life. Revised: 1926.153.


Review.


Review.
Review of Patrick Kearney's dramatization.


Review of Patrick Kearney's dramatization of An American Tragedy.

Catalogues Dreiser's literary weaknesses—limited, toneless vocabulary, false dialogue, philosophical obtuseness, and no plot structure save chronology—yet concludes that he creates powerful characters and "a picture of the dynamic but inarticulate community about him." He is leading the way toward a "flowering of American literature." Reprinted: 1926.161; 1928.91.

Reprint of 1926.160.


"How Big Is Dreiser?" Bookman 63 (April): 146–49.
Reviews Dreiser's history of controversy and concludes that it is now time to see him for what he is: a limited artist who is peerless at depicting man's struggle against society when wealth, power and sex are at stake, but who has no feel for protagonists whose passion is for the intellectual, the religious or the traditional.

1926.164 WALLACE, INEZ. "Ask Inez Wallace: Must We Have Another American Tragedy?" Cleveland Plain Dealer, 3 October, Dramatic Section, p. 5.

Feels that An American Tragedy "reeks of sex" and that "tragedy" is a bit high-toned for the story of a brutal murder; also expresses concern that the censors should allow a book without a moral to be shown as a film.


Review of An American Tragedy. Source: PU.

1926.166 "When Mr. Dreiser Dropt into Church." Literary Review 88 (27 March): 52.

Quotes assessments of Dreiser and his work made by Jean West Maury, "In the Workshop of an American Realist" (F26-1) and by Clifford Smyth, "Changing Realism" (1926.144).


Review.


Quotes British novelist Frank Swinnerton's praise of American writers for their willingness to present life honestly, particularly Dreiser, who suffered neglect in pioneering this trend.


1927


Reprint of 1926.16.

1927.6 "The Book Table." *Outlook* 146 (22 June): 258.
1927.7 "Books and Authors: Chains, Lesser Novels and Stories." *America* 37 (16 July): 335.

Review.


Review of *Sister Carrie*.


Review of *Chains*.


Calls Dreiser America's greatest living writer and scolds critics who ignore his power in order to quibble over his artistic shortcomings, for the test of his greatness is that he has succeeded despite his faults. "He is so big that they don't matter."

Analyzes a passage from *An American Tragedy* to demonstrate that Dreiser's style is devoted "to the creed of confusion and chaos."


Review of *An American Tragedy*. Source: PU.

1927.15  *DARGAN, WOODS. "Dreiser at His Best." Asheville (N.C.) Times, 7 August.

Review of the revised edition of *The Financier*. Source: PU.


1927.17  *"Dreiser Revises The Financier." Trenton (N.J.) Times-Advertiser, 5 June.

Review. Source: PU.


Review of the revised edition of *The Financier*.


Records British novelist Thomas Burke's assertion that no American and few European writers equal Dreiser's stature (see 1927.12) and notes that British booksellers are finding
him "good stock."


Parody. Uses an awkward, repetitious style laden with extraneous detail and clumsy dialogue to describe Dreiser as a bricklayer dismantling An American Tragedy to assemble "de heaviest volume in America, as well as de fattest, longest, thickest, drollest."


Review.

1927.23 *GERBER, MARIAN. "Gold in the Ore." Asheville (N.C.) Times, 24 July.


Review of Chains and the revised edition of The Financier.


Review of the revised edition of The Financier.


Includes a "choice story," told by Miss F.M. Holly, a literary agent, who claims she saved Dreiser's career by finding a publisher for Sister Carrie in 1907, B.W. Dodge.

1927.27 *H., J. "Theodore Dreiser Reported to Have Written a Musical Comedy with Artless Title." New York World, 7 October, p. 15.

Reprint of 1926.72.

1927.29 HANSEN, HARRY. "The First Reader." *New York World*, 22 May, Book Section, p. 8M.


Review of the revised edition of *The Financier*.


Focuses on *The Financier* to demonstrate that both Cowperwood and his victims are puppets manipulated by forces they cannot control or understand.


Review.


Reports the favorable response to *An American Tragedy* in England and quotes enthusiastic British critics, including G.R. Stirling Taylor, who places Dreiser's books next to Darwin's in terms of importance (see 1926.149).

1927.34 *J., H. "Legal Literature." Butterworth's Fortnightly Notes* (Wellington, New
Zealand), 21 June.

Review of *An American Tragedy*. Source: PU.


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Includes a section describing a series of meetings with Dreiser from 1907 to World War I, a period that saw him change from a youthful materialist to "not only a great writer, but a good man and lover of his kind." Reprinted in part: 1955.22, pp. 17–20.


Challenges the classicists in defense of several writers, including Dreiser, who have "the autobiographical impulse."


Review of the revised edition of *The Financier*.

1927.40 *McCRACKEN, W. LYNN. "Book Review Column."* Great Falls (N.Y.) Times, 4
March.

Review of *An American Tragedy*. Source: PU.


1927.42 "Mr. Dreiser at the Play." *Harrisburg (Pa.) News*, 8 April.

Review of Patrick Kearney's dramatization of *An American Tragedy*. Source: PU.


Comments on the accuracy of Dreiser's "Paris—1926" (C26-10), agreeing that the influx of tourists has made the city vulgar and noisy but rejecting Dreiser's view that French art has suffered a similar decline.

1927.44 *MOSSLER, SADIE. "Dreiser Epic Thriller."* *Los Angeles Record*, 20 January.

Review of Patrick Kearney's dramatization of *An American Tragedy*. Source: PU.


1927.46 *NEVINSON, HENRY W. "From Life: An Average Criminal."* *New Leader*, 21 January.

Review of *An American Tragedy*. Source: PU.


Review. Source: PU.

Review.


Review of the revised edition.


1927.51 "Remove the Cause." *Miami News*, 1 February.

Editorial suggesting that, during a time of increasing crime and cries for stern measures, Dreiser be listened to because his research for *An American Tragedy* gave him an understanding of the causes of crime and some compassion for the criminal. Source: PU.


Notes that ironically Dreiser is "an inarticulate Rodin designing contorted skyscrapers" which will not crumble because he has so indelibly captured his own time and thus will speak to the future. Source: PU.


Review of *An American Tragedy*.

1927.54 SCHRIFTGIESSER, KARL "Theodore Dreiser in His Minor Mood." *Boston Evening Transcript*, 11 June, Book Section, p. 2.


Editorial arguing with Dreiser's position that censorship is inevitable and perhaps desirable for "sex realists" who have gone too far for profit.


Reprint of 1926.135.


Applauds Dreiser's stubborn refusal to yield to the cynicism of the newspaper world or the snobbery of the magazine industry and notes that now he has achieved economic success, the "American victory," with *An American Tragedy*, "a Sunday-school sermon all complete," and may turn into "an old-style Christian preacher."


Challenges H.G. Wells' description of Dreiser's novels as "representative" American novels (1927.68) and claims that Wells' assertion that Americans fail to appreciate natural beauty comes from reading Dreiser, not from a valid sampling of American literature.


1927.61 "A Talk About Books: Dreiser at His Strongest in Revised *The Financier.*** Battle
Review.


Review of *Sister Carrie*.


1927.64 *THOROGOOD, HORACE. "A Great Novel."* The Star (London), 7 February.

Review of *An American Tragedy*. Source: PU.


Review.


Admits that Dreiser has come closer than any American novelist, living or dead, to capturing
the drama of business, but asserts that he is writing without orientation or perspective and thus has failed to explore the interior of his subject, leaving his novels "with gaps of blindness and puerility."


Calls *An American Tragedy* "one of the very greatest novels of this century" and argues that its style, "full of barbaric locutions," has a force that "no grammatical precision and no correctitude could attain"; also sees the success of *An American Tragedy* as a hopeful sign that America is ready for the self-criticism necessary to achieve her early promise.

1927.69  *"What They Read."* Vogue, 1 August.


1928


Discusses the compassion and morality in Dreiser's works to demonstrate that "no greatly gifted novelist of our time has been more stupidly misjudged than has Theodore Dreiser."


Reprint of 1926.8.

1928.3  BABBITT, IRVING. "The Critics and American Life." Forum 79 (February): 161–
Uses An American Tragedy as an example of literature that never rises above the level of animal behavior and thus harrows its reader to no purpose, as it does not provide "the final relief and enlargement of the spirit that true tragedy succeeds somehow in giving."


Stresses the truth, tolerance and fascination with humanity found in Twelve Men; calls the book "one of the best introductions to fiction, for it is the essence of human living."


Review of Moods: Cadenced and Declaimed.


Reprint of 1926.17.

1928.8 *"Books and Writers" A Hero from Chicago." Birmingham Post, 21 August.

Review of The Titan. Source: PU.

1928.9 BOYNTON, H.W. "Cadences of an Exile." New York Sun, 18 August, p. [21].

Doggerel describing Dreiser, "the novel's grim Leviathan," as a writer committed to "exact detail" and "sordid fact" but lacking in humor and fancy.

1928.11 CURRIE, GEORGE. "Passed in Review." *Brooklyn Daily Eagle*, 15 August, Section 1, p. 10A.


1928.13 "Dreiser Among the Poets-Half a Dozen Other New Volumes." *Kansas City (Mo.) Star*, 15 September, p. 6.

Review of *Moods: Cadenced and Declaimed*.


1928.16 "Dreiser's Moods Take Verse Form in Neat Volume." *San Francisco Chronicle*, 19 August, Screen, Drama, Music, Books and Art Section, p. 10D.


1928.17 EDGETT, EDWIN FRANCIS. "About Books and Authors." *Boston Evening*
Review of *Dreiser Looks at Russia*. 


Letter to the editor accusing Dreiser of misrepresenting the situation in Russia, particularly in regard to the modest pay of government officials, who receive so many financial benefits from the Party that they live quite well.


Uses Dreiser's *The "Genius"* as a frequent example of the unfairness and inconsistencies of literary censorship.

1928.20 "Film Capital Satirizes Itself." *Miami Daily News*, 19 August, Second Section, p. 3.

A Newspaper Enterprise Association review of *Moods: Cadenced and Declaimed* and Carl Van Vechten's *Spider Boy* that appeared, in whole or in part, in at least 16 newspapers. Reprinted: 1972.61, p. 525.

1928.21 *FITZGERALD, GERRY. Review of Twelve Men*. *St. Louis Times*, 5 August.

Source: PU.

1928.22 FORD, COREY [John Riddell]. "A Sheer Case of Something or Other." *New Yorker* 4 (8 December): 34–36.

Parodies Dreiser's explanation of the similarities between *Dreiser Looks at Russia* and Dorothy Thompson's *The New Russia*. 

Page 149
Reports that Bernard Edelhertz, publisher of the American Hebrew, contradicted Dreiser's statement that there were no bread lines in Russia, which Edelhertz had recently toured.

Includes Dreiser among those whose art is "part reflection and apology for our chaos, and part rebellion from it."


Review of Dreiser Looks at Russia.

Feels that to the British reader Dreiser will seem ponderous, stylistically uninspired and lacking in passion but concedes that because he creates living characters he is "one of the great story-tellers."


1928.30  GORMAN, ARTHUR J. "Dreiser's Moods Are Published." *Pittsburgh Press*, 18 August, p. 3.


Sees Dreiser as the artistic victim of his naturalistic philosophy, whose grimness and meaninglessness lend themselves to novels that are humorless, structureless and cluttered by irrelevant details.

1928.32  GROBMAN, MARGARET. "Dreiser Tries His Hand at Brevity." *Chicago Evening Post Literary Review*, 31 August, p. [1].


1928.33  H., E.E. "Dreiser Says His Say on Russia" *Albany Knickerbocker Press*, 16 December, Fourth Section, p. 6.


Statistics on the sale of "The Lost Phoebe" and "America and the Sex Impulse" as Little Blue Books.


Review of *Chains*.

1928.38 *HAWORTH, JAMES R. "Twelve Men By Dreiser In New Form." *Huntington (W. Va.) Herald Advertiser*, 29 July.

Review. Source: PU.

1928.39 "Here Are Twelve men." *Wheeling (W. Va.) Register*, 12 August.

Review of *Twelve Men*. Source: PU.

1928.40 HOWARD, DON. "Looking at Literature." *Salt Lake City Telegram*, 19 August, Magazine Section, p. 1.


Review of *Twelve Men*. Source: PU.


Introduces the reader to Dreiser by way of a quasi-accurate biographical summary, cuttings from his autobiographical and philosophical works and a character sketch depicting him as the embattled but stoically persistent old warrior who beneath "his brusque exterior is one of the most sensitive men that ever contemplated the mystery, the terror and the wonder of life."


Contains collations of the first and certain special editions of Dreiser's books and an annotated listing of his major contributions to books and periodicals; also includes an annotated listing of studies and reviews of Dreiser's works; each section arranged chronologically through 1927.

1928.47 McDONALD, EDWARD D. "Dreiser Before *Sister Carrie.*" *Bookman* 67 (June): 369–74.

Traces Dreiser's contributions to magazines from 1897 to 1925, noting that by 1902 the transition from "facile magazine writer" to the "authentic Dreiser" had occurred.


Review.

Presents a biographical summary, a brief primary and secondary bibliography and a survey of critical opinion of Dreiser's works.


1928.51  "Mr. Dreiser Sees Things Good and Bad in the New Russia." *Kansas City (Mo.) Star*, 24 November, p. 6.

Review of *Dreiser Looks at Russia*.


Review. Source: PU.


1928.54  "Moods of Dreiser." *Newark (NJ.) Evening News*, 10 November, Magazine Section, p. 4-x.

Review of *Moods: Cadenced and Declaimed*.


Identifies Dreiser's work as "noisy realism" and traces his intellectual development to demonstrate why he is so skillful at capturing life's "shabby underside" and so inept at dealing with its finer aspects, specifically in *An American Tragedy*. Reprinted in part: 1981.66, pp. 27–29.

Surveys Dreiser's autobiographical works to argue that his primary reason for writing was his "wish to be an important person."


NEIHARDT, JOHN G. "What Happens?" St. Louis Post-Dispatch, 3 September, p. 17.


"New Additions to the Modern Library." Chester (Pa.) Times, 10 September.

Review of Twelve Men. Source: PU.


Review of The Titan.


Review.


Review.

"One of the 57 Varieties." New York Weekly People, 8 December, p. 3.

Psychological analysis comparing Dreiser and Edison; finds both to be extroverted men who are slow, plodding thinkers and love their fellow man.


Lists errata and addenda to McDonald bibliography (1928.46).


Identifies Dreiser, Crane and Norris as the writers "who were to create for America the type of realism to which Zola had given the name naturalism"; in Dreiser's work "the realism of naturalism" reached its "fullest expression."


Discusses the short story "Rella" to demonstrate the banalities, vulgarisms and plotlessness of the story; then concludes that only a man of genius could be guilty of such literary offenses and still be read remembered and asked for more.


Quotes J. Robert O'Brien, American Legionnaire, who insisted that Dreiser was the dupe of the Russians, seeing only what they wanted him to see.


Source: PU.


Source: PU.


1928.77  *ROBERT, ROY. "Theodore Dreiser Again in His Strange Attitudes With Moods." Atlanta Sunday American, 19 August.


1928.78  ROSE, DONALD F. "Take It or Leave It: Stylists and Pessimists" Forum 80 (November): xiv.

Review of Moods: Cadenced and Declaimed.

1928.79  *ROSS, HOWARD S. "Books: Dreiser Looks at Russia." Ottawa Evening Citizen, 3 December.

Review. Source: PU.

1928.80  *"Russia Viewed by Theodore Dreiser." Davenport (Iowa) Times, 17 November.

Review of Dreiser Looks at Russia. Source: PU.


Review.

1928.82  *STEFAN, PAUL. "Theater, Kunst, und Wissenshaft." Frankfurter Zeitung, 25 September.

Review of German production of The Hand of the Potter. Source: PU.
Suggests that Dreiser's insistence that he saw no unemployed workers in breadlines in Russia indicates a movement from realism to romanticism or a greater interest in his two female secretaries than in his tour of that country.


Review of *Moods: Cadenced and Declaimed*. Source: PU.


Review of *Moods: Cadenced and Declaimed*.
1928.90  *W., E.H. "Dreiser Looks at Russia." La Porte (Ind.) Herald-Argus, 27 November.

Review. Source: PU.


Reprint of 1926.160.


Contends that Dreiser's contribution lies in his bringing vitality to American literature by establishing "a fruitful, living contact with the American environment"; yet, despite his great zest for life and brooding pity for humanity, he is destined to be admired as a man and a pioneer, not a writer, for his stylistic ineptness, unconvincing protagonists and lack of emotional or intellectual maturity will render his books unreadable. Reprinted: 1955.38.


Quotes parallel passages from Dorothy Thompson's The New Russia and Dreiser's Dreiser Looks at Russia and reports Thompson's charges of plagiarism as well as Dreiser's explanation that he had given the material to her.


Reprint of 1926.169.

1928.95  *Y., SAM. "Book Worm." Muskogee (Okla.) Democrat, 31 August.

533–34.


1929


Review of German production of "The Hand of the Potter". Source: PU.

1929.2  "Briefer Mention: Dreiser Looks at Russia." Dial 86 (March): 265.


1929.3  *"Böhne and Kunst." Berlin Der Tag, 21 February.

Review of German production of The Hand of the Potter. Source: PU.


Reports the Massachusetts Senate's refusal to modify a censorship law that forces the jury to consider individual passages rather than the book as a whole or the author's intentions, a law which made the verdict on An American Tragedy inevitable.


Review of A Gallery of Women.

Concedes that he finds Dreiser's style, tone and philosophy repugnant but argues that he could not engage Dreiser in controversy because there is no common ground for meaningful discussion. Reprinted in part 1983.51, p. 173.


1929.8 DANA, HARRY. "Russia Looks at Dreiser—And Miss Thompson." *New Masses* 4 (February): 22.
Review of *Dreiser Looks at Russia*.


Review of Patrick Kearney's dramatization of *An American Tragedy*.

Review of German production of *The Hand of the Potter*. Source: PU.

Review.

Protests the attempt to ban *An American Tragedy* in Boston, admitting, however, that the damage done is chiefly in principle, for copies are widely available and, were they not, the
loss would not be irreparable.


Review of *Moods: Cadenced and Declaimed*.


Reports that contrary to Dreiser's account of the suppression of *Sister Carrie* by Doubleday, Page, Vrest Orton (1929.37) has discovered that 888 copies reached the public; also notes Orton's analysis of the "pruning" of The "Genius".


Review.


Updates Dreiser bibliography. Revised: 1932.33.


Review of *A Gallery of Women*.


Calls Dreiser "the Nestor" of living naturalistic novelist because, despite his faults, he expanded the possibilities source material through his "tender understanding of elemental, vulgar humanity."


1929.26 *"A Life of Sacrifice."* *Glasgow Herald*, 7 February.

Review of *Jennie Gerhardt*. Source PU.


Review of *Dreiser Looks at Russia*.


Precedes a cutting from *The Hand of the Potter* with an analysis of Dreiser's dialogue, finding it flat and long-winded, "undistinguished as a street-corner discussion."


Reports Dreiser's participation in the formation of a writers' committee to aid the striking textile workers in Marion, North Carolina.

1929.34 *"A Novelist's Autobiography."* *The Age* (Melbourne, Australia), 9 November.

Review of *A Book About Myself*. Source: PU.

Review of *A Book About Myself*.


Review of *Dreiser Looks at Russia*. Source: PU.


Expands discussion and listing of errata and addenda to McDonald bibliography (see 1928.65), bringing it into 1929; admittedly incomplete, however.


Sees Dreiser as the victor in a twenty-five-year war over "candor" and the naturalistic creed; deems Sister Carrie his "most readable," *(An American Tragedy "of much vaster importance,"

and other novels inconsequential.


Review of *Dreiser Looks at Russia*.


Review of *Dreiser Looks at Russia*. 


Reprint of 1923.84.


Reprint of 1922.20.


Reprint of 1923.83.


Source: PU.


Review of *Jennie Gerhardt*. 

Source: 1974.2.


Calls the verdict in Boston's obscenity trial over passages in *An American Tragedy* (Commonwealth vs. Friede) inevitable in view of the tyrannical nature of Massachusetts' laws and the prejudiced handling of the trial.


Review of *Draiser Looks at Russia*.


Reprint of 1915.78.


Review of *A Gallery of Women*.

1929.54  SOSKIN, WILLIAM. "Books on Our Table: There Are More Exciting Women than Those on Display in Dreiser's *A Gallery of Women*." *New York Evening Post*, 29 November, p. 15.


Reports the procedures, problems and results of a survey for which thirty-one American critics ranked seventy-two contemporary American novelists, placing Dreiser in the second group and third overall, behind only Willa Cather and Edith Wharton.


Review of *A Book About Myself*. Source: PU.


Review of *Jennie Gerhardt*.


1929.60 TOWER, ROY A. "Dreiser Looks at Russia." *Indiana University Alumni Quarterly* 16 (October): 548–49.

Review.


Review.

Review.


1929.64  *W., J.D. "A Woman in May Fair." Cambria Daily Leader*, 9 February.

Review of *Jennie Gerhardt*. Source: PU.

1929.65  *Y., SAM. "Book Worm." Muskogee (Okla.) Democrat*, 5 February.

Mocks Dreiser for arrogance and bad taste for publicly discussing his affairs with sure-to-be-recognized women in "This Madness". Source: PU.


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Recalls the outrage she created by reviewing Sister Conic favorably and not recognizing it as "immoral"; also describes Dreiser as a groping and uninteresting conversationalist unless put at ease by "some exchange of sexual magnetism."
Recalls several social encounters with Dreiser, emphasizing his fascination with America, specifically New York.

Letter to the editor arguing that tolerance and respect for free speech would have been the better community response to Dreiser's anti-church comments in El Paso (see https://aas7611.0001.003.admin/rgn=div2;node=aas7611.0001.003%3A7;start=1;size=25#F30-5).

Summarizes Dreiser's crudities as a writer and his naturalistic philosophy, concluding, with seeming bewilderment, that his growing reputation, despite all limitations, "argues a solid basis of something which is worth considering."


Editorial agreeing with Hugh Walpole that Dreiser has failed in The Color of a Great City to capture New York but concedes that like most writers he has presented "with strength and eagerness" the slice that appealed to him.


Calls Dreiser a preacher whose tolerance and "larger kind of righteousness" have allowed him to survive outcries against his style, cumbersome detail and immorality.


Quotes at length from James Flexner's interview with Dreiser, "Dreiser Brings Pessimism Back From U.S. Tour" (see c=dreiser_biblio;idno=aas7611.0001.003;rgn=div2; node=aas7611.0001.003%3A4.7;start=1;size=25#F30-13">F30-13).


Calls Dreiser's attack on religion a publicity stunt, which the El Paso ministers naively went for (see c=dreiser_biblio;idno=aas7611.0001.003;rgn=div2;node=aas7611.0001.003%3A4.7; start=1;size=25#F30-5">F30-5).

Editorial suggesting that the religious community's rage over Dreiser's denunciation of the church (see F30-5) did not show Christ-like tolerance and that a newspaper has an obligation to print the news, whether it agrees or not.


Reports Dreiser's arrival in El Paso and plans for his visit.


Announces Columbia Network broadcast of *The Blue Sphere* (see c=dreiser_biblio; idno=aas7611.0001.003;rgn=div2;node=aas7611.0001.003%3A4.8;start=1;size=25#G30-2">G30-2).


Reports the public outrage created by Dreiser's assertion that "religion in America is a total loss" (see c=dreiser_biblio;idno=aas7611.0001.003;rgn=div2;node=aas7611.0001.003%3A4.7;start=1;size=25#F30-5">F30-5).


Quotes area ministers and church leaders attacking Dreiser for his blasphemy (see c=dreiser_biblio;idno=aas7611.0001.003;rgn=div2;node=aas7611.0001.003%3A4.7;start=1;size=25#F30-5">F30-5) and the *El Paso Evening Post* for publishing the interview.


Review of *A Gallery of Women*. 
1930.21  *"Fiction." Portland (Maine) Evening Express, 6 May.


Review of A Gallery of Women.

1930.23  FITZGERALD, GEORGE L. "Dreiser's Credo." Forum 83 (January): xxxviii.

Letter to the editor protesting the publication of Dreiser's "What I Believe" (C29-16), calling it "dribble" and "pathetic inanity" which have no place in a series meant to be "helpful, enlightening, and possibly constructive."


Letter to the editor asking for an open season on "crack-brained theorists" so that a shotgun could be taken to those like Dreiser who attack religion but offer no "remedial suggestions" (see F30-5).


Presents parodic descriptions of Dreiser as they might have been written by his "victims" in A Gallery of Women, emphasizing his obtrusiveness and stylistic ineptness.


1930.27  GARDNER, P.E. "His Own Variety." El Paso Evening Post, 30 April, p. 4.

Letter to the editor suggesting that when he attacked the church Dreiser was under the influence of some Juarez "white mule" and shouldn't be taken seriously (see F30-5).

Editorial expressing regret that Dreiser "got the goat of the El Paso church crowd" with his denunciation of religion, for his comments merely revealed his ignorance and "fetid imagination."


Review of *Plays, Natural and Supernatural*.


Review.


Letter to the editor defending Dreiser's freedom of speech and the *Evening Post's* freedom of the press in presenting negative views on religion (see F30-5).


Letter to the editor expressing surprise that a writer of Dreiser's supposed ability should utter such "arrant nonsense" as his anti-church comments in El Paso, and regret that the newspapers should circulate "pure, undiluted bunk" (see P30-5).


Letter to the editor defending Dreiser with the argument that it takes more knowledge of religion to criticize it than to accept it on faith.

1930.34 KELLY, CLAUDE. "American Victory or Tragedy The Fallacy of Theodore Dreiser's Theories as Demonstrated by the Personal Victory of Ulysses S. Grant Over the Power of Circumstances (Part I)." *National Republic* 17 (March): 16–17, 44.
Attacks Dreiser for his pessimism, mechanistic philosophy, and ignorance of history, then uses Ulysses S. Grant's victory over adverse formative conditions and great odds in the Civil War to counter Dreiser's deterministic premises.

1930.35 KELLY, CLAUDE. "American Victory or Tragedy (Part II)." National Republic 17 (April): 28–29, 46.

Continues to rail against Dreiser's pessimism and to use Grant's victories in battle as refutations of human helplessness.


Letter to the editor defending Dreiser against charges that he had victimized his subjects in A Gallery of Women; insists that Dreiser is a vigorous and modest man whose attitude toward women is normal for an "honest-to-goodness male."


Review of A Gallery of Women.

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Concedes that Dreiser has the power to move his readers but insists that greatness will elude
him because he lacks religious faith, fails to appreciate the dignity and moral nature of man and writes boringly and ungrammatically.


1930.41 "Mr. Dreiser Interviewed." New York Herald Tribune, 9 July, p. 16.

Editorial conceding that Dreiser is a powerful, penetrating novelist but ceiling him "a fool" as a philosopher for saying that the American people had not suffered enough to attain wisdom, particularly when he calls for more suffering while sitting comfortably in his duplex apartment (see c=dreiser_biblio;idno=aas7611.0001.003;rgn=div2;node=aas7611.0001.003%3A4.7;start=1;size=25#F30-13”>F30-13).


Letter to the editor speculating that Dreiser enjoyed the outrage he created by his attack on the church (see c=dreiser_biblio;idno=aas7611.0001.003;rgn=div2;node=aas7611.0001.003%3A4.7;start=1;size=25#F30-5”>F30-5).


Letter to the editor attacking Dreiser's views on religion.


Review of The Color of a Great City.


Reports that Dreiser had arrived in El Paso with "an attractive young woman" but was "too busy" to speak to reporters.

Addendum based on Parrington's lecture notes to fill out Vol. III following his death; summarizes Dreiser's naturalistic philosophy, artistry, critical opposition and personality, calling him the "most detached and keenly observant of all our writers".


Review of A Gallery of Women.


Surveys Dreiser's autobiographical writings to demonstrate that he is a product of European immigration, journalism and the growing disillusionment in America; concludes that despite his "literary gaucherie" and lack of a firm philosophical conviction, he gained "more prominence than he deserved".


Review of A Gallery of Women.


Review of A Gallery of Women.

Argues that Dreiser had no expertise to draw upon in condemning the church, which has "brought the blessings of civilization to a large portion of the globe" (see c=dreiser_biblio; idno=aas7611.0001.003;rgn=div2;node=aas7611.0001.003%3A4.7;start=1;size=25#F30-5/F30-5).


In Danish.


Surveys the environmental and intellectual influences that led Dreiser to his mechanistic philosophy; then discusses *An American Tragedy* to reveal an irony: the novel is Dreiser's most successful artistically, yet his least significant, for the philosophy robs the incidents of meaning or value to mankind. "The more successful he is the more insignificant his work becomes". Reprinted: 1955.30; 1971.76, pp. 92–98; 1981.66, pp. 258–70.


Objects to *Jennie Gerhardt* 's being selected by Professor William H.P. Lamont as one of the sixty great novels of all time; calls Jennie "a woman who verged on the nymphomaniac type" and finds nothing "great" about "the commonplaces of life with a mistress".


Review of Columbia Network broadcast of *The Blue Sphere* (see G30-2).

1930.57 STOKES, W.N. "In These Stories Theodore Dreiser Analyzes Women." *Dallas Morning News*, 27 April, Feature Section, p. 8.

Review of *A Gallery of Women*.

1930.58 TUCKER, REV. H.D. "Denies Church Fails as Aid to Humanity." *El Paso Evening
Counters Dreiser's claim (see F30-5) that the church has failed.

Review.

1930.60  "Week by Week: Shall It Be Dreiser?"  *Commonweal* 12 (22 October): 626.
Editorial predicting that "most normal-minded Americans" will be horrified by the report that Dreiser is being prominently mentioned as a Nobel Prize winner.


Review.

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Editorial observing, after the Dreiser-Sinclair Lewis confrontation, that it makes no difference whether Dreiser's source was Dorothy Thompson's work or jointly-used Russian propaganda, as he claimed; he is still a plagiarist.


Editorial punning on the titles of Dreiser's books to analyze the slapping incident between Dreiser and Sinclair Lewis and plead for harmony so that their energies can be spent smiting Philistines.


Review of Patrick Kearney's dramatization.


Quotes Sherwood Anderson's praise of Dreiser for having "the nerve and the manhood" to expose himself to danger in the pursuit of justice in Kentucky at a time when most liberals are satisfied to express their views privately.

1931.6 "Another American Tragedy". Madison (Wisc.) Capital Times, 24 July, p. [20].

Editorial in favor of Dreiser's suit against Paramount Studios over the changes the studio made in the film version of An American Tragedy.


Review.


1931.9 BAKSHY, ALEXANDER. "Emasculated Dreiser." Nation 133 (2 September): 237.
Review of Paramount film of *An American Tragedy.*


Includes Dreiser among modern writers who capitalize on the public interest in religion to spread cynicism and pessimism.


Analyzes Dreiser's philosophy and method and discusses the individual novels to demonstrate that he is "the most consistent and uncompromising exponent of naturalism", whose persistence has made him "the most significant writer now working in the American field"; expresses unusual tolerance for Dreiser's style.


Review of Paramount film of *An American Tragedy.*


Expresses the view that lamentably, in an effort to keep his name before the public, Dreiser has become a "parlor Bolshevik" and thus something of a joke, but at the beginning of his career he told such a good story that his flaws were inconsequential. Source: PU.


Review of *Dawn.*

Review of *Dawn*.


Reports a speech by Representative Hamilton Fish denouncing Dreiser as a communist.

1931.18 CAMERON, KATE. "American Tragedy" 4-Star Film. *New York Daily News*, 6 August, p. 34.

Review of Paramount film.


Review of *A Book About Myself*.


Review of *Dawn*.


Review of Paramount film.


Review of *Dawn*.


Summarizes and quotes from Justice Witschief's denial of Dreiser's application for an injunction against Paramount's release of *An American Tragedy*.


Review of Paramount film.

1931.26  *DAVIS, FORREST.* "Dreiser Will Have Jury of Literati to Pass on Film Version of *Tragedy*". *New York World Telegram*, 1 May.

Discuss Dreiser's plans to have a panel of authors, critics, painters, journalists and other intellectuals preview the Paramount version of *An American Tragedy*. Source: PU; unverified.


Brief discussion of the problems surrounding the Provincetown Players production of *The Hand of the Potter*. Appendix reprints the program for the production.


Reviews Dreiser's literature and public statements between 1927 and 1931 to find a slackening of his bonds with the bourgeois world and a growing unity with the working class.

Narrates the Writers' Committee's activities in Harlan County, Kentucky, including several interviews conducted by Dreiser with public officials and miners or their families.

1931.30 "Dreiser Indicted." Knoxville (Tenn.) News-Sentinel, 12 November, p. 6.

Editorial asserting that the adultery charges against Dreiser are merely Pineville officials' attempt to retaliate for Dreiser's charges against them; suggests, however, that Dreiser's exploitation of women is not significantly different from the mine owners' exploitation of laborers.


Provides the details of adultery charges against Dreiser and Mary Pergain during the investigation in Harlan County and quotes the Director of the American Civil Liberties Union in defense of Dreiser.


Reports the indictment against Dreiser for criminal syndicalism during his investigation of mining problems in Kentucky and quotes his lawyer regarding their determination to fight extradition.

1931.33 *"Dreiser Leaves in Huff." Los Angeles Times, 9 April.

Discusses Dreiser's displeasure with changes in Paramount's screen version of An American Tragedy. Source: PU.

1931.34 "Dreiser Primes Bombshell" to Protect Authors' Film Rights. Los Angeles Examiner, 8 April, Section 1, p. 3.

Reports on Dreiser's plans to file an injunction against Paramount to keep the studio from exhibiting An American Tragedy, an action "designed to protect authors from vivisection activities" of Hollywood Film Producers.

1931.35 *"Dreiser Sues to Bar Film of His Novel from Screen." New York World, 16 July.
Summarizes the complaint served upon Paramount Studios by Dreiser's attorneys and describes the exhibits, including comments of critics who viewed the film version of *An American Tragedy*, attached to the suit. Source: PU; unverified.


A report on Paramount's lawyer at the injunction hearing characterizing *An American Tragedy* as "a mess of bunk and swill" that Dreiser had "stolen wholesale from a review of the Chester Gillette murder".


Assesses the charges from both sides following the two indictments of Dreiser handed down by a Kentucky jury and quotes the sentiments of papers across the nation.


News item on Paramount's discovery that its contract with Dreiser gives him final approval of the screen version of *An American Tragedy*.


Review of Patrick Kearney's dramatization.


Contends that Dreiser abandoned his religion and adopted a few scientific phrases but "did not join the march of science"; thus, he was left "confused, ashamed, and dismayed”—until he witnessed the scientific experiments in Soviet Russia.


Review of Dawn.


Quotes frequently from Izvestia and S. Dinamov (1931.28) on the occasion of Dreiser's sixtieth birthday to demonstrate the Russian press's seeming conviction that Dreiser "is on the right path".

1931.44 FORT, JOHN P. "Dreiser's Tilt With the Cinema; Difficult Task Given the Actors." Chattanooga News, 15 August, p. 16.

Examines Dreiser's battle with Paramount over the film version of An American Tragedy as a religious argument involving the "materialist and mechanist" viewpoint of the novelist and the "good orthodox Christian viewpoint" of the Studio.


Editorial noting a misspelling on a huge advertising sign announcing the premiere of the movie An American Tragedy and wondering whether the Power Trust or the Hollywood producers are striking back at Dreiser.


Editorial arguing that Dreiser and his committee had made "a foolish and gratuitous exhibition of themselves" until Kentucky's ill-considered indictments "crowned folly with martyrdom."

1931.47 GELLERT, HUGO. "The Titan." New Masses 7 (September) 6–7.
Sees the neglect of Dreiser on his sixtieth birthday as the "martyrdom of the pioneer" characteristic of capitalism, yet praises him for not allowing wealth to dull his sympathies for the working class and his hatred of injustice.


Source: 1986.3.

1931.49 GOLD, MICHAEL. "Six Open Letters: Dear Theodore Dreiser." New Masses 7 (September): 5.

An open letter to Dreiser on his sixtieth birthday praising him for becoming "the champion of the working class revolution" and repudiating "the pessimism, sophistication, shallow liberalism and other vices of the intellectual world" in America.

1931.50 GREEN, WILLIAM. "Dreiser Says Union Assists Operators; Green Makes Denial." Pittsburg Press, 26 June, p. 2.

Terms Dreiser's call for the disestablishment of the American Federation of Labor "reckless," pointing out an error in his assessment, defending the union's collective-bargaining record and branding the Dreiser-supported National Miners' Union destructive.

1931.51 HALL, MORDAUNT. "An American Tragedy' on the Screen." New York Times, 16 August, Section 8, p.3.

Review of Paramount film.


Argues the merits of capitalism in response to a Dreiser letter suggesting "Stalinist" reforms (see c=dreiser_biblio;idno=aas7611.0001.003;rgn=div2;node=aas7611.0001.003%3A4.4; start=1;size=25#C31-5"C31-5).

1931.54 HANSEN, HARRY. "The First Reader." *New York World-Telegram*, 8 May, p. 27.

Review of *A Book About Myself*.

Review of *Dawn*. Source: PU.

Review of *Dawn*.


1931.60 HERRICK, ROBERT. "Dreiseriana." *Saturday Review of Literature* 7 (6 June): 875.
1931.61  *HOLMES, RALPH. "Dreiser Fights Film Version." *Detroit Evening Times*, 6 July.

Discusses and quotes from an open letter to Paramount Studios from Dreiser's attorneys giving the novelist's reasons for seeking an injunction against the film version of *An American Tragedy*. Source: PU.


Review of *Dawn*. Source: PU.


Thanks Dreiser, on his sixtieth birthday, for his cooperation in the struggle against "imperialist war, the oppression of the peoples and the exploitation of the working classes."


 Calls investigations by private groups "the most flourishing of all American indoor sports" and condemns the uselessness of Dreiser's trip to Harlan County, as his link to the Communists had removed all possibility of positive results.


Notes the inconsistencies and absurdities that Dreiser was led into by his mechanistic philosophy, specifically in *An American Tragedy*.

Review of Paramount film of *An American Tragedy*.


Reports that charges of adultery were being brought against Dreiser and Marie Pergain; also includes Bruce Crawford's authorized statement that Dreiser was impotent and Judge D.C. Jones' assertion that the investigation of mining conditions was "one-sided."

1931.69 K[LEIN], H[ERBERT]. "Book Notes: Dawn." *Left* 1 (Summer & Autumn): 89.

Review.

1931.70 *KNIght, ERIC M. "Von Sternberg vs. Dreiser and Cinema vs. Literature."* *Philadelphia Public Ledger*, 12 July, p. 6+.

Summarizes a statement from Josef von Sternberg regarding Dreiser's displeasure over the filming of *An American Tragedy* and defends von Sternberg's work. Source: PU.


Surveys Dreiser's novels and defends him against the abuse of his critics to demonstrate that he is the "most important novelist" America has produced because "no other of our novelists has so poignantly presented the agony of American life."


A biographical sketch fleshed out by quotations from Dreiser and Llewelyn Powys. Revised: 1942.14.

Narrates the slapping incident between Dreiser and Sinclair Lewis and quotes the principals and observers.


Review of Patrick Kearney's dramatization.

1931.75 McDERMOTT, WILLIAM F. "A Point of View: Theodore Dreiser Spills It All." *Cleveland Plain Dealer*, 16 May, p. 7.

Review of *Dawn*.


Source: PU.


Letter to the editor noting that Dreiser's "Where Is Labor's Share?" (C31-5) ignores the risks of management and forgets the accomplishments of the capitalistic system.


Review of *Dawn*.


Review of *Hey Rub-a-Dub-Dub*.


Review of *Dawn*.

1931.83 MORDELL, ALBERT. "Theodore Dreiser Dares to Give Complete Picture of His Youth." *Philadelphia Record*, 9 May, p. 10D.


1931.84 MUNSON, GORHAM. "Our Post-War Novel." *Bookman* 74 (October): 141–44.

Asserts that Dreiser, Lewis, Fitzgerald and Hemingway have had the major influences on the American novel since World War I and engages in a comparative analysis of the strengths and weaknesses of each.


Review of Paramount film.


Reprint of 1923.78.

1931.87 PARKER, DOROTHY [Constant Reader]. "Reading and Writing: Words, Words, Words." *New Yorker* 7 (30 May): 64–66.


1931.89 PATERSON, ISABEL. "Books and Other Things." New York Herald Tribune, 18 May, p. 11.

Review of *Dawn*.


Review of Paramount film.

1931.91 PERDECK, A. "Realism in Modern American Fiction." Neophilologus 17 (October): 42–47.

Finds *Sister Carrie* representative of a "new era in the literature of the United States," an era of realistic fiction that owes much to the influence of Zola and Balzac, the "reporters' heritage," and the literary emergence of a new breed, Westerners, immigrants and foreigners.


Review of *Dawn*. Source: PU.


Contrasts Eisenstein's scenario to Paramount's eventual production of *An American Tragedy*, demonstrating that the latter dismisses Dreiser's theme and reduces the work to its "cultural minimum." Reprinted: 1977.53.
Letter to the editor pointing out several fallacies and examples of confused thinking or writing in Dreiser's "Where Is Labor's Share?" (C31-5) and condemning Dreiser for advocating the use of force by labor.


Reports on Dreiser's continued dissatisfaction with Paramount's filming of An American Tragedy after previewing the movie with a jury of friends.

Recounts Dorothy Thompson's accusation of plagiarism in Dreiser Looks at Russia, providing parallel passages; also recalls Dreiser's plagiarism of George Ade in Sister Carrie.

Descriptive listing of the first editions of Dreiser books and pamphlets through 1927, when, Schwartz asserted, Dreiser was finished.


Reports Josef von Sternberg's attack on Dreiser and George Bernard Shaw, whom he characterized as "so-called literary giants" that take a superior attitude toward movies without understanding their requirements.


Review of Paramount film.


Surveys the aftermath of the Dreiser-Sinclair Lewis confrontation, focusing on the opportunity for humor and cynicism that it afforded several leading newspapers.


Presents the testimony of several witnesses, including Sheriff John Blair, who appeared before the Dreiser-led committee investigating mining conditions in Harlan County, Kentucky.


Reports the Dreiser committee's visits to miners' cabins and a following mass public meeting which was held to test free speech in Harlan County, Kentucky.


Reports the activities of Dreiser's investigating committee in Harlan County, Kentucky, and mocks the state's counterattack in trying to indict him for adultery and criminal syndicalism, calling its case so weak it must be "nailed together with toothpicks."


Quotes various critics' assessments of the film version of *An American Tragedy*, particularly in regard to Dreiser's complaint that Paramount had failed to express the theme of the novel.


Review of *Dawn*.


Editorial denouncing a group from Pineville, Kentucky, who satirized Dreiser's efforts to investigate the labor problems in Harlan County by forming themselves into the "Society for the Protection of Defenseless Children" and announcing that they were coming to New York City to inquire into violence on the streets.


Review of *Dawn*. 

Review of Paramount film.

1931.114 WATTS, RICHARD, JR. "Mr. Dreiser Scolds the Motion Picture." New York Herald Tribune, 19 April, pp. 3–4.

Defends the Hollywood studios against Dreiser's attack on them in an interview with Elenore Kellogg (see c=dreiser_biblio;idno=aas7611.0001.003;rgn=div2;node=aas7611.0001.003%3A4.7;start=1;size=25#F31-7">F31-7).


Reports Dreiser's suit to restrain Paramount from showing its version of An American Tragedy and predicts that the greed of most novelists will thwart Dreiser's effort to become "the Moses who will lead the authors out of the Hollywood wilderness."

1931.116 "Week by Week: Dreiser versus Lewis." Commonweal 13 (1 April): 594.

Editorial finding the altercation between Dreiser and Sinclair Lewis just another example of their bad taste and regretting only that Lewis did not retaliate physically.


Editorial finding some amusement in Dreiser's anger at Hollywood's handling of An American Tragedy but also condemning the reaction as somewhat naive for an author who has accepted $150,000 for the sale of his name.


1931.120 WILLARD, DANIEL. "I Am Only a Railroad Man." *Liberty* 8 (14 November): 30–33.

Responds to Dreiser's attack on the United States' railway system (C31-17), noting its many errors and pointing out that the Russian commissioners charged with setting up the Soviet system, much recommended by Dreiser, had come to this country to learn railroading.


Indicates that Eisenstein's scenario of *An American Tragedy* and his refusal to work within the star system convinced Hollywood producers that he could not make a commercial American film, so the novel was turned over to von Sternberg, whose movie was "half-baked." Revised: 1958.13.

1932

1932.1 AGAR, HERBERT. "Decline and Fall." *New Statesman and Nation* 4 (6 August): 160.

Review of *Tragic America*.


Editorial taking exception to Dreiser's minimizing William Dean Howells' contribution to the realistic novel in "The Great American Novel" (C32-15).


Sees Dreiser, the product of a survival-of-the-fittest environment, as a brave pioneer who
contributed to the "break-up" of the genteel tradition's well-made novel by portraying America in a truthful, tolerant manner, notes, however, that because of his excessive dependence on exposition, uninspired dialogue and pedestrian style, he has contributed nothing to novelistic technique. Reprinted in part: 1983.51, pp. 175–76.


Journal entries recording Bennett's reaction to *An American Tragedy*, whose style he deems "simply bloody-careless, clumsy, terrible" but whose holding power is great; concludes that it is "one of the very finest American novels".


Source: 1974.2.


Notes briefly that despite his proletarian sympathies Dreiser mars his *Dawn* with an emphasis on "the old democratic ideal of the emergence and escape of the superior individual from the mass".


Asserts that despite lingering traces of the "petty bourgeois outlook", Dreiser was among the first to recognize America's loss of individualism after the turn of the century and thus became "the father of candid realism".


Asserts that because of his own impoverished economic and intellectual background Dreiser could identify with the successes of Yerkes and capture him truthfully in *The Financier and The Titan*.


Expresses pity for Dreiser at having been the victim of Dorothy Dudley's pretentious, philosophically silly biography (1932.23), which was still committed to the Greenwich Village causes of the early 1920s and provided little new and useful information. Even Dreiser deserved better.


Review of *Tragic America*.

Letter to the editor accusing Dreiser of falling to verify the facts in a case he reported to the New York Times (C32-10) regarding the political firing of employees by the Universal Picture Corporation.


Review.


Source: PU.


Identifies Tragic America as the work of a "devotee of a dogmatic religion", a work that is inaccurate and childish, glorying "in the all-sufficient garment of faith". Reprinted: 1972.61, pp. 643–46.


Quotes extensively from Tragic America to illustrate that Dreiser, even though "not yet completely remoulded" continues to attack bourgeois America despite vilification by the capitalist press.


Quotes from Tragic America to demonstrate Dreiser's plan for "the abolition of all private fortunes and the confiscation of all basic industries" by the central government.

1932.21 "Dreiser Places Himself." Kansas City (Mo.) Times, 19 January, p. [18].

Editorial calling Dreiser "the Rip Van Winkle of American literature", for Tragic America reveals that economically he has been sleeping since the 1880s.

Review.


Impressionistic biography which attempts to establish Dreiser's place in the intellectual and cultural milieu; draws upon conversations and correspondence with Dreiser and his friends as well as Dudley's free access to his files; undocumented.

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Focuses on the failure of Dreiser's parents and the resultant family poverty as the motivation behind Dreiser's career as an artist, giving emotional depth to his portraits of the downtrodden and making his treatment of success more romantic than realistic until the disillusionment of his later years.


Parodies Dreiser's prolix and awkward style in *Dawn*, as well as his tasteless candor, confessions of social and sexual ineptitude, and brooding search for the answers to life.


Questions Dreiser's faith in the artistic discrimination of actors and actresses to improve the quality of movies based on literary sources (see c=dreiser_biblio;idno=aas7611.0001.003; rgn=div2;node=aas7611.0001.003%3A4.4;start=1;size=25#C32-12">C32-12); suggests instead that directors be given more freedom.


Notes Upton Sinclair's praise of *An American Tragedy*, despite its stylistic weakness, and his admiration for Dreiser, whose courage and persistence in Harlan County, Kentucky, could result in a great labor novel.


Predicts that among a not-particularly-impressive group of American novelists Dreiser has the best chance of being read in one-hundred years because he creates solid, unforgettable characters and has great sensitivity to life's pleasures and tragedies, virtues that may triumph over his defects.


1932.34  JONES, ELIOT. "Dreiser vs. the US." *Saturday Review of Literature* 8 (27 February): 555.


Announces Dreiser's intention to go to Texas and New Mexico to make a film on an historical subject, the exact nature being withheld.


Surveys Dreiser's philosophy, style and individual works to conclude that *An American Tragedy* is "the high-water mark of American naturalism" and that Dreiser, despite his stylistic and intellectual limitations, is "the most important novelist the United States has yet produced".


Review of *Tragic America*.


Feels that Dreiser articulates sexual and material desires, frustrations and guilt of a new generation of urban Americans and thus has liberated American literature from Puritan restraints; yet, his response to critical attacks has been increased indifference to style. "He is the worst writer of his eminence in the entire history of literature".


Responds to Dreiser's admirers by asserting that his novels are a "vast accumulation of commonplace details dully presented", not representations of life.


Review of *Tragic America*.


Review of *A Hoosier Holiday*.


Review of *Tragic America*. Source: PU.


Discusses Dreiser's contributions to "the sex consciousness of our era", asserting that "the dark taciturn wholeness of his nature" allows him to objectively perceive sex to be an
uncontrollable psychochemic response to cosmic stimuli and thus to plead for moral freedom. Reprinted in part: 1979.38.


Review of *A Hoosier Holiday*.


Identifies Dreiser and Cabeli as the Promethean figures in American literature to follow Mark Twain, though each is "temperamentally incapable" of reading the other.


Review of *Tragic America*.


Letter to editor supporting the accuracy of Dreiser's contention in *Tragic America* that Morgan, Insull, Mellon and Ford have economic interests in Harlan County, Kentucky.


Sees Dreiser's actions on behalf of the miners in Harlan County, Kentucky, as symptomatic of American writers' growing social consciousness during the 1930s.


Condemns Edmund Wilson's enthusiasm for Dreiser's *Tragic America* (see 1932.63), despite its slovenliness and inaccuracies, as the amusing and somewhat pathetic contortions of a man converted to Communism.


Announces that Dreiser has been chosen as a member of the presidium of the International Union of Revolutionary Writers and is on the International Advisory Board of *International Literature*. 


Seems to marvel at Dreiser's ability to hold the reader despite an obsession with sex, a sameness of theme, authorial contrivances of plot and "a style that is shockingly glutinous and deficient in humor." "If Theodore Dreiser's books are monsters they are living monsters."


1933


Tells Dreiser, in an open letter, that he sees no signs of revolution in America because Americans associate revolution with tyranny and have an insatiable appetite to work and build rather than destroy.

1933.2 BIRSS, JOHN H. "Record of Theodore Dreiser: A Bibliographical Note." Notes and Queries 165 (30 September): 226.

Describes Dreiser's introduction to a movie short entitled "The Strange Case of Tom Mooney"; suggests that such performances be included in extensive Dreiser bibliographies.

Review of Paramount film.


Review of Paramount film of Jennie Gerhardt.

1933.5 COHEN, JOHN S., JR. "The New Talkie: Mr. Dreiser's Jennie Gerhardt," as Indorsed by Mr. Dreiser. New York Sun, 9 June, p. 18.

Review of Paramount film.


Notes that in background, style and literary intent Dreiser and Cabell are poles apart; yet in depicting man's animalistic nature and life's nothingness, they are kindred spirits. Their literature denies "purpose and zest to life."

1933.7 de FABRÈGES, JEAN. Introduction to Jenny Gerhardt. Paris: Catalogne, pp. v-xii.


A character sketch of Dreiser during his Greenwich Village days, focusing on his search for beauty and his refusal to delete passages Dell blue-penciled from the manuscript of The "Genius".

1933.9 "Dreiser Again Bursts Out in Wrath." Variety, 16 May, p. 3.

News item on letter from Dreiser to Paramount studio executives objecting to the studio's claim that he approved the film made from Jennie Gerhardt.

1933.10 EDGAR, PELHAM. "American Realism, Sex and Theodore Dreiser." In The Art of
Quotes extensively from the French critic Lemaître to demonstrate that even though Zola was the more accomplished artist, Dreiser and he have much in common, specifically a plotless outpouring of detail and an obsession with the carnality of sexual passion; examines *The "Genius"* to reveal these qualities in Dreiser.


Demonstrates how *An American Tragedy* was altered to make Clyde's "formal innocence" and the American society's culpability more obvious in Eisenstein's film scenario than they had been in the "neutral" novel; also discusses the potential of the "internal monologue."

Abridged: 1946.33.


A parody of *The American Spectator*. Focuses on Dreiser in an article entitled "A Writer Looks at the Bicycle by Theodore Drier."


Reviews Dorothy Dudley's *Forgotten Frontiers* (1932.23), noting that her defense of Dreiser is at times excessive but deserved. "There is even something pleasing about [her] frank and unashamed hero-worship."


Recalls her New York friendship with Mary Frances Dreiser and offers her impressions of other family members, including Theodore, "a rather nervous, gawky man and very serious" who was too young to remember the family poverty in Terre Haute and thus exaggerated it.

Review of Paramount film of *Jennie Gerhardt*.


Uses Dreiser's sketch "Winterton" to pose the question: "How far can an author go in portraying a real man under the guise of fiction?"


Portrays Dreiser as a novelist whose bewildered honesty and pity for the downtrodden will overcome his weaknesses as a stylist and philosopher, frequently compares Dreiser to Anderson and Lewis. Reprinted in part: 1983.51, pp. 176–77.


Review of Paramount film.


Review of Paramount film.


Letter to the editor noting errors in Carmel O'Neil Haley's article on the Dreiser family ( 1933.14).

Review of Dorothy Dudley's *Forgotten Frontiers* (1932.23); admits some parallels between Dreiser and Arnold Bennett but feels that Dreiser's crossness, "ugly sexual promiscuity" and literary ineptness make the comparison unfair to Bennett.


1933.23 McINTYRE, O.O. "Dinner with Dreiser." *Cosmopolitan* 95 (December): 56–57.

Describes Dreiser's life at Mount Kisco and suggests that his gruff, sulky manner is a cover for embarrassment.


Review of Paramount film.

1933.25 "NRA and USSR." *New York Times*, 29 August; p. 16.

Editorial accusing Dreiser of inconsistency in "thinking of himself as a Communist" and yet praising the National Recovery Administration, which is a "pitfall devised by capitalism for the destruction of workers."

1933.26 *PARRY, FLORENCE FISHER.* "On With the Show." *Pittsburgh Press*, 24 June.

Review of Paramount film of *Jennie Gerhardt*. Source: PU.


Calls *An American Tragedy* "one of the greatest books of these recent times" but argues that for Dreiser there is nothing particularly new in its content; stylistically; however, by the time of its composition, he had purified his narrative technique by restricting his laborious philosophizing to non-fiction work (thereby eliminating passages that resulted in the most stylistic ineptness) and as a result succeeded in plumbing the tragic depths of human emotions and actions. Translated: 1970.35.

1933.28 *PELSWICK, ROSE.* "Jennie Gerhardt;" *Film. New York Evening Journal*, 7 June.
Notes Paramount's surprise at Dreiser's approval of the film version of *Jennie Gerhardt* and discusses the studio's efforts at making the film's costumes, gains and music authentic. Source: PU.


Review of Paramount film of *Jennie Gerhardt*.

1933.30 PULLEN, GLEN C. "Dreiser Film Well Acted." *Cleveland Plain Dealer* 22 July, p. 8.

Review of Paramount film of *Jennie Gerhardt*.


Compares Dreiser to Rousseau, noting that each rose above an inferiority complex brought on by poverty and other childhood indignities to become a strong individual and an honest writer, demonstrates this honesty through a summary of Dreiser's work, praising *An American Tragedy* in particular as the first novel to tell "the whole truth about a murder trial."

Page 166


Review of Paramount film.


Discusses the differences between Dreiser's contract with Paramount for the filming of *Jennie Gerhardt* and his previous contract with Paramount for the filming of *An American Tragedy*.
1933.34  SHAN. "Jennie Gerhardt." *Variety*, 13 June, p. 15.

Review of Paramount film.


Review of Paramount film of *Jennie Gerhardt*.


Includes Dreiser among turn-of-the-century novelists who unified American literature and gave it uniqueness by focusing on a common question: "What is an American?"

1934


Describes "the Dreiser" as "burly, impulsive, crude and tender," shouting everyone down one minute and being inordinately sympathetic the next.


A personality sketch of Dreiser focusing on his dress, habits, behavior at social gatherings and "interest in an extraordinary diversity of subjects."

1934.3  *GREGORY, HORACE. "Middle Western Gloom: Theodore Dreiser's Characters in Their Setting."* *Common Sense*, May.

Sees Dreiser's fear of poverty and survival-of-the-fittest mentality as having been the product of his Middle Western frontier background. Source: PU.
Surveys Dreiser's formative years, literary accomplishments, and general characteristics as a writer, concludes that his redeeming quality is "sympathy for the weak and the baffled."

Presents a factually inaccurate biographical sketch of Dreiser then quotes liberally from autobiographical and philosophical works to identify Dreiser as a skeptic who is fascinated by life but deems it a hopeless mechanistic process. As a novelist, Dreiser willingly sacrifices style and structure to the bulk of truth, *The Financier* and *The Titan*, with their survival-of-the-fittest theme, being his key novels.

Sees Dreiser as not only a challenge to the religious community through his complete though naive determinism, but also an ally because of his portrayal of the social threat of industrialism and his pity for life's victims.

Notes the influence of Zola on Dreiser, who is "reportorial in style with little sense of form or proportion; sordid and depressed in point of view."

Praises *Forgotten Frontiers* (1932.23) as a "provocative book of literary criticism and social inquiry" despite over-stressing Dreiser, who is given more importance by Dudley than history will justify because his "plodding" stories lack the "breath of life."
Contrasts Powys's two best American friends, Edgar Lee Masters and Dreiser, emphasizing the latter's concern with his body, inconsistency, tenderness, magnetic attraction and passionate interest in women of all types.


Narrates Richards' role in persuading Century Company to finance Dreiser's trip abroad and preparing the itinerary that would allow Dreiser to study Yerkes' life in Europe and gain the experiences for A Traveller at Forty, which Richards found offensively indiscreet; also presents Frank Norris's account of the suppression of Sister Carrie.


Nominates Twelve Men because it has most of Dreiser's strengths and none of his weaknesses and reveals a "sure eye for character, and a skill in impaling it on paper almost supernatural."


Recalls Dreiser's solemn, suspicious, demanding mood during his negotiations with Liveright's publishing house following the success of An American Tragedy but finds these qualities understandable in an artist of Dreiser's generation; what is unforgivable is Dreiser's failure to understand the decline and stagnation of America and the hope of Communism, a failure that makes his literature inconsequential.


Reacts to the omission of Dreiser from a list of outstanding Hoosier writers put out by the educators of Indiana; quotes from A Hoosier Holiday to show Dreiser's love for the state.


Includes *An American Tragedy* on a chronologically arranged list.


1935


Review of *Moods: Philosophic and Emotional*.

1935.2 ARVIN, NEWTON. "Fiction Mirrors America." *Current History* 42 (Sept.): 610–16.

Mentions Dreiser as a writer torn between his anger or sadness at the suffering of others and his inherent commitment to "a harsh and almost barbaric individualism."


Review of *Moods: Philosophic and Emotional*.

1935.4 *CHAMBLISS, JAC. "In a Collection of 250 Prose Poems Which Make Up His First New Book Since 1931, Theodore Dreiser Formulates His Emotional Attitudes." *Chattanooga Times*, 30 June.


Announces U.S. premiere of *Case of Clyde Griffiths*.


Accuses Dreiser of childishness in stereotyping the Jews and insisting that they either assimilate or form their own country warns that such ideas are not Communistic, as Dreiser assumes himself to be, but a step toward fascism.


Insists that Dreiser's importance to American literature lies in his honest and compassionate portrayal of his age; surveys the facts of Dreiser's background, then demonstrates how these experiences and the philosophies they created found their way into each of his six novels.


Review of *Moods: Philosophic and Emotional*.


Describes Dreiser as primarily a romantic poet who writes of the "adventures of the ego in its painful search for a centre of gravity in the universe, for a poised and conscious fact at the core of chaos."

Review of *Case of Clyde Griffiths*. Source: PU.


Review of *Case of Clyde Griffiths*. Source: PU.


Letter to the editor condemning Dreiser's anti-Semitism and calling his arguments "as ancient as Israel itself."


Review of *Moods: Philosophic and Emotional*.


Letter to the editor protesting, as editor of *Common Sense*, the *Nation's* attempt to "cut Theodore Dreiser's throat" and argues that his seemingly anti-Semitic remarks should be viewed as those of an impulsive and courageous Middle Westerner who has an excellent record of supporting the oppressed.


Letter to the editor calling Dreiser the victim of the forces of chauvinism.


Review.

Letter to the editor arguing that Dreiser is making the Jewish religion a scapegoat for the problems in the American economy.


Letter to the editor insisting that if Dreiser had done his homework instead of relying on "guesswork and ignorance" he would have perceived that the Jewish traditions are breaking up in this country and there is little distinction between the Jew and the Gentile.

1935.20 SHERMAN, JOHN K. "Great Novelist Becomes a Poor Poet in Moods." Minneapolis Star, 29 June.

Review of Moods: Philosophic and Emotional. Source PU.


Letter to the editor accusing both Dreiser and Hutchins Hapgood of anti-Semitism.


Sees Dreiser's uncompromising view of life as the first challenge to the "academic realism" inspired by Howells.


1935.24 WALTON, EDA LOU. "Very Free Verse by Dreiser." New York Herald Tribune
Books, 23 June, p. 4.

Review of *Moods: Philosophic and Emotional*.


Letter to the editor noting that "Herr Dreiser's remarkable letters with their unique statistics" have demonstrated that the Aryans should leave the country to find a more congenial environment and equal opportunities.

1936


Review of *Case of Clyde Griffiths*.


Review of *Case of Clyde Griffiths*. Source: NN.


Review of *Case of Clyde Griffiths*.


Notes that the use of a speaker in *Case of Clyde Griffiths* has a precedent in the Japanese theater of ancient times, although the speaker's role differs in some ways from that of his Japanese counterpart.

Review of *Case of Clyde Griffiths*.


Review of *Case of Clyde Griffiths*.


Review of *Case of Clyde Griffiths*.


Review of *Case of Clyde Griffiths*.


Revision of 1932.33. Updates Dreiser bibliography. Revised: 1942.3.


Review of *Case of Clyde Griffiths*.


Review of Portfolio Players production of *The Hand of the Potter*.

1938.12 *
"Portfolio Playhouse." *The Stage*, 12 May.

Review of Portfolio Players production of *The Hand of the Potter*. Source: PU.

Contends that Dreiser the philosopher held to a mechanistic scheme of life whereas Dreiser the artist demonstrated compassion, understanding, idealism, morality and a sense of life's purpose, and his greatness as a novelist resides in the artist's rejection of the philosopher. Reprinted: 1955.19, pp. 237–45; 1955.36; 1981.66, pp. 30–37.

1939


Recalls the controversy *Sister Carrie* created when first published and speaks of the rewarding illustrations that resulted from Dreiser's willingness to cooperate with artist Reginald Marsh in the preparation of the Limited Editions *Carrie*.


Reports Dreiser's suggestion that B-movies be used experimentally to achieve greater fidelity to the literary source and thus "increase the prestige of the medium."


Revision of 1923.49. Expands and updates the survey of Dreiser's literary achievements to demonstrate his "plodding development into a well-rounded literary career"; concludes that Dreiser's is a survival-of-the-fittest world for which he has no panacea.


Portrays Dreiser as an indelicate man whose envy of the rich led him to embrace radical causes he little understood; then recounts their clash over Dreiser's anti-Semitism; insists, nevertheless, that Dreiser had "remarkable power of specific observation" and "pure" literary tastes, though his own books lacked "beauty of style" and were motivated by personal ambition.

In Swedish.


Recalls taking Dreiser to Oakford, Illinois, in 1914 and being impressed by his understanding of life and people as well as dismayed by his rudeness.


Presents a profile of Dreiser at 67, living in Glendale California; touches on Dreiser's eccentricities, honesty, similarities to his characters, and present indifference to material possessions.


Fancifully narrates Arthur Henry's browbeating Dreiser into writing *Sister Carrie*, the novel's suppression by Doubleday and its generally hostile reception by critics and the reading public.


Source: 1974.2.


Reviews the critical attitudes toward Dreiser, those of Floyd Dell and H.L. Mencken.

Revision of 1925.13. Updates analysis to include *An American Tragedy*.

1940  


Surveys the intellectual, environmental and familial influences on Dreiser's philosophy and traces those philosophical concepts through his literature; then analyzes the critical reception of Dreiser's works.


Revision of 1923.15. Updated, stylistically revised, slightly expanded and somewhat reorganized. The major addition is an analysis of *An American Tragedy*, described as Dreiser's "attempt at a document in scientific naturalism."


Focuses on the poverty of Dreiser's childhood, his disillusionment as a journalist, and his critical rejection as a novelist to demonstrate the bases of his loss of faith in the capitalistic system and movement toward Communism.


Lists Dreiser's books and contributions to books and surveys books and articles about Dreiser to 1939.

Notes that in 1918 The Nation altered its critical policy and thus went from attacking Dreiser to including him as a contributor.


Revision of 1921.28. Adds biographical data of formative years and brings the literary analysis through An American Tragedy.

1940.7 WALCUTT, CHARLES CHILD. "The Three Stages of Theodore Dreiser's Naturalism." PMLA 55 (March): 266–89.

Traces Dreiser's naturalistic philosophy through his first six novels to demonstrate that even though his attitudes and emphases shifted throughout the three stages of his development his naturalistic premises were always compromised by his compassion and concern with "the mystery and terror and wonder of life itself." Revised: 1955.37; 1956.22.


Feels that Dreiser is atypical of most Hoosier writers in that his formative years were darkened by poverty and his father's religious fanaticism; yet insists that he retained a sentimental attachment to Indiana.

1941


Reconstructs the events of Dreiser's formative years in Indiana, focusing on the pain and humiliation of poverty as well as the joys of discovery that Dreiser could trace to his Hoosier childhood.

1941.3 "Briefly Noted: America Is Worth Saving." *New Yorker* 16 (8 February): 58.

Analyzes each of Dreiser's novels to demonstrate that philosophically he is "the very quintessence of Naturalism," for he believed in nothing; yet, "at heart" he is not a naturalist at all. He fails to see the inconsistency in his pity for the individual and his anger at society, made up of individuals. It was inevitable that his naturalistic pronouncements should give way to Communism. "Now he has merely stopped arguing against his heart."

1941.5 "Counsel from Hollywood." *Time* 37 (3 February): 74–76.


Contrasts Edith Wharton's aristocratic background, which insulated her from life's passion and thus stifled her artistic growth, with Dreiser's formative years of struggle, pain and material yearning; which infused his literature with vitality and truth. "Naturalism has been Dreiser's instinctive response to life." Reprinted: 1942.13. Reprinted in part 1955.18; 1971.38.


Surveys the criticism of Dreiser to discover that evaluations based on moral and aesthetic issues are headed for oblivion as more mature critics realize that he "belongs with the great prophets and poets, with the great moral leaders of mankind, and his place in American literature is secure."


Review of *America Is Worth Saving*.

1941.14 RILEY, LESTER LEAKE. "Along the Bookshelves: America Is Worth Saving."

Praises Dreiser for his straightforward attack on capitalism during a speech to five or six hundred people. "Dreiser's the greatest living writer in America and he belongs to the working people."


Review of America Is Worth Saving.


Notes Indiana's influence on Dreiser and calls his reminiscences of childhood in A Hoosier Holiday "one of the most delightful portraits of the Middle West in all literature."

1942


Includes Dreiser's brusque treatment of F. Scott Fitzgerald during a party along with reminiscences demonstrating Dreiser's tenderness, innocence and social awkwardness. Revised: 1969.3.


Review of My Gal Sal.

Revision of 1936.9. Updates Dreiser bibliography.


Examines Dreiser's formative years and the literary use he made of that background, concluding that he "neglected or ignored his German heritage" and strove to be "fundamentally American."


Review.


Review.


Review of *My Gal Sal*.


Sees the anti-British sentiments expressed by Dreiser in Toronto as just another example of his tendency to talk "nonsense" and his need to hate something.

1942.9 "Dreiser Flees As Abuse of British Stirs Storm of Protest." *Toronto Evening Telegram*, 22 September, p. 3.

Reports Dreiser's flight from Toronto by train to escape possible arrest for anti-British sentiments reported in the *Toronto Evening Telegram*.

Reports Dreiser's reaction to being barred from speaking in Toronto as a result of his anti-British sentiments.


Includes the drowning segment from the film adaptation of An American Tragedy by Sergei Eisenstein and Ivor Montagu. Reprinted: 1957.5.

1942.12 "Importation of Subversive Rot No Help to the War Effort." Toronto Evening Telegram, 22 September, p. 6.

Editorial condemning Dreiser for his attack on the British.


Reprint of 1941.11.


Revision of 1931.72. A more thorough and sympathetic biographical essay, which identifies Dreiser as "undoubtedly the most significant realistic novelist America has so far produced"; focuses in particular on Dreiser's role as a pioneer for literary freedom and his compassionate, understanding portrayal of average men and women. Revised: 1955.20.


Comments on Dreiser's pained response to a "barb" in a paragraph from the Oregonian referring to him as a "lion" with the mange during the aftermath of his and-British comments in Canada (see C42-2).

Contrasts Dreiser and Zola, calling the former "a pessimistic determinist" and the latter "an authentic Naturalist."

Reports Dreiser's verbal attack on British aristocrats during his visit to Toronto.
asserts that Dreiser's prejudiced comments will create dissent and lose the war.


Review.


Uses Dreiser, unsurpassed in American naturalism, as an example of a novelist in whose works "the environment displaces its inhabitants in the role of the hero." Reprinted: 1949.18; 1963.16.


Review of My Gal Sal.

1942.26  WALT. "My Gal Sal." Variety, 22 April, p. 5.

Review.


Reports and quotes from the Writers' War Board condemnation of Dreiser for stating during a Toronto interview that he would rather see Germans in England than "the aristocratic horse-riding snobs of the existing regime."


Notes that the Writers' War Board had censured Dreiser for anti-British comments in Toronto and that Dreiser had denied the "colorful language" though not the reported disdain for the "aristocratic horse-riding snobs."
Challenges Farrell's assessment of Dreiser's importance (1943.3), noting that while *Sister Carrie* was important in "breaking the fetters of gentility" Dreiser had been preceded by Harold Frederic, Hamlin Garland, Frank Norris and Stephen Crane, none of whom retarded American literature with their clumsiness and commitment to "dead-end" naturalism, as Dreiser did.

Recalls that as editor of the Butterick chain Dreiser was "a bit of a showman" who insisted that women's magazines were too "prissy" and needed to face life more squarely.

Contends that *Sister Carrie* not only contributed to the liberation of American literature but has also stood the test of time, for the meaning of money and the moral consequences of wealth and poverty are universal concerns. Reprinted: 1945.4; 1955.9.

A rambling, cynically witty biographical sketch focusing on Dreiser's tendency to be negative about virtually everything, including Hollywood.

Analyzes Dreiser's amoral, yet compassionate, view of human nature and concludes that with Dreiser, American literature reached "the final point in that decline from idealism."
idealism of Emerson and the materialism of Dreiser are the opposite poles of American philosophy."

1944

1944.1 "Academy's Award to Go to Dreiser." *New York Times*, 28 March, p. 11.

Announces Dreiser's selection as a winner of the American Academy of Arts and Letters Merit Medal for his "courage and integrity" and pioneering efforts in presenting "real human beings and a real America."


Concedes Dreiser's importance in "widening our literary boundaries" but feels he was a negative influence on younger writers because of his indifference to style, preoccupation with carnal sex and fallacious reasoning. The specific fallacy, demonstrated in *An American Tragedy*, is holding American society responsible for weaknesses in character. Reprinted: 1946.1. Reprinted in part: 1983.51, pp. 177–78.


Notes Dreiser's continued enthusiasm for life and literature at 73, specifically his willingness to aid other artists and his campaign for a national Secretary of the Arts. Source: PU.

1945


Notes the importance of painting in Dreiser's life and literature and traces the development of his taste in art; culminates with an examination of the biographical, autobiographical and aesthetic implications of *The "Genius"*.

Quotes William Z. Foster's praise of Dreiser for exposing the evils of capitalism and pursuing humanitarian causes.


Demonstrates that the significant tragedy in *An American Tragedy* is the shabbiness and superficiality of the ideals that permeate every level of the society.


Reprint of 1943.3.


Asserts that Dreiser's novels are often criticized but seldom studied; then sets out to analyze the biological and social determinism in his fiction, the latter being described as the more important and revealing.

1945.6 FAST, HOWARD. "He Knew the People." *Sunday Worker*, 30 December, p. 3.

Finds inspiration in Dreiser's courage in the face of social injustice and his compassionate understanding of people.


Calls Dreiser the greatest American writer of the twentieth century and speculates on the source of that greatness, concluding that he is a "plebian artist," with his Middle Western roots and city experiences, who told his own story with honesty and courage and in doing so told the story of the American people. Reprinted: 1949.12.

Quotes the county committee of the Communist Party of Los Angeles regarding Dreiser's achievements and announces a plan to honor him at "the Lenin memorial meeting" on January 27.

1945.9  MELLETT, SUE. "Indiana in Literature: Dreiser … State's Most Significant Author." Indianapolis Star, 3 June, Section 4, p. 18.

Identifies Dreiser as Indiana's "one really important contribution to literature" and salutes his perseverance in the face of hostile criticism and isolation.

1945.10  "Realism's Trail Blazer." St. Louis Globe-Democrat, 31 December, p. 6A.

Predicts that Dreiser will be remembered primarily as a pioneer of "hardboiled realism," even though his "aiding and abetting the filth-mongers" may not be considered praiseworthy.

1945.11  SILLEN, SAMUEL. "His Art Led Him to Communism." Sunday Worker, 30 December, p. 3.

Traces experiences in Dreiser's life that turned his early faith in the common man into his decision to join the Communist party.

1945.12  SILLEN, SAMUEL. "The Logic of My Life": Theodore Dreiser, Dean of American Novelists, at the Age of 74, Joins the Communist Party. Sunday Worker, 5 August, Magazine Section, pp. 1, 4.

Announces Dreiser's decision to join the Communist Party and briefly traces the experiences that led him to that final commitment.


Reports Dreiser's death and recounts his struggle against critical scorn and suppression to become one of the literary giants of his time.

Announces the death of Dreiser and briefly surveys his career.

1946


Reprint of 1944.2.


Recalls Dreiser's arrival in France in 1938 to preside over the International Writers Conference and acknowledges his contributions to American realism and world freedom, contributions apparently forgotten by the French people.

1946.3 BEATTY, RICHMOND C. "Family Disintegration." Nashville (Tenn.) Banner, 10 April, Midweek Society and Feature Section, p. 16.

Review of The Bulwark.


Review of The Bulwark.

1946.5 *BISSINGER, LEE. "Good Reading." New York Pic, July.

Review of The Bulwark. Source: PU.

1946.6 "Book Notes of a Miami Author: Dreiser's Last Book Unfolds Quaker's Life." Miami Herald, 31 March, Section B, p. 4.

Review of The Bulwark.
1946.7 "Books." Beverly Hills Script, 27 April.

Review of The Bulwark. Source: PU.


Review of The Bulwark.

1946.9 "Bound to Be Read:" Corona (Calif.) Independent, 31 May.

Review of The Bulwark. Source: PU.


Review.


Notes Dreiser's errors in The Bulwark regarding Quaker speech and customs, yet, despite these errors and Dreiser's typical weaknesses as a novelist, recommends the work for the truth of its religious concerns.

1946.13 BROWN, CHARLES. "Despite the Critics, Dreiser is Secure on His Literary Hill." Oklahoma City Daily Oklahoman, 31 March, p. 23C.


Review.

Review. Source: PU.


Recalls that over a 30-year period The Bulwark was an often promised but always delayed novel which in its final form "bears marks both of [Dreiser's] most active period and of the end of his life."


Praises Dreiser for his role in freeing American writers from the New England tradition and establishing a literature characterized by such mid-western qualities as colloquial diction, pragmatism and "commonsense democracy."

1946.18  BURGUM, EDWIN BERRY "Dreiser and His America." New Masses 58 (29 January): 7–9, 22.

Praises Dreiser's integrity and moral concern during a lifelong endeavor to understand the ethical standards of the American people, a quest that began in sympathy with Social Darwinism and concluded with the awareness that true happiness lies in the creation of a society based on equality and love. Reprinted: 1947.8.


Laments the fact that Dreiser, who devoted his life to truth, was denied truthful obituaries by an American press disaffected by his support of the common man and membership in the Communist Party.


1946.21 *C., R. "Dreiser's Posthumous Book Recalls an Earlier Age." Hamilton (Ont.) Spectator 25 May.

Review of The Bulwark. Source: PU.

1946.22 CALDERWOOD, NATALIE H. "The Old and New Dreiser." Kansas City (Mo.) Star, 23 March, p. 5.


Review. Source: PU.


1946.25 DERLETH, AUGUST. "Three Novels." Madison (Wis.) Capital Times, 14 July, p. [32].

Review of The Bulwark.


Quotes and discusses the drowning scene from Sergei Eisenstein's script of An American Tragedy to demonstrate its superiority to current cinematic technique.

1946.27 DREIDEN, SIMON. "Theodore Dreiser and the Soviet Union." New Masses 58 (29

Expresses the regret of the Russian people upon hearing of Dreiser's death and their memory of him as a friend during his visit in 1927 and during the Second World War.


Reminisces about childhood experiences with Theodore, who is described as "a great joy" to be with because of his warmth and insatiable curiosity.


Review.

1946.31 *"Dreiser's Last Novel." Columbus (Ohio) Dispatch, 31 March.

Review of The Bulwark. Source: PU.


Reprint of 1932.23.


An abridged text of 1933.11. Adds a letter from Dreiser to Eisenstein (1 September 1931) approving the intentions of the scenario and deletes discussion of the "internal monologue."

Traces Dreiser's evolution from a Social Darwinian to a political activist driven by the democratic ideal and religious faith.


Concludes that Dreiser's faults as a novelist have diminished his literary reputation but the seriousness of his inquiry into American life and the effectiveness of his social criticism make him an important writer.


Sees Dreiser's contribution to the realistic tradition in American literature as his ability to identify the deterministic forces in American society and to measure the human cost of success. Reprinted: 1964.6.


Explores the autobiographical, philosophical, sociological and stylistic implications of Dreiser's novels, arriving at the
conclusion that "he was the great pioneering realistic writer of twentieth-century America." Reprinted: 1964.7.


Sees Dreiser as a writer who came of age during a period of great cultural, moral and economic change and who, in honestly narrating his own struggle to rise above a humble Midwestern environment, "most truly, most thoroughly, most broadly pictured the meaning of life in America." Reprinted: 1947.25. Reprinted in part: 1961.8.

1946.41  FAST, HOWARD. "Dreiser's Short Stories." *New Masses* 60 (3 September): 11–12.

Calls Dreiser peerless among American short-story writers, praising his imagination and style but calling compassion, mercy and understanding the keys to his greatness. Reprinted: 1947.27.


1946.43  FIREBAUGH, JOSEPH J. "Major Theme Is Religious in Two Posthumous Novels." *St. Louis Post-Dispatch*, 14 April, Editorial Section, p. 2D.

Review of *The Bulwark*.


Summarizes Dreiser's strengths and weaknesses as a writer and concludes that his greatest strength was his compassion for the victims of an unjust, exploitative society.

Review.

Review of The Bulwark.

Review.

1946.49  GALANTIÈRE, LEWIS. "Reading Matters." Town and Country 100 (August): 162.
Review of The Bulwark.

1946.50  *GALLOWAY, MYRON J. "Christian or Communist?" "Index" Magazine (Montreal), June, pp. 18–21.
Review of The Bulwark. Source: PU.


Review of The Bulwark.


Review of The Bulwark.


Recommends Mencken's introduction to An American Tragedy (1946.89) for its insistence that "an author is to be judged by performance" and its reminiscences recalling Dreiser's incurable commitment to the whole truth regardless of the resultant prolixity.

1946.58 *"Have You Read…?" Los Altos (Calif.) News, 30 May.

Review of The Bulwark. Source: PU.


Calls The Bulwark in some respects Dreiser's poorest novel; yet considers it a "remarkably appropriate climax to his career," for the old Dreiser concerns and motifs are there and it sounds a death knell for Dreiser's uncomfortable naturalism. Reprinted: 1955.15; 1972.61, pp.705–9.
1946.60  HOOVER, GLADYS. "Dreiser's Latest." San Jose (Calif.) Mercury Herald and News, 19 May, p. 16.

Review of *The Bulwark*.

1946.61  HOYT, ELIZABETH NORTH. "A Quaker Background." Cedar Rapids (Iowa) Gazette, 7 April, Section Three, p. 2.

Review of *The Bulwark*.


Review of *The Bulwark*.


Calls it scandalous that critics' concern with style has denied Dreiser serious attention in America and a Nobel Prize abroad.

1946.64  JACKSON, JOSEPH HENRY. "Bookman's Notebook." San Francisco Chronicle, 3 April, p. 16.


Review.

Discovers two Driesers: The naturalistic philosopher who produced "stolid, coarse-grained thesis novels" destined to be forgotten, and the reporter, "sensitive, sympathetic, curious," whose warm and, vigorous scenes and portraits from the lower ranges of society have a Dickensian quality and will endure. Reprinted: 1972.61, pp. 700–704.


Finds Dreiser's childlike wonder, brooding pity and simple kindness more important than the characters he created or the jejune speculations he engaged in.


Review of The Bulwark.


Review.


Recounts the circumstances leading up to Dreiser's suit to restrain Paramount from releasing An American Tragedy; concludes that even though Dreiser lost the suit he won the "historic victory" of making film companies more cautious in their adaptations of novels.


Review of The Bulwark. Source: PU.
1946.72 *L., T.T. "In Faith We Stand." Columbia Missourian, 2 May.

Review of The Bulwark. Source: PU.


Review of The Bulwark.

1946.74 LAWSON, JOHN HOWARD. "Dreiser 20th Century Titan." Sunday Worker, 3 February, Magazine Section, p. 9.

Analyzes Dreiser's literary accomplishments and emphases at various stages of his career in terms of the social and political forces of his time.


Excerpts from Lawson's funeral tribute to Dreiser, praising him for having the courage and human responsibility to battle the forces of evil and leave the world a better place.


Review of The Bulwark.

1946.77 "Library Notes." Greenfield (Mo.) Dade County Advocate, 4 April, p. 6.

Review of The Bulwark.

1946.78 "Literature: The Bulwark." United States Quarterly Booklist 2 (June): 89.

Review.

Acknowledges Dreiser's many faults as a novelist—his prudish handling of passion, his many stylistic weaknesses, his cumbersome plots, unbelievable characters, authorial intrusiveness and general humorlessness—yet argues that his tolerance and compassion win us over and engage our own sympathies. "If he was not a great novelist, he was a great man."


Finds the origin of Dreiser's commitment to the cause of the underdog in the opposition he has experienced at the hands of the ruling class; quotes him as saying, "I've always been a Communist."

1946.82 MacDONALD, NORMAN. "Godly Quaker Dreiser Theme." Boston Herald, 17 April, p. 19.

Review of The Bulwark.


Review of The Bulwark.

1946.84 *McVICKER, DAPHNE ALLOWAY. "Dreiser's Last Book Is Disappointing." Columbus (Ohio) Citizen, 24 March.

Review of The Bulwark. Source: PU.


Review.


Asserts that our vitality as a nation depends on the continued production of critics like Dreiser, whose philosophy was "elemental and timeless" and whose social thought and action were humanitarian.


Announces the death of Dreiser, a "pachydermous, persistent, humorless novelist" who was "a titan rather than a genius."


Review of *The Bulwark*. 

Review.

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Review of *The Bulwark*. Source: PU; unverified.


Biographical summary stressing the suppression of Dreiser's works.


Review of *The Bulwark*.


Review of *The Bulwark*.


Review of *The Bulwark*. 


Review of *The Bulwark*.


1946.103  Q., SA. "Dreiser's Last Book." *Richmond (Va.) Times-Dispatch*, 14 April, Section 4, p. 12.

Review of *The Bulwark*.


Review of *The Bulwark*.

1946.106  RASCOE, BURTON. "Does Dreiser's Final Novel Reveal Spiritual Creed?"


Review.


Source: PU.


Letter to the editor finding in *The Bulwark* "the answer and the clue to Dreiser's party membership." Response to 1946.123. Source: PU.


Review of *The Bulwark*.

1946.112  ROGERS, W.G. "Does Dreiser's Last Novel Do His Best Work Credit?" *New Haven Register*, 24 March.


Poem challenging the reader to explain how Dreiser, a man of such anger, impulsiveness and inconsistency, had the power to search and illuminate the human soul.


Objects to critics' referring to Dreiser as a mystic, for despite the numerous examples of seeming supernaturalism in his works, he always approached such phenomena in a scientific and rational manner, one involving "observation, classification and induction."


Reports cabled messages from Russia lamenting Dreiser's death and praising his love of the people and hatred of fascism.


Review of The Bulwark.

1946.118 SCHNEIDER, ISIDOR. "Dreiser...A Man of Integrity." Book Find News 2 (March): 18,22.

Remembers Dreiser's business honesty and generous acceptance of negative criticism.


1946.120 *SMITH, THEODORE. "Reviews and News of Books." San Francisco News, 13
April.

Review of *The Bulwark*. Source: PU.


Review.

1946.122 SPILLER, ROBERT E. "Dreiser as Master Craftsman." *Saturday Review of Literature* 29 (23 March): 23.


1946.124 STEDMAN, ALEX. "First of Two Dreiser Novels Invites Reading of Second, Too." *Fort Worth Star-Telegram*, 24 March, Section 2, p. 5.

Review of *The Bulwark*.


Review of *The Bulwark*.


Review of *The Bulwark*. 

Review of *The Bulwark*.


Notes that Dreiser entered the literary arena with a "bitter integrity" and left with that integrity intact.


Includes brief testimonials by Upton Sinclair, Arthur Miller, Charlie Chaplin and thirteen others to Dreiser's greatness as a writer and a human being.


Review of *The Bulwark*.


Describes Dreiser's trip to New York in May 1944 to receive the Award of Merit Medal from the American Academy of Arts and Letters, a trip characterized by warm reunions with friends like Edgar Lee Masters but general indifference from publishers and the Academy itself.


Describes Dreiser's return to *The Bulwark* in 1945, focusing on his method of composition and the degree to which the novel reflects his more-spiritual, contemplative mood of the final year.

Draws upon Dreiser's friendships among various ethnic groups; travels to foreign countries and involvement with international crusades to reveal his understanding and compassion for all men, a spirit of world fellowship captured in *The Bulwark*.


Recalls the details of Dreiser's short and embarrassing career as drama critic for the *St. Louis Globe-Democrat*.


Describes Dreiser as one "always ready to take a stand on any controversial issue" and lists some of the major controversies in which he became embroiled.


Announces Dreiser's death and predicts that his place in the realistic movement has been assured by the creation of such "pioneer women" as Caroline Meeber and Jennie Gerhardt.


Recalls incidents that reveal Dreiser's ability to be himself and talk or write about the things he understands and has an interest in, not the things that will necessarily please others. This quality has contributed to his longevity.


Predicts that *The Bulwark* will bewilder those who fail to realize that Dreiser is not "essentially" naturalistic.


Review of *The Bulwark*.


Review.

1946.144 WARE, RUNA ERWIN. "Book Notes: The Bulwark." *Augusta (Ga.) Chronicle*, 21 April, p. 1-D.

Review.

1946.145 WEBSTER, HARVEY CURTIS. "Dreiser Puts Down His Last Great Words." *Louisville (Ky.) Courier-Journal*, 28 April, Section 3, p. 12.

Review of *The Bulwark*.


Review of *The Bulwark*. 

Review of The Bulwark. Source: PU.


1946.149  WILSON, KEITH. "Dreiser's Last Novel" Omaha Sunday World-Herald, 7 April, Section C, p. 18.


Reprint of 1934.16.

1946.151  "You'll Want to Read This." Burbank Daily Review, 14 May.

Review of The Bulwark. Source: PU.

1947


Review of *The Stoic*.


Review.


In French.


Reprint of 1946.18.


Review of The Bulwark.


Review of The Stoic. Source: PU.

1947.15 CONROY, JACK. "Dreiser's Final Novel of Cowperwood Series." Chicago Sun Book Week, 3 December, p. 4A.


1947.16 *COURNOS, JOHN. "The Reviews: End of Dreiser's Cowperwood Novels; Recent Books on Men of Medicine." New York Sun, 28 December.

Review of The Stoic. Source: PU.


Considers Dreiser's role in the development of American naturalism, emphasizing the importance of his experience as a journalist and evidence of his romanticism. Reprinted: 1963.5. Revised: 1950.6.


Presents a character sketch of Dreiser, emphasizing his confidence in himself and the confidence of others who, despite his less-than-admirable qualities, recognized an integrity that caused them to support him as their "literary representative." Reprinted: 1955.6; 1970.6; 1971.11.


1947.21 *"Dreiser's Trilogy Complete, but His Wife Finished It." Columbus (Ohio) Dispatch*, 23 November.

Review of *The Stoic*. Source: PU.


Review of *The Stoic*. Source: PU.

December, p. [19].


Review of The Stoic.


Reprint of 1946.40.


Review of The Stoic.


Reprint of 1946.41.


Reviews Dorothy Dudley's Dreiser and the Land of the Free (1946.32), noting Dudley's whole-hearted enthusiasm but expressing the reservation that Dreiser, in his fight for freedom, ignored artistry and thus will not achieve lasting greatness.

1947.29 HABICH, WILLIAM. "Dreiser's Last—Symbol of an Age." Louisville (Ky.) Courier-Journal, 28 December, Section 3, p. 7.
Review of *The Stoic*.


Notes the role of Don Elder in editing *The Stoic* for publication and recalls that *The Titan* was factually accurate but not deep in its characterization.


In Norwegian.

1947.34 HICKERSON, WILLIAM H. "Dreiser's Last Novel Won't Add to Fame, Says Reviewer." *Cleveland Plain Dealer*, 30 November, Woman's Magazine and Amusement Section, p. 21.


Review of *The Stoic*. 


Review of *The Stoic*.


Review of *The Bulwark*.


Review of *The Stoic*.


Review of *The Stoic*.


Includes biographical, critical and bibliographical studies of Dreiser and his literature, generally excluding reviews and works by continental scholars.


Sees Dreiser as a writer who learned from his formative years and then demonstrated in his literature that if a just-deserts idealism is the theory of American life, the survival-of-the-fittest is the reality. Few whom he outraged realized that he was a moralist whose dissatisfaction with American life ultimately led to the religious and political concerns of his last years.


Review of *The Stoic*.


Presents the details of the Chester Gillette-Grace Brown murder, on which Dreiser based *An American Tragedy*.

Recalls the party described by Llewelyn Powys in The Verdict of Bridlegoose (1926.119) and Sherwood Anderson in his Memoirs (1942.1); identifies Dreiser, who "was not a social being," as a host who failed to introduce guests, provided no liquor and spurned F. Scott Fitzgerald's tribute. Reprinted. 1959.26.51.

1947.51 RASCOE, BURTON. "First Meeting with Dreiser." In We Were Interrupted. Garden City, N.Y.: Doubleday, pp. 296–98.

Finds in Dreiser a "dogged, persistent honesty, sincerity, frankness, and hungry curiosity about life"; praises him as a "pathfinder."

1947.52 RASCOE, BURTON. We Were Interrupted. Garden City, N.Y.: Doubleday, passim.

Includes brief references to Rascoe's critical position on Dreiser.


Sees publication of The Stoic as the end of an era and recalls visiting Dreiser as a graduate student and finding him humble, generous and deeply concerned about the cruelty and injustice in the world.


1947.56 SILLÉN, SAMUEL. "Final Volume of Dreiser Trilogy To Be Published This Fall." *Daily Worker*, 1 August, p. 11.

Expresses pleasure that Dreiser completed the trilogy in which he was able to "effectively and sternly smash the myth of benevolent capitalism" and create a robust character in striking contrast to the 20th-century financier with a "personality shrunken in inverse proportion to his wealth."


Review of *The Best Short Stones of Theodore Dreiser*.


Analyzes Dreiser's novels to demonstrate that he moved philosophically from the inconsistent naturalism of the early works to a statement of faith in a Creative Force with *The Bulwark*.

1947.59 *SPINKS, BRIAN. "Completing the Record of a Notable Career." Houston Post, 23 November.*


1947.60 STEDMAN, ALEX. "Theodore Dreiser's Last Book Ends the Cowperwood Saga." *Fort Worth Star-Telegram*, 14 December, Section 2, p. 11.


Review of *The Stoic*.

1947.62  SULLIVAN, JULIAN T. "Book Nook: *The Stoic.*" *Indianapolis Star*, 9 November, Section 4, p. 34.


Describes correspondence obtained by the University of Pennsylvania to supplement the Dreiser collection.


Review of *The Best Short Stories of Theodore Dreiser*.


1947.68  WITHAM, W. TASKER. "Theodore Dreiser." In *Panorama of American*

Summarizes the plots and thematic concerns of Dreiser's first five novels, concluding that "for faithful and accurate presentation of men and women whom the world calls sinners", as well as the ambitions and desires which motivate them, he is unsurpassed.


Includes several anecdotes involving Dreiser, including his seeing an apparition of John Powys, his having the original manuscript of the "vile" *Sister Carrie* burned by a publisher's female reader in Boston and his being courted by the Communists.


In Portuguese.

1948


Source: 1974.2.


Source: 1974.2.

1948.3 "Final Volume." *Cresset* 12 (September): 52.

Review of *The Stoic*.

1948.4 FRANZ, ELEANOR W. "The Tragedy of the *North Woodsy." New York Folklore

Presents the facts of the Grace Brown-Chester Gillette case and expresses regret that Dreiser in *An American Tragedy* altered details and characterization to "eliminate all moral standards for the individual" and make a case against society.


Recalls his various experiences as Dreiser's publisher, including Dreiser's weeping at the stage production of *An American Tragedy*; also discusses the trial in Boston to suppress that novel, recounted in a chapter titled "An American Comedy".


Source: 1974.2.


Review of *The Stoic*.


Source: 1974.2.

Narrates several distracting episodes Dreiser endured while living in Greenwich Village, including the all-too-frequent visits and parasitic expectations of "the alleged writers and artists who infested it."

1948.11 REGAN, PATRICIA. "Realism-Or Is It?" Catholic World 167 (June): 235–42.

Contrasts the writing of Sigrid Undset to that of Dreiser to demonstrate that even though Dreiser has been termed a realist, his "anti-religious, anti-Christian, and a-moral" views brand him a naturalist, whose work must be viewed as "an artistic blunder."


Review of The Stoic.


Praises Dreiser's literary integrity and traces through the novels, classified as "social novels," the changes and inconsistencies involved in his "lifelong search for a theory of existence," a search which led to his asking more penetrating questions about American life than earlier realists and thus having a more lasting impact on American literature. Reprinted: 1953.15; 1963.21; 1974.39.


Review of The Stoic.

Reprint of 1926.171 with very minor stylistic revisions.

1949


Announces the addition of holographs to the Dreiser Collection at the University of Pennsylvania, most notably the first two drafts of An American Tragedy and manuscripts of The Titan and The "Genius".


Reprint of 1916.5.


Objects to Dreiser's airing the family's dirty linen in A Hoosier Holiday and suggests that when the controversy over Dreiser's "sensationalism" subsides he will be remembered merely as "a gloomy and dirty-minded man whose prose was tortuous."


Identifies Clyde's guilt or innocence as the crucial problem for Paramount and demonstrates how Eisenstein shaped and altered the details of Dreiser's novel to shift the guilt from Clyde to society in his scenario. Reprinted 1957.4.


Records the comments of Sara White Dreiser, "Aunt Jug", on Dreiser and his brother Paul Dresser.

1949.8  8 Geismar, Maxwell. Introduction to Sister Carrie. New York: Pocket Books, [7–12].

Report on an interview with George Stevens focusing on changes Stevens made in adapting An American Tragedy to the screen. Source: PU.

Terms Elias's Theodore Dreiser. Apostle of Nature (1949.6) irrelevant because Dreiser's ideas are considered in a vacuum rather than in terms of their relevance to Dreiser's time, his Middle Western roots and his novels.

Notes that Elias's Theodore Dreiser. Apostle of Nature (1949.6) is detailed and reliable but concerns itself so exclusively with Dreiser's confused philosophy that the result is more likely to be pity than a renewed interest in Dreiser or his work; argues that Dreiser's greatness, bypassed by Elias, lies in his sympathetic identification with his characters and "his novelist's gift for searching an individual life to its depths." Reprinted: 1955.16.

Reprint of 1945.7.


Comments on the difficulty of abridging Dreiser's *An American Tragedy*, because his power lies in "the rounded history of a personality and the creation of a world."


Includes *An American Tragedy* among the works that introduced a note of cynicism into American literature following World War I.


Asks Hoosiers to recognize the literary importance of Dreiser, "the black sheep among Indiana's authors, the prodigal son who never came home." Reprinted: 1951.86.


Praises Elias's *Theodore Dreiser. Apostle of Nature* (1949.6) as a frank and honest biography
made possible by Dreiser's frank and honest writing and approach to life.


Reprint of 1942.24.

1950


Confines the major discussion to Hamlin Garland, Stephen Crane and Frank Norris but makes occasional comparisons to Dreiser and his work.


Believes that F.O. Matthiessen was ultimately attracted by Dreiser's sympathy for human suffering and turned to him in the end, despite an aversion to naturalism, to make amends for earlier "shallow judgments of Dreiser".


Sees Dreiser as a writer torn between his "masculine love of life" and his sympathy for life's victims; then identifies the influences that may have contributed to these contradictory responses.


Recalls how Dreiser was manipulated by the Communists, Budenz himself included, in order to gain the support of "lesser writers".
Contrasts Dreiser and Jack London to demonstrate that Dreiser's determinism emphasizes men's helplessness rather than their animal natures and pits these pitiful creatures against the social and economic machinery rather than the violence of Nature. Yet, if Dreiser's philosophy is more mature, it is no less confused, for he preaches determinism while inciting his readers to strive for a better world.

Second half is slightly revised version of 1947.18.

Takes the occasion of Masters' death to note that when John Cowper Powys wrote of Masters' "stolidity of mind, his grim pot-house humor and massive quizzical passivity" he could just as well have been describing Dreiser.

Briefly outlines the scope and potential of the University of Pennsylvania's Dreiser Collection.

Regards Dreiser as "the most deeply grounded of our naturalistic novelists," for he
understands the people about whom he writes, senses the importance and tragedy of their lives and ultimately shares their bewilderment.

1950.11  KEMLER, EDGAR. The Irreverent Mr. Mencken. Boston Little, Brown, passim.

Numerous references and anecdotes regarding the Dreiser-Mencken relationship, including the chapter "How Dreiser Was Managed," which details Mencken's support of Dreiser after the suppression of The "Genius".


Briefly discusses The Trilogy of Desire, calling it "the most realistic account of American business—its flotsam and jetsam—uring and after the Gilded Age."


Uses a lecture on Dreiser, underscoring his contradictory awe of the powerful and sympathy for the downtrodden, as the basis for a discussion of F.O. Matthiessen's greatness as a teacher.


Sees An American Tragedy as a mature work, written when Dreiser had the insight to see the danger and injustice of the American Dream, the compassion to forgive its victims and the artistic skill to make his reader share these views. Reprinted: 1951.73, pp. 187–211; 1955.26; 1971.76, pp. 56–72.


Source: 1974.2


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Abridgment of 1950.19.


Surveys Dreiser's critical reception through 1949, noting the response to individual works, the primary issues involved, and the attitudes of various schools of criticism; concludes that Dreiser's lasting reputation rests on his early works: *Sister Carrie*, *Jennie Gerhardt*, *The Financier* and *An American Tragedy*. Abridged: 1950.18.


Revises and expands, as the second half of this essay, his review of *The Bulwark* (1946.136), noting the liberal critics' indulgence of Dreiser and severity toward Henry James, a contrast Trilling calls "the dark and bloody crossroads where literature and politics meet"; then demonstrates these critics' tolerance of Dreiser's "bookish" style, foolish and vulgar philosophizing, destructive self-pity and simplistic pietism in *The Bulwark*, as If "dullness and stupidity must naturally suggest a virtuous democracy." Reprinted: 1951.116; 1955.19, pp. 132–45. Reprinted in part: 1961.28; 1971.47, pp. 87.95; 1981.66, pp. 38–46.

1951

Review of *A Place in the Sun*.


Review of *A Place in the Sun*.


Review. Source: PU; unverified.


Finds *A Place in the Sun* to be "a bigger, shinier, more technically competent picture than its film predecessor," *An American Tragedy*, but still one that skirts the social issues and emerges a "sex-murder tale."


Suggests that the modern emphasis on style is an attempt to escape the "burden" of reality and that Dreiser's greatness lies in his ability to confront life without the trappings of art. "I often think the criticisms of Dreiser as a stylist at times betray a resistance to the feelings he causes readers to suffer." Reprinted: 1955.19, pp. 146–48.


Asserts, while reviewing F.O. Matthiessen's *Theodore Dreiser* (1951.73), that Dreiser failed to develop as a novelist, not only because of his commitment to the past and his focus on the single emotion of yearning, but also because of a lack of self-consciousness regarding style which precluded a desire to improve; yet this "stupidity" resulted in an artless prose that allowed Dreiser to sweep his reader up in a fever of anticipation. Reprinted: 1954.4; 1955.3; 1976.3.

Review of Universal-International Film of *The Prince Who Was a Thief*. Source: PU.


Review of Universal-International film.

1951.9  *CARROLL, HARRISON*. "*A Place in the Sun*" Rates Place Among Greats. *Los Angeles Herald Express*, 15 August.

Review. Source: PU.

1951.10  COB, RICHARD L. "All Mediums Seem to Be Borrowing from Each Other." *Washington Post*, 14 October, Section 6, p. 1L.

Compares three adaptations from another medium: a play based on Arthur Koestler's *Darkness at Noon*, the film version of Tennessee Williams' *A Streetcar Named Desire*, and *A Place in the Sun*. Finds the adaptation of Dreiser the most successful because "it has been conceived as a movie, in movie terms."


Review.


Review of Universal-International film *The Prince Who Was a Thief*.

1951.13  COOK ALTON. "Another Bow to *Place in the Sun*." *New York World-Telegram and Sun*, 6 October, p. 6.

Argues that rereading *An American Tragedy* "inspires new respect" for *A Place in the Sun*.

1951.14  COOK ALTON. "Film Packs *Tragedy's*" *Punch. New York World-Telegram and
Review of *A Place in the Sun*.

1951.15 *COOK ALTON. "Place in the Sun" Tops Holiday Fare. *New York World-Telegram*, 1 September.

Review. Source: PU.


Review.

1951.17 CORBY, JANE. "Screenings: *Place in the Sun" Is Topflight Job of Transferring Book to Film. *Brooklyn Eagle*, 7 October, p. 27.

Review.


Review of Universal-International film. Source: PU.


Review of *A Place in the Sun*.


Review.

Review of Universal-International film of The Prince Who Was a Thief.


Review of Universal-International film The Prince Who Was a Thief. Source: PU.


Insists that Jennie Gerhardt is an important novel because of Dreiser's portrayal of the "fallen woman" as good and noble and his refusal to condemn Jennie or her lover, Lester Kane. "It marks a milestone in the redefinition of feminine virtue, and carries a social significance far beyond the mere story it tells."


Review of A Place in the Sun.


Memoirs of Dreiser's second wife, detailing their life together from 1919 until his death in 1945; includes previously unpublished Dreiser correspondence, primarily to Helen herself.


Reports that A Place in the Sun, with its "up-to-date setting", follows the novel An American Tragedy closely in unfolding "the tragedy of a young man trapped by circumstances and by his own weaknesses."

Analyzes Dreiser's novels to demonstrate the tension between the artist who espoused a naturalistic philosophy and the man who could not accept its bleak implications; this tension resulted in some of the novels' artistic weaknesses and ultimately led to an acceptance of the creative divinity in *The Bulwark*.


Recalls the belief of Max Ehrmann, poet and fellow Terre Hautean, that Dreiser was personally a "pitiable figure" but as a writer had the courage and devotion to truth to free "our literature from a silly romanticism and prudery."


Reconstructs two visits with Dreiser and reminisces about Dreiser's inspirational influence on his early writing career, then summarizes and presents cuttings from correspondence with Dreiser regarding revisions of *The Bulwark* and *The Stoic*. Reprinted: 1954.16; 1955.19, pp. 36–50.

1951.30 *"Films." America*, 8 September.

Review of *A Place in the Sun*. Source: PU.


Review.


Review of Universal-International film *The Prince Who Was a Thief*. 

Review of Universal-International film. Source: PU.


Review of Universal-International film.


Source: 1974.2.

1951.36 HALL, PRUNELLA. "Screen Reviews." Boston Post, 4 July, p. 29.

Review of Universal-International film The Prince Who Was a Thief.

1951.37 *HALL, PRUNELLA. "Screen Reviews." Boston Post, 19 October.

Review of A Place in the Sun. Source: PU.

1951.38 HANDSAKER, GENE. "Place in the Sun" Hailed as Superb Melodrama. Pasadena (Calif.) Star-News, 9 September, p. 23.

Review.


Review of A Place in the Sun.

Review of Universal-International film *The Prince Who Was a Thief*.


Review of *A Place in the Sun*.


Review.


Review.

1951.44 HOBMAN, MOLLY. "This Is Good, Might Have Been Masterpiece." *Yorkshire Observer*, 24 December.

Review of *A Place in the Sun*. Source: PU.


Asserts that of all the naturalists Dreiser was "the most industrious, the most literal-minded concerning the store of fact needed for authenticity and conviction"; then analyzes Dreiser's novels to demonstrate when this "store of fact" was fresh and compelling through accumulation and when it was tediously repetitious.


Sees F.O. Matthiessen's *Theodore Dreiser* (1951.73) as an unfocused apologia which "conveys chiefly a sense of weary
"desperation" stemming from an ambivalence Matthiessen felt in being politically sympathetic to Dreiser but literarily indifferent; argues that Dreiser must be placed in historical content as the leader of a band of naturalistic writers, common men thinking, whose works were marked by moral ambiguity.


Summarizes and quotes from "production notes" released by George Stevens and Paramount to explain the changes from *An American Tragedy* in *A Place in the Sun*; argues that Stevens "tried to keep the spirit and objectivity of the novel rather than make a literal translation."


Review of *A Place in the Sun*.

1951.49 "Hollywood Again Delves Into Literature of the 20s with Dreiser's* American Tragedy". *Des Moines Sunday Register*, 16 September, Picture Magazine, pp. 10–11.

Presents synopsis of and photographs of scenes from *A Place in the Sun*.


Source: 1974.2.


Review.

Review of *A Place in the Sun*. Source: PU.

1951.53  KASS, ROBERT. "Film and TV." *Catholic World* 174 (October): 62–63.

Review of *A Place in the Sun*.

1951.54  *KELLY, MARION. "A Place in the Sun" Opens on Screen at the Boyd. *Philadelphia Inquirer*, 1 September.

Review. Source: PU.


Review. Source: PU.


Review of *A Place in the Sun*.


Judges F.O. Matthiessen's *Theodore Dreiser* (1951.73) to be "a pale, conservative, unimaginative and frequently boring book" that fails to reveal Dreiser's importance or power as a novelist.


Letter to the editor challenging John Berryman's view (1951.6) that "stupidity" kept Dreiser from improving his style; insists instead that Dreiser was a writer without vanity who was aware of his clumsiness but felt it was necessary "to obtain the magnificent crescendo of his final achievement."

1951.59  KWIAT, JOSEPH J. "Dreiser and the Graphic Artist." *American Quarterly* 3
Discusses Dreiser's association with artists such as W.L. Sonntag, Jr., and the "Ash Can School", noting his use of them and their work as literary subjects and speculating about their influence on his style and sensitivities as a writer, particularly in describing city scenes.


Reviews the ways in which Dreiser's work is consistent with materialistic naturalism but notes that this philosophical position is compromised by his humanitarianism and fascination with the supernatural, a compromise that grows out of his insatiable desire to know why.


Review. Source PU.

1951.62 LERNER, MAX. "In the American Sun." *New York Post*, 26 September, p. 44.

Compares *An American Tragedy* to *A Place in the Sun*. Agrees with film's lack of emphasis on Clyde's early life but dislikes the movie treatment of Roberta and Sondra.


Review of *A Place in the Sun*. Source: PU.


Source: 1974.2.


Source: 1974.2.
LEWIS, STEPHEN. "A Place in the Sun." Films in Review 2 (October): 38–42.

Review.

*LUFT, HERBERT G. "As We See It." Los Angeles B'nai B'rith Messenger, 10 August.

Review of A Place in the Sun. Source: PU.


Review of A Place in the Sun. Source: PU.

*M., W.H. "Film Reviews." Los Angeles Tidings, 17 August.

Review of A Place in the Sun. Source: PU.


Review of A Place in the Sun.


Numerous references to Mencken's friendship with and support of Dreiser.


Identifies the circumstances, international, national, and personal, that caused Dreiser's transition from an apolitical individualist fascinated by the drama and poetry of life to a radical political activist; then examines the activities and
writing that grew out of this "re-education". Reprinted: 1951.73, pp. 213–33.


Biography which gives particular attention to the structure, imagery, symbolism and language of the novels.


Reprint of 1921.14.


Recalls Mordell's friendship with Dreiser between 1913 and 1924 and offers many insights into the writer's personality—is quickness to anger, ability to laugh at himself, and sense of himself as a misunderstood author; feels Dreiser's career ended in 1931 with *Dawn*, after which he became a pitiful "conglomeration of contradictory ideas"—a traitor to his former views.


Calls *A Place in the Sun* a "long, oppressively powerful movie" which, unlike the earlier film version, *An American Tragedy*, remains faithful in "earnestness and breadth" to its source until it "sinks into a sentimental quagmire at the end."

1951.77  *N., A.P. "Place in the Sun" Timeless Tragedy. Hartford (Conn.) Times*, 11 October.

Review. Source: PU.
Review of A Place in the Sun. Source: PU.

Review of Universal-International film The Prince Who Was a Thief.

1951.80  "New Films: A Place in the Sun." Newsweek 38 (10 September): 96, 98.  
Review.

Review.

Review.

Review.

Source: 1974.2.

Review of A Place in the Sun.

Reprint of 1949.16.


Review.


Review of Universal-International film *The Prince Who Was a Thief*.


Review of *A Place in the Sun*. Source: PU.


Review.

1951.91 "*A Place in the Sun*. *Manchester Guardian*, 20 December, p. 3.

Review.


Review of *A Place in the Sun*.

Claims that although it is superior to the 1931 Paramount film of *An American Tragedy*, *A Place in the Sun* "is not at all worthy of the novel" Sergei Eisenstein's scenario was better than the scripts that made it to the screen.


Review of *A Place in the Sun*.

1951.96  *"Prince-Thief" Provides Grade A Escapist Fun. Boston Record, 5 July.

Review of Universal-International film *The Prince Who Was a Thief*. Source: PU.


Review.


Review of Universal-International film *The Prince Who Was a Thief*.


Source: 1974.2.

1951.100  *REDELINGS, LOWELL E. "Paramount Film Lauded." Hollywood Citizen News, 15 August."
Review of *A Place in the Sun*. Source: PU.


Evaluates F.O. Matthiessen's achievement in *Theodore Dreiser* (1951.73), speculating on his motives and concluding that he has taken the first step toward elevating Dreiser above controversy to the level of scholarly investigation.


Review of *A Place in the Sun*.


Source: 1974.2.


An interview with George Stevens on *A Place in the Sun*. Topics include George Eastman's guilt, the title change and renaming of characters, and Dreiser's moral vision in *An American Tragedy*.


Review. Source: PU.


Review of *A Place in the Sun*. Source: PU.


Review of *A Place in the Sun*. Source: PU.


Review of *A Place in the Sun*. Source: PU.

1951.110 *SOANES, WOOD. "Furious Fan Scorches Soanes for Cooking *Place in the Sun!"* *Oakland (Calif.) Tribune*, 21 September.

Reprints a letter criticizing Soanes' negative review of *A Place in the Sun*. Source: PU.


Review of *A Place in the Sun*. Source: PU.


Finds some discrepancy between Dreiser's professed determinism and the philosophical implications of the novels themselves, particularly *An American Tragedy*, where Clyde is given numerous choices.

1951.113 TINÉE, MAE. "Dreiser Story Produces Only a Boring Movie." *Chicago Daily..."
Review of Universal-International film *The Prince Who Was a Thief*.

1951.114 TINÉE, MAE. "Dreiser Story Turned into an Excellent Film." *Chicago Daily Tribune*, 22 October, Part 4, p. 11.

Review of *A Place in the Sun*.


Asserts that Dreiser, like Sherwood Anderson and Sinclair Lewis, continued the "abstractness and asociality" typical of American literature, as evidenced by his inability to deal with sea or any human activity in other than an abstract and idealistic manner.


Reprint of 1950.20.


Recalls several social situations in which Dreiser seemed ill at ease or engaged in some "disastrous and elephantine attempt at humor." Reprinted: 1955.35.

1951.118 *WARD, DON. "Great Film at the Met"* *Philadelphia Inquirer*, 19 October.

Review of *A Place in the Sun*. Source: PU.


Review.

Review of A Place in the Sun.


Review of Universal-International film The Prince Who Was a Thief.


Summarizes Dreiser's formative years and literary accomplishments to demonstrate how, through his clumsily written and often tedious novels, he revolutionized American literature by presenting a "submerged world, instinctive and undisciplined."

1951.123 *WINSTEN, ARCHER. "Fantasy, Burlesque in Loew's State Film." New York Post, 5 July.

Review of Universal-International film The Prince Who Was a Thief. Source: PU.

1951.124 *WINSTEN, ARCHER. "Movies: A Place in the Sun" Bows at the Capitol. New York Post, 29 August.

Review. Source: PU.

1951.125 125 ZASURSKII, YASEN N. Foreword to Essays and Articles by Theodore Dreiser. Moscow Foreign Language Publishing House, pp. 5–16.

1952

1952.1 BARBAROW, GEORGE. "Dreiser's Place on the Screen." Hudson Review 5 (Summer): 290–94.
Attributes the fact that *A Place in the Sun* turns Dreiser's "moral epic" into a platitudinous crime-does-not-pay piece of pulp to director George Stevens' "misreading of the novel" and "anti-symbolic method" of filming.


Studies Dreiser's newspaper and magazine contributions (1892–1911) to demonstrate that in style, tone and theme Dreiser was "a representative spokesman of his age," dramatizing in his formative writing and later novels the emotional histories of a majority of Americans. See *Dissertation Abstracts International* 31A (1971): 6592-A.


Charts the familial, social and intellectual influences on Dreiser to discover the source of his zest for American life as well as such contradictions as his simultaneous pity for the underdog and admiration for the predator. Abridged: 1956.5.


Review.

1952.5  COOK, ALTON. "Olivier Triumphant in *Carrie.*" *New York World-Telegram and Sun*, 17 July, p. 10.

Review.

1952.6  6 COSTELLO, DONALD P. Letter to the Editor. See "Movie Heroes", 1952.29.

Challenges Edwin Halsey's "The Defective as Movie Hero" (1952.14), arguing that George Eastman of *A Place in the Sun* is not destroyed by his lack of intelligence but by "the satanic evil of our society" working on a soul "indifferent toward God."

Review of *Carrie*.


Review of *Carrie*.


Review of *Carrie*.


Insists that Edwin Halsey's "The Defective as Movie Hero" (1952.14) errs in applying "Aristotelian structures" to modern drama, for *A Place in the Sun* should move the audience to compassion and social consideration, not achieve catharsis.


Review.


Criticizes Edwin Halsey's "The Defective as Movie Hero" (1952.14) for not recognizing that George Eastman is a "genuine" character with a tragic flaw not unlike Richard II and Brutus.


Review.
Sees the protagonist of *A Place in the Sun* not as a victim of society but of his own "congenital lack of wit"; thus he is not a representative man and the movie achieves no catharsis, making it a waste of time. (See also 1952.29 for responses.)

Announces the National Board of Review of Motion Pictures' selection of *A Place in the Sun*, as the best picture of 1951 because it was "one of the most able adaptations of a novel in the history of American cinema," far superior to the adaptations of Sergei Eisenstein and Vosef von Sternberg.

Review of *Carrie*.

Accepts the criticism of Edwin Halsey's *The Defective as Movie Hero* (1952.14) as applicable to Dreiser's *An American Tragedy* but notes that *A Place in the Sun* retains "virtually no element of social content whatever."

Responds to Edwin Halsey's *The Defective as Movie Hero* (1952.14), calling George Eastman of *A Place in the Sun* both "clever and sane" and comparing his "vaulting ambitions" to Macbeth's in regard to their tragic consequences.
1952.21 KASS, ROBERT. "Film and TV." Catholic World 175 (August): 383–84.

Review of Carrie.


Challenges Trilling's and Ransom's negative assessments of Dreiser's novels by arguing that despite their stylistic limitations the novels succeed aesthetically because of Dreiser's sympathetic and well-motivated characters, convincing settings, effective accumulation of detail, masterly plot structures and understanding of modern life. Reprinted: 1955.19, pp. 161–168.

1952.23 KNIGHT, ARTHUR. "Carrie: Another Dreiser Novel Makes an Adult Film." Theatre Arts 36 (May): 44.

Review.


Asserts that Carrie reflects an understanding of Dreiser's novel and renders the environment realistically but lacks the "passionate conviction" of a great picture.


Discusses the career parallels of Dreiser and Everett Shinn, their acquaintanceship, and Dreiser's use of Shinn's life and works in The "Genius".

Review of *A Place in the Sun*.


Review of *Carrie*.


Identifies Dreiser as an early influence, citing his honesty and "fullness" as most striking.


Five letters to the editor (1952.6; 1952.10; 1952.12; 1952.18; 1952.19) challenging Edwin Halsey's criticism of *A Place in the Sun* in "The Defective as Movie Hero" (1952.14).


Reprint of 1932.44.

1952.31 *"The New Films."* *Stratford Express*, 1 February.

Review of *A Place in the Sun*. Source: PU.


Review.


Examines An American Tragedy as Dreiser's presentation of the "age-old conflict between the true character of nature and the religious, particularly the Christian, concept of it" and sees the novel's structure broadly corresponding to three primitive ritualistic concepts: "the vegetation deity," "the dying god," and "the scapegoat."


Review of Carrie.

1952.36  PICHEL, IRVING. "Revivals, Reissues, Remakes, and A Place in the Sun." Quarterly of Film, Radio, and Television 6 (Summer): 388–93.

Argues that A Place in the Sun was more successful than its film predecessor, An American Tragedy, because director George Stevens stripped away the social issues that would have dated the movie, as they dated Dreiser's novel, and focused on the universal truths of human nature.


Review.


Quotes from an interview with George Stevens on A Place in the Sun. Source: PU.

Photographs recalling the murder of Grace Brown by Chester Gillette and a brief discussion of Dreiser's interest in that case as the basis of *An American Tragedy*.


Studies *An American Tragedy* as the climax of the movement in American fiction, between 1875 and 1925, from moral and spiritual certainty to moral and spiritual bewilderment brought about by the complexities of a modern materialistic society and resultant loss of faith in a moral universe.


Explores the "emotive response" that results from Dreiser's use of the word "trig" in describing Cowperwood.


Quotes from the chapter entitled "Will American Democracy Endure?" in *America Is Worth Saving* to show that Dreiser's political predictions were accurate. Source: PU.


Reveals the facts, as reported by Chicago newspapers, surrounding L.A. Hopkins' theft of money from Chapman and Gore and subsequent flight with Emma Dreiser in 1886, noting errors made by Robert Elias (1949.6) and F.O. Matthiessen (1951.73) in discussing this episode which Dreiser drew upon for *Sister Carrie*.


Source: 1974.2.

Claims that by nature Dreiser was always "more mystic than materialist"; then demonstrates in his earlier works the compassion, morality and romanticism that culminated in the religious faith of his last works. To call Dreiser a naturalist is "not so much incorrect as it is one-sided, an oversimplification."


Compares "Typhoon" to "The Lost Pheobe" and concludes that Dreiser was more successful with the short story when he abandoned his sociological premises, which were more suited to the accumulative strategy of his novels.


Source: 1974.2.


Review.


In Russian. A study of Dreiser's writings which are critical of the United States.

Compares characters, plot situations and narrative techniques in *Sister Carrie* to those in Balzac's novels, demonstrating Dreiser's affinity to the French novelist and probable literary indebtedness.


Traces Dreiser's literary style to his apprenticeship as a newspaper and magazine writer, when he developed the informal and often cliched style intentionally to communicate more effectively with the common man.


Demonstrates Dreiser's dependence on and transformation of court records and newspaper accounts of the Gillette case. See *Dissertation Abstracts International* 13 (1953): 388.


Reprint of 1915.23.

1953.5 FULTON, A.R. "It's Exactly Like the Play." *Theatre Arts* 37 (March): 78–83.

Demonstrates how *A Place in the Sun* succeeds through George Stevens' willingness to employ cinematic techniques at his disposal rather than slavishly following the novel.


Traces the intellectual and environmental influences which led Dreiser to "cut through the established literary code of the 1900's" and introduce into American literature "the dark texture of life," not to judge it but to reveal it. Revised: 1953.8.

Review of *Sister Carrie*.


Makes a chronological examination of Dreiser's works—fiction and non-fiction—to reveal the "marvelous ambiguity" that grew out of his tendency to defend and celebrate "pagan impulses and instinctual drives" despite an awareness that yielding to such drives led to suffering and defeat, an awareness that grew stronger and more bitter as his career progressed. Section one is a slight expansion and revision of 1953.6.


Includes nine letters to Dreiser and numerous references to him in other pieces of correspondence. Anderson typically expresses his admiration for and indebtedness to Dreiser and in later years is constantly trying to open the lines of greater communication to use Dreiser as a sounding board for social and philosophical ideas.


Source: 1974.2


Surveys Dreiser's newspaper career to demonstrate its value as an apprenticeship, providing him with subject matter, shaping his philosophy, and sharpening his writing skills.


Reprint of 1915.66.


Source: 1974.2.


Reprint of 1948.13.


Identifies the source material for Dreiser's "sister" novels and explains how and why the facts were altered for the fictional rendering.


Source: 1986.3.

1953.19  WIRZBERGER, KARL-HEINZ. "Die neueste amerikanische Dreiser Forschung."
1954


Review.

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Page 195


Review of Sandhog.


Reprint of 1927.4.


Reprint of 1951.6.


Identifies success and failure as the central thematic concern of Dreiser literature and traces the handling of that theme through the novels to demonstrate that Dreiser "followed closely the thought-pattern of the most highly respected American success-gospellers, who preached their sermons from romantic texts."

Review. Source: NN.


Uses Dreiser to demonstrate the similarities and differences that existed between Howellsian realism and the naturalism that followed.


Review.


Reminisces about periodic associations with Dreiser from the early 1920s, when they were both Liveright authors, until shortly before Dreiser's death; highlights Dreiser's lifelong sense of betrayal and his courage, compassion and commitment to "equity" during the investigation of labor conditions in Harlan County, Kentucky.


Review.
Recalls being with Dreiser in "Bloody Harlan" and visiting him in Mount Kisco; then surveys their ten-year correspondence (1935–1945), when Dreiser's increasing irritation and despair over social issues made him "an indignant letter-writing citizen, more than the brooding novelist."

Concludes chapter by surveying Dreiser's novels to demonstrate their determinism, lack of moral absolutes and informed portrayal of American life.

Review.

Frequent references to Dreiser's friendship with and support of the writers of the Chicago Renaissance, specifically Edgar Lee Masters, Floyd Dell and Sherwood Anderson.

Reprint of 1951.29.

Review. Source: NN.
December.

Review of *Sandhog*. Source: NN.


Surveys Dreiser's formative years to reveal a pattern of wonder and enthusiasm in response to the city giving way to disillusionment and anger at the corruption and injustice; then demonstrates how Dreiser pioneered the 20th-century city novel by portraying a series of protagonists whose aesthetic yearnings are sacrificed to materialistic goals that lead to inner defeat. Originally presented as a Ph.D. dissertation: "The American City Novel 1900–1940: A Study of the Literary Treatment of the City in Dreiser, Dos Passos, and Farrell." University of Wisconsin, 1951.


Pays tribute to Reginald Marsh (1898–1954), Illustrator of Limited Editions of *Sister Carrie* and *An American Tragedy*, and provides background information and a bibliographical description of the forthcoming *Tragedy*, Marsh's last work.


Recalls his acquaintance with Dreiser during the Greenwich Village period and after; offers various anecdotes to demonstrate that despite political confusion and the seduction of material success, Dreiser's love of mankind brought him ultimately to Communism.


Sees the success of *An American Tragedy* as the culmination of Dreiser's long, uncompromising struggle for recognition in America and a victory in "the battle for plain
speaking."


Review.


Recalls interviewing Dreiser, who was in Chicago researching The Titan, and being impressed by his "staggering" knowledge of Chicago between 1880 and 1905; remembers also that Dreiser wanted to organize a production company for movies, which he predicted would replace literature in America.


Review.


Feels that Sister Carrie is historically important because of its rejection of a just-deserts morality in 1900 and is praiseworthy because of its compassion for "an unlovely set of characters."


Review of Sandhog.


Cites 90 periodical articles. Revised: 1970.27.

1954.29 LEISY, ERNEST. "Dreiser's Mennonite Origin." Mennonite Life 9 (October): 179–
Reviews the Mennonite background of Dreiser's mother, Sarah Schanab Dreiser, and notes her importance to his life and literature.


Review.


Source: 1974.2.


Review.


Review of Sandhog.


Describes the condition and speculates on the literary value of Dreiser's Notes on Life manuscripts, focusing in particular on the preliminary work done by Sydney Horovitz; appends a partial list of books quoted from in the manuscripts and Dreiser's final outline for the material.


Demonstrates that Hamlin Garland's original enthusiasm for *Sister Carrie* later cooled when Dreiser's "indecency" offended him to the point that Garland refused the Authors' League protest against the suppression of *The "Genius"*.


Analyzes *The Trilogy of Desire* and *An American Tragedy* to demonstrate that in his novels Dreiser was not a polemic writer but rather a realist whose works are "pure instances of dispassionate social analysis" that serve as documents of cultural history and call upon the reader to pass judgment.


Reprint of 1951.6.


Notes that Dreiser used Sloan's paintings but not his lifestyle in *The "Genius"*; also documents Sloan's disdain for Dreiser and *The "Genius"*, calling Dreiser "an ex-novelist," Witlea "an impossible artist," and the novel "banal and sentimental and saccharine."


Reprint of 1936.22.


Uses Dreiser to demonstrate that, unlike their French predecessors, American naturalists approached life in a spirit of wonderment, compassion and piety and were not the "apostles of ugliness" their critics have branded them.


Reprint of a chapter from 1949.6.


Reprint of 1943.3.


Defends Dreiser against the charges of Kenneth Lynn (1955.24) that he was "a man of ice" and a panderer to the American Dream; claims Dreiser was "haunted" by the dream of success, not persuaded by it.


Reprint of 1937.9.
1955.12 FRIEDRICH, GERHARD. "Theodore Dreiser's Debt to Woolman's Journal." 

Traces Dreiser's interest in John Woolman's *Journal* to his meeting Rufus Jones and 
esamines the influence of that work on the writing of *The Bulwark*.


Finds *The Stature of Theodore Dreiser* (1955.19) an illustration of how little criticism shows 
an understanding of the real Dreiser, "a great artist who remained true to himself despite the 
shifting world around him."

Infonwi Notes cm Some Books Banned for Various Reasons at Various Times and in Various 


1955.15 HICKS, GRANVILLE. "Theodore Dreiser and *The Bulwark*." In *The Stature of 

Reprint of 1946.59.

41.

Reprint of 1949.11.

1955.17 KAZIN, ALFRED. Introduction to *The Stature of Theodore Dreiser*, pp.3–12. See 
Kazin and Shapiro, 1955.19.

Surveys each generation of critics' attacks on and support of Dreiser and concludes that 
whatever the logic used to dismiss him or the purposes he served, all were disturbed by his 
painful view of reality and his "haunting sense of puzzlement and mystery" regarding the 

Reprinted from 1941.11.


Collection of reminiscences by Dreiser's contemporaries, newspaper reviews of Sister Carrie, critical essays from 1915 to 1953, one original essay (1955.7), and one revision (1940.7). Includes a selected bibliography of biography and criticism. Reprints in whole or in part: F07-1; 1900.4; 1900.5; 1901.9; 1901.26; 1901.28; 1907.4; 1907.22; 1915.78; 1916.63; 1917.2; 1917.37; 1920.7; 1927.37; 1928.92; 1930.36; 1930.54; 1936.22; 1937.9; 1938.13; 1941.11; 1943.3; 1946.59; 1947.19; 1947.20; 1949.6; 1950.20; 1951.5; 1951.6; 1951.29; 1951.73; 1952.22.


Revision of 1942.14. Updates biographical sketch, stressing Dreiser's political activities and the reception of his last two novels.


Excerpts relating to Dreiser reprinted from 1930.36.


Reprinted from 1927.37.


Notes that Dreiser grew up a loner and an individualist outside the ethnic, cultural, literary,
and political mainstreams of American life and thereafter resisted all attempts to make him conform; thus, he knew "the jungle of the new urban, industrial society" and could describe it more honestly and poignantly than any of his literary predecessors. Reprinted: 1957.11; 1971.47, pp. 22–35.


Probes Dreiser's life and literature to assert that until he was disheartened by the depression, Dreiser was driven by the American dream of financial and mental success and identified with cold, hard protagonists who magnetize and dominate by the power of their wills. Reprinted: 1971.48. Reprinted in part 1983.51, pp. 181–84.


Reprint of 1916.63.


Reprinted from 1951.73.


A chronologically confused account of Dreiser's editorship of *Smith's Magazine*, where he led a split life, though he "approached the task of editing the magazine on a strictly professional level and not as the tortured artist he was."


Combines brief and superficial biography and plot summaries.

1955.29 ROSENBERG, BERNARD. "Mr. Trilling. Theodore Dreiser (and Life in the U. S.)." *Dissent* 2 (Spring): 171–78.
Asserts that Lionel Trilling "forsakes the canons of art" to attack Dreiser on sociological issues; then demonstrates that Dreiser's novels are sociologically sound and thus art understandably "disquieting to the complacent liberals of our day."

Reprint of 1930.54.

Analyzes the Freudian implications of The Hand of the Potter.

Defends Dreiser's support of Communism against the attacks of critics by arguing that Balzac taught him to "penetrate American reality" and ultimately discover the superiority of Russia economically and artistically.

Asserts that Dreiser, with his German peasant roots, brought American naturalism "to a focus" through his emphasis on biological and economic forces; also demonstrates how Dreiser's art matured from the early autobiographical novels to An American Tragedy, which revealed "the crisis of a society and an era."

Surveys Dreiser's life and literature to demonstrate that he was a writer of "no talent, but a great deal of genius," an artist who was philosophically muddled but "created timeless characters and projected a shoddy society with unforgettable power."


Reprint of 1951.117.


Reprint of 1938.13.


Reprint of 1928.92.


Demonstrates that even though Dreiser the conscious philosopher was a determinist, Dreiser the novelist created situations in which characters exercised their free wills to make moral choices, thereby dramatizing in his novels the conflict between desire and morality.


A brief account of Dreiser's life followed by a study of each of his eight novels.
1956


Contends that Dreiser, like Sherwood Anderson, felt that Mencken was a critic who did not respect his work but defended him as an attack on the genteel tradition.


Source: 1974.2.


Applauds Dreiser for his sensitivity to the anguish of impoverished people and his refusal to romanticize them in his fiction.


Abridgement of 1952.3.


Recalls Dreiser's role in investigating labor conditions in Harlan County, Kentucky, and Dos Passos' own difficulty understanding Dreiser's use of the word "equity."


Defends Dreiser against those who would mock his style, arguing that he wrote with integrity, created real people, know the world he described, and held readers with his
accumulation of detail.


Letter to the editor claiming that Maxwell Geismar's review of *The Stature of Theodore Dreiser* (1955.13) had grossly and inerarsably accused Farrell of labeling Dreamer a naturalist and Social Darwinian when in reality Farrell had written that Dreiser was not the "thorough-going determinist and naturalist" he is often perceived to be.


Notes that Dreiser's best short stories reflect a range and variety of subjects but are unified by a respect and sympathy for dreaming struggling and often bewildered men and women.


Review of *The Best Short Stories of Theodore Dreiser*.


Review of *The Best Short Stories of Theodore Dreiser*.


Reviews *The Stature of Theodore Dreiser* (1955.19) and defends Dreiser against the negative criticism in that collection, specifically Lionel Trilling's, but concludes that because of his many literary faults, Dreiser's books will need sensitive editing if they are to survive and be appreciated.


Includes Dreiser among the writers who contributed to the maturation of American literature by attacking their contemporary society, a common cause which obscured irreconcilable differences such as existed between Dreiser and Sinclair Lewis.


Traces Dreiser's comments on life and art between 1890 and 1915, during which the "essential Dreiser" developed; concludes that even though Dreiser was largely a determinist philosophically he was more concerned artistically with the drama and picturesqueness of life "as it is," its good and its evil. "The novelist…was more concerned with the mystery and terror and wonder of life than with mapping out a philosophical scheme which would answer all his questions."


Review of *The Best Short Stories of Theodore Dreiser*.


Points out a typographical error that creates a meaningless sentence in the final scene of *Jennie Gerhardt*. 
Scattered references to the socially and politically radical nature of Dreiser's novels and personal activities.

Recalls Dreiser as a compassionate man given to political extremes and concludes that "his perceptions were sometimes blurred by drink, often confusing his noble heart." The communists, in particular, approached Dreiser through "social tippling."

Review.

Revision of 1940.7. Traces the tensions in Dreiser's naturalism more specifically to the divided mainstream of transcendentalism and adds analyses of *The Stoic* and *The Bulwark* to demonstrate Dreiser's spiritual affirmation and subsequent decline as a novelist. Reprinted: 1970.40, pp. 496–508; 1981.66, pp. 57–91.
Notes that while Dreiser was not widely read in Sweden, his attacks on American materialism and his compassion for humankind made him the favorite of critics, despite their concern about his ponderous style and intellectual naivete. He was coupled with Sinclair Lewis as "masterminds of modern American literature," though Lewis's satiric wit won out over Dreiser's depth and sincerity in the awarding of the Nobel Prize, to the regret of ardent Dreiser supporters.


Source: 1974.2.

1957.4 EISENSTEIN, SERGEI. *Film Form and the Film Sense*. Edited and translated by Jay Leyda. New York: Harcourt, pp. 96–104.

Reprint of 1949.5.


Reprint of 1942.11.


Calls *Sister Carrie* a "legendary book" because it survived its publisher's sabotage and decades of vehement denunciation to win freedom for American literature through Dreiser's belief that all human life has significance and that his personal story of struggle and frustration should be heard.


Compares D.H. Lawrence and Dreiser in regard to their "genius for isolating the emotional essence of their people" and uses *Twelve Men* to demonstrate this quality in Dreiser.

Demonstrates the great influence of Rufus Jones' life and writings on the final version of *The Bulwark*.


Includes Dreiser's belief that "the universe is neutral, indifferent to the fate of mankind," to demonstrate that novelists, no matter how objective or detached, express some personal view of life, at least implicitly.


Sees many parallels between Dreiser himself and the characters in *Sister Carrie*; in the facts of their lives, their cultural vulgarity, their fascination with the theater, their amorality and their material longings, Dreiser revealed himself. "Dreiser might well have said… *I am Carrie; I am Drouet; I am Hurstwood.*" Reprinted:1970.40, pp. 509–18; 1973.26.


Argues that Dreiser is at his best when revealing the destructive potential of the American
Dream from the point of view of the lower-class protagonist who hungers, for luxury from the outside. See *Dissertation Abstracts International* 17 (1957): 2269.


Contends that Dreiser's trapped heroines are tragic, for their blind struggles inspire pity and terror. See *Dissertation Abstracts International* 17 (1957): 2612.


Uses *Sister Carrie* to demonstrate that it was Dreiser, typically viewed as Thorstein Veblen's intellectual inferior, who had a clearer sense of "the disintegrating social effects of the new industrial order" and "provided a much more compelling portrait of man in the new world of the city." Reprinted: 1960.19.


Identifies numerous instances of characters' intuition, clairvoyance, telepathy and spiritual communication to argue that Dreiser accepted the reality of such axtrasensory forces in his search for ultimate truth.


Argues that despite Dreiser's conscious belief in determinism and an amoral universe he creates characters who are caught between desire and modal ideals and thus take actions that must be evaluated from a moral point of view by the reader ironically, the importance of his novels resides m their moral seriousness. Reprinted: 1971.47, pp. 96–103.


Explores the degree to which Dreiser, "a sporadic and undisciplined thinker," attributes
human destiny to such deterministic forces as heredity and environment.


1958


Predicts that the naturalistic novel, such as Dreiser pioneered, is on "its last legs" because of its dullness and lack of moral conflict.


Defines "naturalism" and identifies Dreiser as the writer most responsible for carrying it into American fiction and "widening the boundaries of what may be written about," though his influence was otherwise "negative and destructive."


Narrates an episode in which Mencken tried diplomatically and unsuccessfully to win the support of Henry Sydnor Harrison in the struggle against the suppression of The "Genius".

1958.5 *EISENSTEIN, SERGEI. "Un projet L'adaptation de An American Tragedy." Translated by Peter Kassovitz. La review des lettres modernes 5 (Summer): 216–24.

Reprint of 1949.8.

1958.7 NATHAN, GEORGE JEAN. "Memories of Fitzgerald, Lewis and Dreiser: The
Elephant that Whistled the Polka." *Esquire* 50 (October): 151–54.

Revision of 1932.44.


Source: 1974.2.


Sees *Jennie Gerhardt* as Dreiser's somewhat autobiographical study of the destruction of the American family unit by materialistic goals and standards.


Notes the similarities and differences in Dreiser's short story "*Vanity, Vanity, Saith the Preacher*" and Fitzgerald's *The Great Gatsby*.


Calls Dreiser the most pure naturalist and *An American Tragedy* the most completely naturalistic novel in American literature because of its amorality.


Calls Dreiser the most thoroughgoing and powerful American naturalistic novelist and *An
American Tragedy, his most representative novel; yet argues that for all its vigor, naturalism can not survive because it allows for no sin, no tragedy and no hero—the qualities of lasting literature.


First half of essay is an expanded version of 1931.121.

1959


Review of Letters of Theodore Dreiser.


Presents Elias's principles of selection and analyzes the qualities which make Dreiser a writer whose letters "have eloquence, and power, and are even at times thick with feeling."


Review of Letters of Theodore Dreiser.


Review of Letters to Louise.

Identifies Dreiser's early fear of poverty and dreams of success; then traces his handling of the American Dream and its consequences in his novels, placing some emphasis on the resultant artistic strengths and weaknesses.


Contrasts the handling of the American businessman in magazine fiction and other "marginal literature" with treatment of that theme by established literary artists, using Dreiser's The Financier as an example of the latter.


Examines the point of view in Sister Carrie to demonstrate that the novel's "unique power" lies in Dreiser's merging his own wonder and disappointment and sympathy with the sensibilities of the characters. Reprinted: 1971.31. Abridged: 1970.21.


Review of Letters of Theodore Dreiser.

1959.9 HART, JAMES D. "Dreiser's Stubborn Search for the Meaning of Life." San Francisco Chronicle, 29 March, This World Section, p. 14.

Review of Letters of Theodore Dreiser.

1959.10 HICKS, GRANVILLE. "Dreiser the Puzzle." Saturday Review 42 (4 April): 16.

Review of Letters of Theodore Dreiser.


Review.
Attributes Dreiser's literary survival to his ability to recognize the historical importance of his own experiences and to use these experiences to capture the wonder, loneliness and suffering of the individual confronting an ever-changing and often overwhelming urban environment. His protagonists "are so alone that we watch with awe what is happening to them." Reprinted: 1959.13; 1960.17; 1961.15; 1962.9. Reprinted in part: 1983.51, pp. 184–87.


Reprint of 1959.12.


Review of Letters of Theodore Dreiser.


Briefly explores reasons why Dreiser was the most persistent, the most feared and "in a sense the only real naturalist in our literature."
Review of *Letters of Theodore Dreiser*.


Review of *Letters of Theodore Dreiser*.


Review of *Letters of Theodore Dreiser*.


A study of *An American Tragedy*.


Reprint of 1959.22.


Points out that as a first novel drawn primarily from Dreiser's personal observations *Sister Carrie* is more convincing in its depiction of low life than high, has philosophical inconsistencies and moral ambiguities, and shows little sense of discrimination stylistically; yet "Dreiser's power of drama and characterization is great enough to transcend the rhetorical flaws and ideological inconsistencies of the novel." Reprinted: 1959.21.


Argues that *Sister Carrie* falls below the rank of great novels because Dreiser's amoral view
robbed the book of a moral crisis and thereby rendered the protagonist "unreal." Reprinted: 1968.27.


Review of *Letters of Theodore Dreiser*.


Reprints "Dreiser's Party a Flop" from Burton Rascoe's *We Were Interrupted* (1947.50); then in an open letter to Burton Rascoe recalls a party to celebrate the success of *An American Tragedy*, at which Dreiser proved himself boorish and socially inept.


Argues that in conflict with the deterministic premises in Dreiser's novels are references to the ideal and spirit world which "baffle every effort to assimilate Theodore Dreiser and his fiction into any ism."


Review.

1959.29 WASSERSTROM, WILLIAM. *Heiress of All the Ages: Sex and Sentiment in the Genteel Tradition*. Minneapolis: University of Minnesota Press pp. 82–83.

Asserts that *Sister Carrie* shocked the readers of 1900 not because Carrie was a loose woman but rather because she functioned independent of family ties and social class.

Review of *Letters of Theodore Dreiser*.


Reports the addition of Dreiser's business records and correspondence, as well memorabilia preserved by Helen Dreiser, to the Dreiser Collection at the University of Pennsylvania.


Review of *Letters to Louise*.

1960


Reprint of 1927.4.


Sees Dreiser's years of creativity as a struggle to reconcile the tragic vision of his father with the "joyful mysticism" of his mother, a struggle that ended with the reaffirmation of *The Bulwark* and *The Stoic*.


Source: 1974.2.

1960.4 CHANG, WANG-ROK. "*The Bulwark*: Dreiser's Last Stand." *English Language and Literature* 8 (June): 36–42.
Notes that as originally conceived Salon Barnes was a harsh portrayal of Dreiser's father but ultimately became a sympathetic blend of Rufus Jones and Dreiser himself, a transition that sounded the "death knell" for Dreiser's naturalism and reflected his renewed faith.


Includes incidents involving Dreiser in reminiscences concerning Liveright's flamboyance and financial failure.


Contends that although he was avowedly contemptuous of religion, Dreiser's life and literature were unified by a search for moral and ethical values which are outgrowths of religious idealism. See *Dissertation Abstracts International* 22 (1961): 255.


Argues that Dreiser's deterministic emphasis shifted from luck in *Sister Carrie* to biology in *Jennie Gerdhardt*, The "Genius" and *The Trilogy of Desire* to social values in *An American Tragedy*.


Sees Dreiser's handling of the fallen woman theme as characterized by prudery, pity and sentimentality; "no American writer is more the victim of the sentimental wound, less capable of dealing with passion." Thus, "naturalist" becomes a confusing classification. Reprinted: 1971.18.

Includes Dreiser's description of Lycurgus from *An American Tragedy* to illustrate that Dreiser, like all artists, shaped reality to fit his own and his protagonist's perceptions, in this case "an awareness of class and caste stratifications of rich and poor."


Notes that, despite Dreiser's naturalistic emphases, he was engaged in a lifelong struggle toward religious values. "More than any other writer of the early twentieth century Dreiser marks the transition from autonomy to theonomic concerns."


Review of *Letters of Theodore Dreiser*.


Review of *Letters of Theodore Dreiser and Letters to Louise*.


Contrasts Dostoevsky's *Crime and Punishment*, in which the horrors and distortions of the landscape are products of Raskolnikov's mind, with *An American Tragedy*, in which Clyde is the passive product, or victim, of the landscape; *An American Tragedy* is the better example of "the assailant as landscape in the modern literature of violence." Reprinted: 1964.12. Reprinted in part: 1971.76, pp.26–31.

1960.15  HOWARD, LEON. *Literature and the American Tradition*. Garden City;

Calls Dreiser the most consistent naturalist of all major American novelists, yet notes "an undercurrent of rebellion" in Dreiser's pity for life's victims.


Source: 1974.2.


Reprint of 1959.12.


1960.19 NOBLE, DAVID W. "Dreiser and Veblen and the Literature of Cultural Change."


Reprint of 1957.15.


Contains eleven excerpts from essays evaluating Dreiser as a writer and four analyzing *An American Tragedy*.

Examines Dreiser's novels against the background of his reading and personal experiences to discover the changing pattern of ideas and to demonstrate his artistic development and peculiar strength as a novelist.


Discusses Eisenstein's refusal to yield to the wishes of Paramount and the pressures the Better America Federation in preparing the scenario of An American Tragedy, his last chance to make a Hollywood film.


Argues that "never was the quintessential difference between sympathy and empathy more clearly illuminated" than in An American Tragedy and that the novel's tolerant reception grew out of the reader's lack of identification with Clyde.

1960.26 THORP, WILLARD. American Writing in the Twentieth Century. Cambridge:
Notes that "as a thinker Dreiser was seldom to be found twice in the same place"; yet out of this groping came a flexibility and ironic consistency that are at the heart of Dreiser's effectiveness as a naturalist. "He seldom made the mistake, as Norris and Crane did, of using mutually contradictory concepts in a single work."

1961


Frequent references to Dreiser's left-wing activities and writings and their effect on writers like Michael Gold, Edmund Wilson, Sherwood Anderson and John Dos Passos.


Reprinted from 1917.2.


Identifies Dreiser's transcendental concerns in his poetry and autobiographical works; then traces their impact on the novels, which without this interest in the beauty and wonder of life would have been "dull naturalistic depictions of American society." "His transcendentalism is therefore the true source of his greatness." Reprinted 1980.3; 1981.66, pp. 92–103.


Analyzes Mencken's defense of Dreiser against Sherman's attacks to demonstrate the prejudices and exaggerations on each side, though Mencken's "impulses, overshooting their marks as they did, were yet aimed in the right direction."


Finds the "inescapably haunting quality" of *An American Tragedy* in the fact that questions are raised but not answered, solutions are not found and nothing is learned from Clyde's example, making the novel equally relevant to the 1960s.


Reprinted from 1946.40.


Letter to the editor crediting Mencken with saving Dreiser's career despite reservations regarding his intellectual and literary limitations.


Contains eighty-four Mencken letters to Dreiser from 1909 until Dreiser's death and three letters to Helen Dreiser thereafter.

Contends that Trilling's criticism of Dreiser's style was too concerned with social classes; the real problem was that Dreiser did "not know the nature of an emotion" and thus could not find the precise words to describe it.


Lists 28 studies of individual novels, 89 general studies and 5 bibliographies. Supplement: 1970.18.


Recalls meeting Dreiser and Mencken and being disappointed that "two of the most opinionated men of American letters" did little more than argue about where to dine and which restaurant had the better sausages. Revised: 1971.26.


Sees Dreiser as a writer who began life a theist, explored a naturalistic philosophy that never proved satisfactory, and then, faced with death, resolved the search in favor of theism, as evidenced by *The Bulwark* and *The Stoic*.


Reprint of 1959.12.

Excerpt relating to Dreiser reprinted from 1930.36.


Deems Dreiser's style adequate, even appropriate, for depicting life as an amoral process to which his "inarticulate" characters respond emotionally as they drift in a seemingly aimless manner; this style is unsatisfactory, however, for analyzing characters who have emerged to a conscious and morally responsible state. Reprinted: 1970.40, pp. 527–41; 1981.66, pp. 186–99. Reprinted in part: 1971.76, pp. 45–55; 1972.41.


Reprint of Section 2 of 1921.14.


Reprinted from 1917.39.


Uses The Titan as the primary example to demonstrate that Dreiser gave his unqualified endorsement to the American Dream but lacked the knowledge, imagination and style to communicate persuasively the drama and grandeur he saw in Cowperwood's life or to write a truly great novel. Revised: 1964.18.

Discusses "Typhoon" and "The Lost Phoebe" to demonstrate that Dreiser achieved more fullness of character than many naturalistic short-story writers.


Review.


Colorfully narrates several of the Dreiser-Lewis encounters, emphasizing Lewis's generosity as well as his bitterness toward Dreiser as a man and writer.


Source: 1974.2.


Calls Dreiser the American Balzac or Zola who shocked his audience by dramatizing the corruption of the success dream in *Sister Carrie* and in doing so depicted the city as an environment that made the seduction of women like Carrie inevitable, promised lusty male entertainment inside saloon doors and frustrated the will and reason of aspirants seeking entrance to the "walled city."


Classifies short stories selected from *Free* according to theme and technique, and analyzes "the Lost Phoebe" as a "story of pathos."

1962


Includes Carrie Meeber in an exploration of the implications of protagonists' name changes during the course of a novel.

1962.2  BLACKSTOCK, WALTER. "Dreiser's Dramatizations of Art, the Artist, and the Beautiful in American Life." *Southern Quarterly* 1 (October): 63–86.

Demonstrates that the success gospel of Dreiser's youth merged the material and spiritual—money, art, beauty and spirit—and Dreiser's novels reflect this orientation in that his protagonists are seekers of beauty, attempting to unite the material and the spiritual worlds.


Presents anecdotal highlights of his friendship with Dreiser, a fellow Hoosier, between 1915 and 1933; focuses to a large extent on Dreiser's lifestyle and social activities, including the "Thursday Evenings," at which Bowers was a regular. Also provides insights into Dreiser's tenderness, ignorance of politics, sensitivity to criticism and disgust at the movies.


Notes that during the 1920s and 1930s Dreiser's well-detailed attacks on the American value system made him the Russians' most popular 20th-century American writer despite objections to his cumbersome style, individualism and ideological errors; however, after he
joined the Communist Party in 1945, these objections were ignored by critics who viewed his life as a pattern of ideological growth and read his works as examples of socialist realism.


Predicts a renewal of interest in Dreiser and his work and traces his "greatness" to the unhappiness in his life which sensitized him to the beauty and wonder of human existence giving his writing a mystical as well as realistic quality. Reprinted: 1976.10.


Calls attention to Dreiser's art by tracing the complex and subtle motif of circularity established by the vocabulary, recurring events, and repeated actions, all of which underscore the futility of striving to advance.


Asserts that few writers conform to the rigid principles of naturalism; then surveys Dreiser's work to identify its a-naturalistic qualities—compassion, wonder, and "a kind of lyrical pagan admiration for all the beauties of existence."


Review of television adaptation by RAI-TV in Rome, Italy.


Reprint of 1959.12.

A biographical essay which focuses on Dreiser's novels to demonstrate the degree to which his adolescent experiences and training as a journalist shaped his creative imagination and brought him into line with the naturalistic movement.


Portrays Dreiser as a homely man whose gruff exterior masked a tenderness and understanding that attracted many women and vitalized A Gallery of Women.


Recalls his first meeting with Dreiser, then editor of the Delineator, and Dreiser's later breakdown, which brought him in contact with four of the "twelve men."


Reprint of 1921.14.


Claims that "Old Rogaum and His Theresa" has cumberously established conflict, an awkward use of coincidence, and stilted dialogue and narration, all of which deprive it of magic and "storyability."


Tells the story of William Marion Reedy's support of Dreiser as friend and critic and of their combined efforts to advance the reputation of Harris Merton Lyon.


Asserts that each of Dreiser's novels focuses on the destructive potential of American materialistic values for a different victim: the individual (Sister Carrie), the family (Jennie Gerhardt), the tycoon (Trilogy of Desire), the artist (The "Genius"), religion (The Bulwark) and all of the above (An American Tragedy). Initially presented as "A Critical Study of the Novels of Theodore Dreiser." Ph.D. dissertation, Indiana University 1959. 188 pp. See Dissertation Abstracts International 20 (1959): 1369.


Contains frequent references to Dreiser's contributions to and criticism of The American Mercury.


Makes a case for the artistry of An American Tragedy by focusing on the "thousand intermingling images," the numerous strands of scrupulously accumulated details running backward and forward, the rhythmic alternation between reader involvement and detachment, the shifting angles of interest and masterpieces of characterization—all woven into a story that, with "all its throbbing consciousness, is paradoxically and anguishingly enacted." Reprinted: 1962.20; 1971.47, pp. 129–40; 1971.76, pp. 99–111; 1974.46.


Reprint of 1962.19.

Follows the history of Erwin Piscator's dramatization of *An American Tragedy*, focusing on the problems and controversies of each production.


Notes Dreiser's negative attitude toward New York, particularly when compared to his enthusiasm for Chicago, and concludes that this attitude is personal, stemming from his early failures and frustrations there.


Source: 1974.2.

1963


Descriptive bibliography of Dreiser books and pamphlets through 1918.


In Hungarian.


Contains a biographical sketch, excerpts of criticism, character analyses, and study questions.

Surveys Dreiser's career, emphasizing his years in the Middle West and touching on the impact of those years on his literature. Reprinted: 1965.6.


Reprint of 1947.18.

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Reprint of 1926.38.


Explores the irony that even though he advocated sexual frankness Dreiser conformed in *Sister Came* to Victorian taboos and stereotypes, thereby creating a "flat" heroine and failing to convince his readers of the power of sex. Reprinted: 1970.40, pp. 541–51; 1972.26.


Notes that despite its lack of tension, *Jennie Gerhardt* is "beautiful and affecting" because of Dreiser's admiration for its heroine.


Analyzes the complex network of parallels, repetitions, foreshadowings, and ironies in *An
American Tragedy to demonstrate that Dreiser was not a careless technician. Reprinted: 1966.22.


Source: 1974.2.


Source: 1975.29.


In Japanese.


Includes two chapters, "Theodore Dreiser," and "Dreiser and Harris Merton Lyon," which
analyze Reedy's influence on, support of and reservations regarding Dreiser as well as Dreiser's ambivalence concerning Lyon, whom he viewed as both a "wayward son" and a rival for Reedy's attention.


Reprint of 1942.24.


In Japanese.


Summarizes Huneker's reviews of The Titan, which he praised for its "bigness," and The "Genius", whose protagonist he called a "shallow bore"; also includes a Huneker letter to Dreiser assessing Jennie Gerhardt in manuscript and finding it faithful to life and sympathetic in characterization but occasionally bookish, moralistic and redundant.


Captures through reminiscences and correspondence the ambivalence Dorothy Thompson and Sinclair Lewis felt toward Dreiser, whom they saw as both sympathetic and boorish.


Reprint of 1915.78.


Reprint of 1955.37.


Contrasts the lives and literature of Booth Tarkington and Dreiser, focusing on the affluence, respectability and literary acceptance of the former and the poverty, controversy and rejection of the latter, concludes, however, that today the "titan" overshadows the "gentleman" in significance.

1964


Calls Dreiser "a founding father of the modern American novel" because he understood the spiritual poverty of American urban life and could make his readers feel the resultant tragedy.


Source: 1974.2.

Contrasts Cowperwood and Sam McPherson to demonstrate that Sherwood Anderson had moved away from the "Dreiserian reductive Naturalism" by providing his protagonists greater freedom of choice and more sensitive social consciences.


Terms Dreiser "the greatest dollar genius of the American novel" and recalls that even though he was romantically successful with "breastless, skinny college hoydens" Dreiser once announced that he "had come to appreciate the Greek's preference for men."


Uses an excerpt from a Dreiser letter to Rufus Jones and his marginalia in Jones' *The Trail of Life in the Middle Years* to argue that *The Bulwark* should not be seen as Dreiser's renunciation of naturalism but instead represents his attempt to render Quakerism realistically.


Reprint of 1946.38.


Reprint of 1946.39.


A critical introduction to Dreiser and his novels; chapter-length analysis of each novel.

Examines Dreiser's references to Zola and Balzac in letters and *A Book About Myself*, concludes that they were more inspirational than influential, for Dreiser's writing was primarily experiential and instinctual.


Demonstrates Lewis's continuing respect and sympathy for Dreiser, attitudes not always reciprocated, and finds parallels in the two novelists' attitudes toward their work and resemblances in their fictional material.


Contrasts Saul Bellow's Tommy Wilhelm (*Seize the Day*) with Hurstwood to demonstrate that Dreiser was primarily concerned with the relatively simple matter of economic and social existence whereas Bellow examines man's struggle to maintain his individual integrity and discover a self which can be "accepted and affirmed."


Revision of 1964.15 and reprint of 1964.14. Revision involves an expanded paragraph on Dreiser's compassion for his characters.

Argues that *An American Tragedy* is artistically superior to Dreiser's earlier novels and broader in its study of American life, being a "parable of our national experience" captured with Dreiser's sensitivity to "the nothingness of our social aspirations" and his faith that "something sacred resides even in the transience of our days." Reprinted. 1964.13; 1970.24; 1971.32; 1971.33; 1981.30. Reprinted in part 1983.51, pp. 187–90.


Charts Dreiser's progress toward the affirmation of *The Bulwark* and *The Stoic*, focusing on emotional responses to life that anticipated this affirmation and influences that retarded his spiritual quest. See *Dissertation Abstracts International* 25 (1964): 3573. Revised for publication: 1983.29.


Finds that the social "see-saw movement" in *Sister Carrie*, Carrie's rise and Hurstwood's fall, is present in all of F. Scott Fitzgerald's novels.


Revision of 1961.21. The major addition is an introductory section noting the ambivalent attitude of American novelists prior to Dreiser in regard to the businessman.

Demonstrates that Dreiser's philosophizing was "incredibly silly" but concludes that this groping for philosophical truth stimulated his "powerful, primitive imagination" to create novels of "awkward impressiveness."


Asserts that Frank Cowperwood is "the most impressive portrait of a big businessman in American fiction" and demonstrates how Dreiser converted the businessman from villain to hero by turning previously assumed vices into virtues; Cowperwood, however, has had no heroic descendants among modern fictive businessmen. Reprinted in part: 1983.51, p. 190.


Source: 1974.2.


Discusses the history, poetic quality and narrative implications of the chapter titles of Sister Carrie.

Makes frequent use of Clyde Griffiths in demonstrating the American novels' treatment of such themes as sexual wakening, revolt from the family and environmental influences.

1965


Feels that *The Titan* cannot be compared to *Babbitt* or *The Rise of Silas Lapham* because Cowperwood is a predator for whom business is merely a way to power, and even though the reader responds to Dreiser's admiration for his hero's composure and vitality, Cowperwood's defeats are not tragic. Reprinted: 1976.4.


Claims that Dreiser offered an accurate portrayal of the alienation and weariness that dominated the lives of most Americans between 1870 and 1920; from his own experiences, he knew "how unmelodramatic, how commonplace and familiar the slow tragedy of such lives would be."


Considers the strengths and weaknesses of *Plays of the Natural and Supernatural* and *The Hand of the Potter*, contending that if Dreiser had swallowed his pride and accepted intelligent criticism he might have made a significant contribution in the field of drama. See *Dissertation Abstracts International* 26 (1965): 3325.


Source: 1971.2.
Views Dreiser, who began as a devotee of success in the early novels and had become a critic of the American Dream by *An American Tragedy*, as typical of the twentieth-century novelists' growing cynicism regarding the self-made man.


Reprint of 1963.4.


Calls Dreiser the clearest example in American literature of "genius in its raw state, genius almost completely unfortified and unrefined by talent"; regrets that W.A. Swanberg's *Dreiser* (1965.39) falls to capture this quality, giving us only a man "meaner, smaller and less deserving than I suspect Dreiser was in life." Reprinted: 1985.11.


Presents a close reading of *An American Tragedy* to reveal Dreiser's "artistic vision and technical skill" in creating a work that is not strictly naturalistic; rather it depicts modern man, whose struggles are more spiritual and moral than economic and social. See *Dissertation Abstracts International* 26 (1965): 367.


Calls *Sister Carrie* "a great work of realism" because it captures "the American passage from an agrarian to an industrial temper"—focusing on the lure of the city, its amoral atmosphere, its dominance over the individual and the ultimate emptiness of its promises.
Praises *An American Tragedy* for its narrative tautness, well-rounded characters and truth to life, calling it "one of the most compelling books an American writer has produced."


Includes Dreiser's novels among works studied that reveal a naturalist's distortion of the world of actuality when working through the careers of the passive protagonist and the superman protagonist. Sec *Dissertation Abstracts International* 26 (1966): 3951.


Catalogues Dreiser's many weaknesses in word choice and sentence structure in *An American Tragedy* but concludes that his style has a "heavy facility" and is "not always an obstacle."


Summarizes the unsavory qualities that emerge from Swanberg's *Dreiser* (1965.39) but concludes that Dreiser had a significant impact on American literature and despite being "an incorrigible and rather stupid liar" was "always fumbling his way toward truth."

Review.


Review of The Tobacco Men.


Recounts Kraft's collaboration with Dreiser in doing the research and writing the screen play that ultimately formed the basis of Borden Deal's novel The Tobacco Men.


Analyzes Dreiser's autobiographical and critical writings, as well as his personal correspondence, to determine his role in the development of American naturalism. Seq Dissertation Abstracts International 26 (1965): 1044.


Calls Dreiser's treatment of Cowperwood "the strongest picture of a robber baron we have and probably the best we shall ever get"; attributes this portrait's paradoxical nature to Dreiser's having been won over by a character he had set out to reveal as a villain.


Review of The Tobacco Men.


Reprint of 1922.16.

An April 23, 1911, letter praising *Jennie Gerhardt*, which Mencken had just read in manuscript. Reprinted from 1961.10.


Reprint of 1917.39.


Focuses on the composition/publication history and critical reception of *Sister Carrie* to demonstrate the accuracy of Dreiser's presentation of American life and the degree to which his personal experiences formed the bases of the novel; also claims that British readers "responded eagerly" to Dreiser's realism but did not take his novels "very seriously as literature."


Finds that Swanberg's *Dreiser* (1965.39) succeeds in depicting him as "a megalomaniac Don Juan" but fails to reveal his accomplishments as an artist, an assessment Swanberg was not trained to make. Reprinted: 1971.60.


Reviews Dreiser's life and work as a novelist to demonstrate that coexistent with his naturalistic belief that man's life was controlled by social and biological forces were sympathy for human failure, admiration for individuality, participation in reform movements and a search for some cosmic order that would give meaning and logic to human existence—a search whose dignity made his stylistic flaws insignificant.
Recalls Dreiser's brief childhood residence in Vincennes, Indiana, during 1878.


Review of *The Tobacco Men*.


Source: 1974.2.


A study guide.

Considers the motives, circumstances and choices that determine the fates of Dreiser's characters to argue that the moral complexity of the novels belies his avowed naturalistic premises. See Dissertation Abstracts International 26 (1965): 2223.


Traces the frustrations in Dreiser's life and studies the philosophical commentaries in his works through 1918 to demonstrate that in the early works, *Sister Carrie* and *Jennie Gerhardt*, there is some evidence of free will, moral progress and divine justice but this hope soon gives way to the view of humankind as helpless and insignificant in the face of deterministic forces and an indifferent universe.


Surveys *Sister Carrie*'s publication history, its autobiographical aspects, its philosophical and/or artistic strengths and weaknesses and its defiance of the conventional Alger theme of success.


Feels that Swanberg's *Dreiser* (1965.39) fails to "account" for Dreiser, since its author was primarily interested in the facts and contradictions of Dreiser's life and uninterested in his artistic contributions.


Note that during a period of national well-being, Dreiser was able to pierce through our
confidence and sense of importance to reveal the helplessness of the individual and thus anticipate a new literary era. "He was in America, as Zola was in France and Dostoevski in Russia, the master of naturalistic tragedy."


Biography; an exhaustive study drawing to a large extent on interviews with Dreiser's friends and associates and on personal correspondence; no attempt at in-depth literary criticism.


Separate publication, slightly revised, of pp. 119–135 of 1965.39. Narrates Dreiser's rise and fall as editor of the Butterick Trio, noting that for Dreiser these years as "one of the nation's greatest whoremasters of letters" were among the happiest of his life: "The artist in him languished, but the materialist in him had a whale of a time."


Reviews the Dreiser-Mencken relationship, focusing on their differences and the circumstances that led to the rupture of their friendship.

1965.42  TJADER, MARGUERITE. *Theodore Dreiser: A New Dimension*. Norwalk, Conn.: Silvermine, 244 pp.

Focuses on the philosophical and spiritual probings of Dreiser's last seventeen years; draws upon the author's personal association with Dreiser, particularly during his struggle to complete *The Bulwark*.

Takes exception to criticisms of Dreiser's style and argues that he consciously fit the style to his content, using his own awkwardness to underscore "the confused defeat" his protagonists feel.


Demonstrates the degree to which The Financier is a biography of Charles T. Yerkes, argues for the artistic superiority of the 1927 version and compares the critical receptions in 1912 and 1927. See Dissertation Abstracts International 26 (1965): 3356.


Reprint of 1919.110.


Source: 1974.2.

1966


Source: 1971.2.


Traces Eugene Witla's early fall as a hedonistic artist living selfishly in the moment and subsequent rise as an ethical human being capable of socially responsible choices and artistic integrity.

1966.3 BUTLER, GERALD J. "The Quality of Emotional Greatness." Paunch, no. 25
Argues that Carrie, typically dismissed by the reader as little more than a whore, is guided by her feelings and impressions and thus has greater freedom, vitality and trust in life's possibilities than those condemned to reality by the law, conventional morality or old age, as Hurstwood is.


Surveys critical responses to Spanish translations of Dreiser's work to demonstrate a rather lukewarm reception, caused in part by the relative failure of *The Financier*, Dreiser's first novel translated into Spanish.


Review of *The Tobacco Men*.


In French.


Analyzes *The "Genius"* to reveal "how Dreiser intended to have his philosophy interpreted and applied."

Includes Eugene Witla of *The "Genius"* among the many Ariel-like protagonists that appeared between 1915 and 1930, artists who sought personal freedom and lacked lasting human affections.


Praises Swanberg's biography (1965.39) for revealing the human side of Dreiser, whose career was "an American experience," and asserts that by understanding that career and the controversies it spawned we can become "more sophisticated in our responsiveness to other authors."


Finds similarities and dissimilarities in Dreiser's and Phillips' Hoosier backgrounds, careers in journalism, work as novelists and current prestige.


Reviews Dreiser's personal experiences in Chicago (1883–1892); then demonstrates how these experiences are recaptured in his novels and other writing, the composite being the "sharpest portraiture" of the Chicago of the late nineteenth century.


Source: 1974.2.


Reprint of 11916.34.

Source: 1974.2.


Notes differences between *An American Tragedy* and *Native Son* and argues that Wright was more sophisticated as man and artist than Dreiser.


Examines *An American Tragedy* thematically on the individual, social and universal levels; then notes the symmetry, irony and foreshadowing which make it "by far the most carefully planned of Dreiser's novels." Reprinted: 1981.66, pp.313–21.


Source: 1974.2.


Source: 1974.2.


Notes that Dreiser's Indiana University transcript reveals his initial intention to pursue a degree, a plan perhaps altered by a year of "barely acceptable grades."

1966.20  KRAMER, DALE. *Chicago Renaissance: The Literary Life in the Midwest, 1900–
Contains three chapters devoted to Dreiser's ties to Chicago and his use of these experiences in his literature: "Theodore Dreiser", covering his formative years in the city and their relevance to *Sister Carrie*; "Dreiser: Masks of the Monster and Hero", narrating the suppression of *Sister Carrie* and Dreiser's editorship of *The Delineator*, and "Dreiser, Masters, Reedy, Garland, Fuller and Browne", concerning his camaraderie with writers of the Chicago Renaissance in 1912–1913, when he returned to research *The Titan*.


Notes the narrative and thematic uses Dreiser makes of the *Doppelganger* in Book II of *An American Tragedy*, particularly Clyde's resemblance to his cousin Gilbert.


Reprint of 1963.9.

1966.23 LEONARD, NEIL. "Theodore Dreiser and the Film." *Film Heritage* 2 (Fall): 7–16.

Traces Dreiser's life-long fascination with the possibilities of film and his love-hate relationship with Hollywood, focusing on his dissatisfaction with Paramount's adaptation of *An American Tragedy*.


Argues that Dreiser came closer than any novelist to understanding and capturing as a whole the rapidly changing American society but because he did not have the time or energy to
absorb the manners of the upper class he ultimately failed; modern writers have been reluctant to assume such a gargantuan challenge.


Reports a gloss in Mencken's copy of Sherwood Anderson's *Memoirs* (see 1942.1) terming Anderson's account of Dreiser's rude treatment of F. Scott Fitzgerald during the famous party at St. Luke's Place "Another lie."


Finds new light shed on Dreiser's personality and ambitions as a poet between 1895 and 1900 by an unpublished manuscript, "Some American Women Painters", and five pieces of Dreiser-Edmund Clarence Stedman correspondence in the Special Collections at Columbia University.


Draws upon Mencken's reviews and correspondence to provide an in-depth analysis of his critical and personal attitude toward Dreiser and his work.


Draws upon the Newberry Library papers of Carter Henry Harrison II, longtime Chicago mayor, to demonstrate that he was "honest and public-spirited," certainly "quite a different man from the simple, priggish, uxorious Walden Lucas," his fictional counterpart in *he Titan*.


Demonstrates, using *Sister Carrie* as an example, that for Dreiser and his characters there is little interest or faith in human relationships or social identity; rather, he was fascinated by the drama of "single persons within the huge dimensions of impersonal force," specifically the city. Reprinted: 1970.40, pp. 574–83.


Presents sales figures for Dreiser's German translations and briefly surveys qualities in his writing that contributed to or retarded his popularity.


Attempts to distinguish fact from legend and present an accurate account of *Sister Carrie's* initial publication and subsequent history. See *Dissertation Abstracts International* 27A (1966): 783-A.


Discusses Josef von Sternberg's film adaptation of *An American Tragedy*, stressing his elimination of the novel's sociological emphasis and his tendency to turn the audience against Clyde.


A study guide.

Examines the relationship between H.L. Mencken and Dreiser from 1908 to 1917, noting that during those years Dreiser, the older and more experienced writer, became increasingly dependent on the advice, encouragement and sympathy of his "former pupil".


Demonstrates the movement toward pessimism in American literature by contrasting the first writer of the seventeenth century, Edward Taylor, with the first of the twentieth, Dreiser: Taylor used the insect imagery to celebrate God's divinity; Dreiser used it to reflect man's helpless animal nature.


Source: 1974.2.


Source: 1974.2.


Discusses the plays used or mentioned in *Sister Carrie* as representative of theater fare of the day and thus providing "realistic detail as well as suitable background for Carrie's career."

1966.41 *TORRENTS, OLIVELLA. "The Theme of Success in American Fiction from 1900–1941, with Special Reference to Dreiser, Lewis, Fitzgerald and Dos Passos". Master's thesis, King's College.

Reports Dreiser's anger over the film version of *An American Tragedy* but contends that many details of complaint originated with the novel; admits, however, that "literature can not be transferred to the screen without a loss to its values."


Examines *The Hand of the Potter* as Dreiser's attempt at "naturalistic tragedy"; then declares the characterization and philosophical assumptions to be failures as the bases of tragic art.


Source: 1974.2.


Contrasts Dreiser and Booth Tarkington in regard to their Hoosier backgrounds, their careers as novelists and their approaches to life, noting that Tarkington's more genteel approach gained greater respect in his lifetime than did Dreiser's naturalism, particularly among
Indiana critics; yet, ironically, Dreiser's reputation dwarfs Tarkington's today.


Attributes Dreiser's decade of neglect to his banal, poverty-ridden, German background, which left him innocent of middle-class language skills, lifestyles and ideals; thus, in Sister Carrie he offended his audience by dwelling on the commonplace and the heretical with disregard for past literary conventions.

1967


Narrates the composition history and suppression of Sister Carrie in 1900; then asks why the novel is still read today: concludes that Sister Carrie's attraction lies in its "genuine people for whom we care" and in whom we find a part of ourselves.


Compares Sergei Eisenstein's film scenario of An American Tragedy (1930), Josef von Sternberg's An American Tragedy (1931) and George Stevens' A Place in the Sun (1951) to Dreiser's novel to demonstrate the relative failure of each adaptation to capture Dreiser's power and to communicate "psychological reality." See Dissertation Abstracts International 28A (1967): 557-A.


Finds that Dreiser was more inclined to identity with strength during periods of personal prosperity and to plead the cause of the underdog following his own failures. See Dissertation Abstracts International 28A (1967): 4595-A.

1967.4  HAKUTANI, YOSHINOBU. "Sister Carrie and the Problem of Literary

Argues that even though *Sister Carrie* superficially adheres to the doctrines of literary naturalism, character inconsistencies as well as Dreiser's compassion, subjectivity and extensive use of his own experiences and observations demonstrate that when writing the novel he was "only half-heartedly a conscious literary naturalist."


In Danish.


In Russian.


In Russian.

1967.8 *KRIGER, SYBIL. "Determinism in the Writing of Theodore Dreiser". Master's thesis, Kent State University.

Source: 1974.2


Suggests the influence of Dreiser's *An American Tragedy* on F. Scott Fitzgerald's choice of upper New York State as the setting for the conclusion of *Tender Is the Night*.

Notes that Dreiser spurned the approaches to the city of both muckrakers and romantics and presented its beauty and ugliness, dwelling in particular on its illusory quality: then focuses on the metaphors he employed to capture the city's illusory nature, especially in *Sister Carrie*.


In Ukrainian.


Source: 1974.2.


Source: 1974.2.


Examines the many parallels between *An American Tragedy* and Camus' *L'Étranger* to conclude that both are portraits of "twentieth-century man as victim of his own crime" and that *An American Tragedy* is a "greater and more challenging bock than most American critics recognize."


Presents Dreiser as seen through the eyes of such critics as Paul Elmer More, Stuart Pratt Sherman, H.L. Mencken, and F.O. Matthiessen.
Examines the extant correspondence between Dreiser and members of the Doubleday, Page publishing house to separate fact from the legend Dreiser and his biographers created regarding Mrs. Doubleday's role in the suppression of *Sister Carrie*.


Focuses to a great extent on *Sister Carrie* in demonstrating Dreiser's treatment of New York City.


In Russian.


Summarizes Josef von Sternberg's involvement with the adaptation of *An American Tragedy* and quotes two critics who defended the film as superior to the novel, "which was tripe."


Traces American novelists' approach to the businessman and concludes that Dreiser was preeminent with the business novel because he was a good reporter who had the moral audacity to reveal self-interest as the true force in commercial America.

Traces the composition/publication history of The "Genius" and its suppression by the New York Society for the Suppression of Vice; then argues that despite "a number of unresolved muddles" created by Dreiser's "voracious need to explain his own sexual behavior," the novel achieves a modernity in seeing that the worlds of art and luxury are not incompatible.

1968


Identifies a letter sent to Mencken and signed "Michael Strogoff" as one of Dreiser's hoax letters.


In Russian.


Presents a close reading of the Trilogy of Desire to show the transition of Cowperwood from financial knight errant to "a charlatan with a dream turned nightmare." See Dissertation Abstracts International 29A (1968): 558-A.


Source: 1971.2.

Contrasts Hurstwood's use of the rocking chair as a means of escape into reveries of past successes to Carrie's tendency to rock and dream of the future.


Presents Dreiser as a literary rebel.


In Polish.


A study guide.


Demonstrates the techniques used in transforming An American Tragedy into the screenplay for A Place in the Sun.


Argues that Dreiser's philosophical contradictions and shifts in attitude from novel to novel can best be understood by reading each as his attempt to find solutions to the lack of control in his own life, solutions that then reveal complications leading to the next novel. See Dissertation Abstracts International 30A (1970): 4453-A.


Studies Dreiser's novels thematically to illustrate that as a unit they dramatize the disintegration of the family in American life. See Dissertation Abstracts International 29A

Finds ironic echoes of *Leaves of Grass* in Dreiser's descriptions of Frank Cowperwood's and Eugene Witla's first glimpses of Chicago.


Source: 1974.2.


Analyzes in chapter-length discussions of each novel the biographical implications in theme, structure and imagery.


Source: 1974.2.


Numerous anecdotes revealing the human side of the Dreiser-Mencken relationship.


Reprint of 1916.65.


Reprint of 1920.43.


Notes that in Dreiser's first five novels the innocents, like Carrie and Jennie, operating primarily on instinct, are protected, whereas those trapped midway in their evolutionary development, between instinct and a concern for social conventions, like Hurstwood and Cowperwood, are most vulnerable.


Analyzes Dreiser's literary intentions, the novels' composition stages and the various organizational devices to reveal his care in planning and the longstanding structural principles on which the novels are based. See *Dissertation Abstracts International* 29A (1969): 3617-A.


Contains two entries: in the first, February 7, 1904, Garland describes Dreiser's complaints about the treatment of *Sister Carrie* as being "a bit tiresome at last"; in the second, January 21, 1913, when Dreiser was in Chicago researching *The Titan*, Garland found him a "queer,
silent chap … with a certain largeness of perception and honesty of purpose."


Reprint of 1968.23.


Speculates that Dreiser, during his tenure at Street and Smith, may have been assigned the task of preparing Bracebridge Hemyng's Jack Harkaway stories for reissue, writing new beginnings and endings as well as updating and Americanizing the text.


 Asserts that despite Dreiser's simplistic and often prejudiced attacks on Pittsburgh as a city of "haves" and "have-nots" his six months of residence there in 1894 proved to be an invaluable period of cultural and intellectual enrichment.


Reprint of 1959.23.

Biographical sketch interlarded with occasional brief plot summaries of novels.

1968.29 WALCUTT, CHARLES CHILD. "Sister Carrie: Naturalism or Novel of Manners?" Genre 1 (January): 76–85.

Calls Sister Carrie "a perfect novel of manners," for its problems are typical of the society in which it is set, there is no evidence of revolt against the values of that society and the characters are free but do not become involved in complex moral issues.

1969


Presents Dreiser as a writer who challenged Howellsian optimism by both his Social Darwinism and his pity for victims of the American dream.


Recalls the acrimony among the team of Ernest Boyd, George Jean Nathan, and Dreiser.


Revision of 1942.1. Slightly recast and augmented by the editor.


Source: 1974.2.

Highly selective checklist of primary and secondary works; no annotations.

1969.6  AUCHINCLOSS, LOUIS. Introduction to Sister Carrie. Columbus, Ohio: Charles E. Merrill, pp. v–xi.

Contends that Dreiser's success as a writer resides in his amoral zest for the struggle to survive, a struggle that vitalizes and modernizes Sister Carrie until the "sheer drivel" of its conclusion Reprinted: 1979.3.


Demonstrates how Dreiser gave meaning to the "dreary facts" of the Gillette-Brown case by revealing the American social forces that contributed to the crime, thereby making a plea for Clyde in An American Tragedy and indicting society. See Dissertation Abstracts International 31A (1970): 1261-A.


Charts the ups and downs of Mencken's friendship with and support of Dreiser, particularly in regard to the anti-German sentiments during World War I, discussed in a chapter titled "Dreiser and the Fruits of Dissidence".


Source: 1974.2.


Argues that Dreiser's "gloomy vision of modern America" is achieved in part in *An American Tragedy* by ironic parallels to Thoreau's *Walden*; Thoreau entered the woods to find a more fulfilling life, whereas Clyde found death in the woods.


Contains several anecdotes regarding Dreiser's tenure with the *St. Louis Globe-Democrat* and quotes his impressions of Joseph B. McCullagh.


Identifies seven female types in Dreiser's novels and notes how these types reflect his attitudes toward women and his response to conventional moral and economic conditions of his time. See *Dissertation Abstracts International* 30A (1970): 3003-A.


Brief and not particularly accurate survey of Dreiser's career, focusing on the more colorful and ironic incidents; the study is described as a "simply written, flesh-and-blood word portrait" prepared for young Japanese students "still groping with the English language."


Reviews Dreiser's early commitment to the gospel of wealth and subsequent disillusionment; then analyzes *Sister Carrie* as a repudiation of the gospel, replacing honesty, thrift and hard work with amorbality and blind luck.

Source: 1974.2.


Focuses primarily on the Trilogy of Desire to challenge criticism that Dreiser's pity and pietism are inconsistent with his materialistic view of life; argues instead that Dreiser creates a "new synthesis of evolution and religion" which is relevant to our time.


Quotes from A Hoosier Holiday and Newspaper Days to demonstrate Dreiser's ambivalence regarding the Indiana small town, where he saw innocence and tranquility coupled with archaic and somewhat hypocritical values and ideals.


Contends that Dreiser, an outsider himself, created characters alienated by the breakdown of the family unit, the impersonal nature of the city and the domination of capitalism. See Dissertation Abstracts International 31A (1970): 389-A.


Contains five suggested writing assignments based on critics' responses to Sister Carrie.
1969.22  KATOPE, CHRISTOPHER G. "Sister Carrie and Spencer's First Principles." 
*American Literature* 41 (March): 64–75.

Demonstrates the influence of Herbert Spencer's *First Principles* on the composition of *Sister Carrie* by noting the relevance of specific passages from *First Principles* to characterization and action in the novel.


Provides in Part One an in-depth narration of Dreiser's tour of Russia in 1927–28; discusses in Past Two the impact of that trip on his later life; quotes extensively from the diary Kennel kept as Dreiser's tour guide and from her correspondence with him during the years that followed.


A critical biography, emphasizing Dreiser's evolution as an artist and thinker, analyzes and quotes from holograph versions of novels.


Describes the care and professional integrity with which Sergei Eisenstein approached the film adaptation of *An American Tragedy*, knowing from the beginning that Paramount would never allow him to finish the picture; also prints the proposed scenario for the film.


Brief survey of Dreiser materials and opportunities, particularly at the University of Pennsylvania.


Sees Dreiser in *Sister Carrie* challenging the accepted Christian point of view by ironically inverting Bunyan's values, a challenge that puts the novel in the tradition of Hawthorne and Melville.


Focuses on four entant versions of "Nigger Jeff" (1895, 1899, 1901 and 1918) to reveal Dreiser's development from a groping beginning when he saw but understood little of the tragic complexity of life, through a period of structural and stylistic control to a maturity in which his ideas became "increasingly self conscious and polemical." Reprinted: 1984.59.

1969.32 *POSTNOV, YU. S. "Masterstvo T. Draizera v romane Sestra Kerri" [The mastery

In Russian. Source: MHRA *Annual Bibliography*.


Source: 1974.2.


Notes John Woolman's influence on the plot details, philosophy and style of *The Bulwark*, especially the influence of his *Journal*.


Uses Dreiser's poetry to demonstrate his "passionate compassion" for humankind and his groping search for spiritual affirmation, the search that made Dreiser a poet.


Surveys the reviews of the first edition of *Sister Carrie*, the Heinemann edition and the 1907 edition, demonstrating that the reception of the first edition was more positive than legend has it, that the British reception was similar in nature and that the greater critical success of the 1907 edition was a response to the British reception.


Identifies the extent to which Dreiser plagiarized from George Ade's "The Two Mandolin Players and the Willing Performer" in the first edition of *Sister Carrie*. 

Summarizes the events that preceded the Heinemann edition of *Sister Carrie* and evaluates the critical reception of that edition, which was "not quite so favorable as legend has it"; notes that the abridgment required by Heinemann tightened the novel and sharpened its focus, making Hurstwood's decline the dominant feature.


A selective survey of Dreiser scholarship; descriptive annotations.


Calls Ellen Moers' *Two Dreisers* (1969.27) "summer criticism" because her analyses are too facile, simplistic and inclined to forgive or explain away Dreiser's faults as a stylist and thinker.


Examines Dreiser's autobiographies and other writings up to 1911 to trace his transition from materialism to altruism, a transition that concludes with *Jennie Gerhardt*. See *Dissertation Abstracts International* 30A (1970): 5456-A.


Review of *Jennie Gerhardt, The Financier* and *The Titan*.


Summarizes Dreiser's life, the themes of his novels and the circumstances surrounding their

Reads The Bulwark as Aeschylean tragedy, moving "from ignorance through suffering to knowledge."


Argues that Dreiser in Sister Carrie viewed morality as an individual matter involving a character's environmental conditioning and instinctive response to a situation; thus, he felt a fictive responsibility to analyze that character's psychological processes more thoroughly than did earlier novelists who viewed morality in absolute and divine terms.


Sees in Dreiser's novels the constant search for beauty or an "Immanent Will" to balance the ugliness and injustice of life.


Surveys Dreiser's nonfiction works to discover "the unending tension between his intellectual acceptance of the mechanistic argument and his psychic adherence to kindness, pity, hope and a sense of purpose."


Comments briefly on Dreiser's self-contradictory spiritual and mystical beliefs and his difficulty in finding a means to express them.


Notes Dreiser's condemnation of the newspaper in An American Tragedy for its sensationalism and misrepresentation to titillate a gossip-hungry public.


Finds Dreiser consistent with the naturalistic doctrines of Zola in his dependence on "literal reality" and emphasis on determinism; however, like all naturalistic novelists, he is "impure": for artistic purposes, he reshapes reality, and his compassion for his hero and condemnation of society compromise the determinism.

1970.4 *CHUNTONOVA, NINA. "Ta, kotoraîâ ne boyalas' zhit'" [She, who was not afraid to live]. Molodoi kommunist (Moscow), no. 4, pp. 120–25.

In Russian. Source: MHRA Annual Bibliography.

1970.5 COULOMBE, MICHAEL J. "The Trilogy as Form in Modern American Fiction." Ph. D. dissertation, Purdue University, 236 pp.

Includes The Trilogy of Desire in a study of the uses made of the trilogy in modern American literature, emphasizing such structural concerns as recurring motifs and images, patterns and rhythms of action and movement and techniques of division. See Dissertation Abstracts International 31A (1970): 1792-A.


Illustrates how *Sister Carrie* and *Jennie Gerhardt* conform to and depart from the conventions of the sentimental novel, presenting ultimately "modern, realistic heroines, whose fall is the inevitable result of the society in which they live."


Surveys the manuscript holdings at Indiana University.


Notes the errors and inconsistencies in Dreiser's accounts of the song's origin, coupled with Paul Dresser's insistence that the lyrics were his own; concludes that Dreiser probably overstated his contribution.


Argues that between 1910 and 1930 critics with an anti-Puritan bias somewhat inaccurately cast Dreiser in the role of pioneer and persecuted author and pushed some mediocre novels because of his value as a cause.

Revision of 1949.6 and 1969.17. Changes include correction of dates, rewritten paragraphs on the publication of Dreiser's earlier fiction, the restoration of names deleted from the first edition, and additions to the bibliographical essay.


Finds parallels regarding intent in Clyde Griffiths' murder of Roberta and Mrs. Macomber's murder of Francis in "The Short Happy Life of Francis Macomber".


An abridged text of 1970.15.


An interview with Alfred Kazin which includes a contrast of Howellsian realism and Dreiserian naturalism: Dreiser's was "a tougher, harsher, crueler world" which ultimately had no meaning or ethical design; yet Dreiser's concern for low life was more personal than Howells' gentlemanly dismay. Abridged: 1970.14.


Identifies Dreiser, who began his career a conservative and ended a radical, as the writer "whose work most clearly showed the twisting and turnings of the American Dream concept."
1970.17 GEIST, KENNETH. "Carrie." Film Comment 6 (Fall): 25–27.

Asserts that by pruning out the sociological and naturalistic aspects, the screenwriters have turned *Sister Carrie* into a sentimentalized and "highly contrived drama of duplicity" which lacks great cinematic interest.


Updates 1961.12; lists 55 studies of individual novels, 29 general studies, and 5 bibliographies.


Contains three chapters, "Theodore Dreiser", "An American Tragedy", and "Two Censorship Trials", which document Liveright's success as Dreiser's publisher and his numerous attempts, over thirteen turbulent years, to allay the author's suspicions and gain his confidence; also focuses on the banning of *An American Tragedy* in Boston.


Contains several examples of Rascoe's critical evaluations of Dreiser's writings and affection for him as a friend.

Presents a Freudian reading of The "Genius" to show that, while flawed, it is "hardly the sprawling failure it is generally reputed to be"; rather there is a pattern to Witla's pursuit of the pleasure principle and simultaneous attempt "to gain acceptance by a matriarchal superego."


Reveals how the reading matter chosen by Carrie and Clyde provides insights into their characters, parallels of which they remain unaware.


Source: 1974.2.


Updates 1954.28; lists 110 items.


Argues that Dreiser's reputation rests on Sister Carrie, The Financier and An American Tragedy, whose power resides in the timelessness of their concerns and their fidelity to the American experience.

1970.29 LEONARD, NEIL. "Theodore Dreiser and Music." In Challenges in American

Catalogues Dreiser's appreciative comments regarding music, his metaphorical uses of music and his characters' responses to it; notes also the influence of Paul Dresser's songs.


Reprinted from 1951.73.


Answers questions stimulated by Two Dreisers (1969.27).


Examines An American Tragedy as a denunciation of American materialism, "the shabbiest and most degrading doctrine," a concern that developed later in Dreiser's career.


Lists 14 bibliographical works on or including Dreiser.


Reprint of 1931.87.


Translation of 1933.27.

Isolates projects that in 1970 needed to be undertaken.


Reprinted from 1965.28.


Focuses on Dreiser's talent for antagonizing friends, readers, and critics, and on the directions Dreiser scholarship has taken since his death.


Reprints, in addition to an annotated text of the 1900 Doubleday, Page and Company first edition, interviews, excerpts from Dreiser's articles, and exchanges of correspondence to provide background material on principal characters and publication history; also reprints in whole or in part: 1932.23; 1951.73; 1956.22; 1957.12; 1959.7; 1961.18; 1963.7; 1963.12; 1963.14; 1965.28; 1966.31; 1970.39.

Argues that even though George Stevens found Dreiser's social determinism too simplistic, *A Place in the Sun* is his first movie to criticize society; also notes Stevens' skillful use of the "dissolve" technique in that movie.

Includes *An American Tragedy* in a study of the pattern for failure that emerges in novels whose protagonists are Henry Adams' anti-heroes, demonstrating that Dreiser's emphasis on the hypocrisy and immorality of society and the injustice of Clyde's trial reveals the accuracy of Adams' 1869 assertion that "the moral law and the Constitution had expired." See *Dissertation Abstracts International* 31A (1971): 4179-A.

Includes *Sister Carrie* in an examination of the relationship between moral relativism and experimental form in the literature of the eighteen nineties, demonstrating that Dreiser, who took the new morality for granted, turned documentary journalism into fable. See *Dissertation Abstracts International* 31A (1971): 6631-A.

Surveys the composition/publication history and critical reception of *Sister Carrie*, dwelling at some length on the biographical, literary and philosophical influences.

Finds evidence of his journalistic background in Dreiser's style.

Finds evidence of his journalistic background in Dreiser's style.
Responds to questions stimulated by the biography *Dreiser* (1965.39).


Focuses on Dreiser's final years as illustrative of his career of "almost perpetual outrage," during which he wavered "between blasphemy and worship".


Argues that *An American Tragedy* can not be both a moving "human document" and a "colossal botch", as Mencken asserted; then analyzes Dreiser's methods of characterization, the relationship of character to the novel's meaning, and the artistic power of his style. See *Dissertation Abstracts International* 31A (1971): 5433-A.

1970.51 ZA., YA. "Tam, gde khranyatsya rukopisi Teodora Draizera" [The place where the manuscripts of Theodore Dreiser are kept]. *Literaturnaià gazeta* (Moscow), 11 February, p. 13. In Russian.

1971

1971.1 ANZILOTTI, ROLANDO. Introduction to *Racconti*. Translated by Diana Bonaccossa. Bari, Italy; DeDenato, pp. vii–xxii.


Presented as "a guide for the student, rather than as a definitive listing"; includes, without annotation, Dreiser's major works, prefaces, published letters, and miscellaneous pieces; also lists books, articles, selected reviews, and dissertations about Dreiser and his works.


Argues that Dreiser's eight novels are structured by the same narrative pattern, which is based on the male protagonist's involvement with three types of women and his subsequent economic activities; these types are the woman as property and sex object, the woman as
mother and wit; and the woman as Dream Girl. See *Dissertation Abstracts International* 32A (1972): 5174-A.


Includes Dreiser among novelists whose attitudes toward women are discussed to introduce an in-depth study of Wharton, Fitzgerald and Updike. See *Dissertation Abstracts International* 32A (1972): 5175-A.


Analyzes the "slow dissolve" technique employed by George Stevens in filming *A Place in the Sun.*


Comments briefly on Dreiser's style and his treatment of women, friends and other authors.


Contains three chapters, "Those Dreiserian Waves", "An Era Ends", and "Epilogue"; which discuss Dreiser's activities during the 1920s, emphasizing his vast ego, his womanizing, his
arrogant treatment of Horace Liveright, his ostentatious living after the success of *An American Tragedy* and his turbulent relationships with Sinclair Lewis and Dorothy Thompson.


Focuses primarily on the "clumsy, inaccurate" dialogue of *The Hand of the Potter*, terming it "unspeakable, rendering the play unplayable."


Cites 25 general studies including Dreiser.


Records an indebtedness to Dreiser for insights into the literature of others, including the Bible and Shakespeare.


Discusses *An American Tragedy*, comparing and contrasting it to other works in regard to characterization, theme, irony, naturalism and structure.


In Russian.

Asserts that Dreiser's genius and lasting vitality lie in his ability to capture "the spirit of American urban life in the 20th century."


Examines the inaccuracies and inconsistencies of Dreiser's claims in "My Brother Paul" and the introduction to *The Songs of Paul Dresser* that he wrote the first verse and chorus of "On the Banks of the Wabash".


Surveys Dreiser's writing, principally *An American Tragedy*, to demonstrate that, as a determinist, he viewed the law as at best ineffectual and at worst hypocritical and corrupt; then reveals the fallacies and inconsistencies in Dreiser's ethical theories.


Reprint of 1960.8.


Considers the similarities of *A Modern Instance* and *Sister Carrie* to suggest Dreiser's debt to Howells, who atypically did not endorse Dreiser's work.


Discovers in the numerous centennial celebrations of Dreiser's birth evidence of his growing national and international reputation.
Illustrates Dreiser's dependence on newspaper clippings about Emilie Grigsby in his creation of Berenice Fleming, departing from fact only in regard to Berenice's philanthropy at the end of The Stoic, probably at Helen's suggestion.

Reviews the dramatic, controversial details of Yerkes' life and Dreiser's early and continuing interest in his career; speculates, however, that the impetus for the Trilogy of Desire was a 1906 editorial on Yerkes in the New York World titled "The Materials of a Great Novel".

Provides the background and prints a folk ballad recounting Chester Gillette's crime, trial and execution, "The Ballad of Grace Brown and Chester Gillette".

Pays centennial tribute to Dreiser by recalling his trip to Russia, his sympathetic support of her people in Dreiser Looks at Russia and other writings and his interest in Russian literature. Revised: 1972.25.

In Russian. Source: MHRA Annual Bibliography.

Recalls Dreiser's drinking to excess and having "less talent for small talk than any writer I ever knew"; highlights a dinner at which Mencken and Dreiser, then feuding, spent the evening inanely arguing the merits of sausages at Luchow's and Suesskind's. Incorporates 1961.13.

Explores Dreiser's essays and four novels (Sister Carrie, Jennie Gerhardt, The "Genius" and An American Tragedy) to demonstrate his lifelong naturalistic contention that the sex impulse was a healthy if uncontrollable urge and that society's inclination to condemn and legislate against it was foolishly idealistic, hypocritical and ultimately destructive.


In Russian. Source: MHRA Annual Bibliography.


Argues that even though Dreiser, toward the end of his career, embraced liberal causes, his novels show him politically to be a fatalist who saw the inherently strong overcoming the weak unless thwarted by public opinion, a strong determinant.


Finds in Dreiser's magazine articles (1895–1899) important insights into his developing philosophy, evidence of vacillation between pessimism and optimism and an emerging theory of fiction.

HANDY, WILLIAM J. "Dreiser's Sister Carrie." In Modern Fiction: A Formalist


Illustrates Dreiser's use of popular art forms in Sister Carrie to achieve verisimilitude, demonstrate characters' levels of sophistication, mark Carrie's cultural growth and underscore the distance between Illusion and reality.


Demonstrates differences in tone and emphasis in Dawn and Newspaper Days; then notes similarities between the autobiographies and the novels in theme, structure, narrative technique, symbolism and imagery. See Dissertation Abstracts International 32A (1972): 4004-A.


Identifies textual variations between the first edition of The "Genius" and the publisher's dummy for salesmen; then offers several editing scenarios that might account for these "radically different" versions.

Reprint of 1955.17.


Reprinted from 1941.11.


Provides a bibliographical description of the broadside publication of Dreiser's *Concerning Dives and Lazarus* in *Soviet Russia Today*, April 1940.


Reminisces about associations with Dreiser between 1928 and 1933, focusing on Dreiser's excessive drinking and womanizing, the "war" with Paramount, their collaboration on the movie script *Tobacco*, Dreiser's life at Iroki and his anti-Semitism.


Organizes criticism of Dreiser's novels according to methodology, examines the arguments and assumptions of each group and demonstrates the limitations of all approaches. See *Dissertation Abstracts International* 32A (1972): 1517-A.


Discusses Dreiser's work as the third phase in the development of naturalism, which "reached its peak with *An American Tragedy*."


Responds to questions stimulated by *Theodore Dreiser: His World and His Novels* (1969.24) and "Assessing Dreiser" (1970.28).


Source: 1974.2.

1971.45 LOVING, JEROME M. "The Rocking Chair Structure of *Sister Carrie.*" *Dreiser Newsletter* 2 (Spring): 7–11.

Notes that a rocking-chair scene concludes each period of frustration to underscore the characters' despondency at not achieving their materialistic goals.


Summarizes the critical battle Dreiser's work has generated; then argues that even though he is typically termed a naturalist his novels can more accurately be seen as personal responses to a love-hate relationship with America.


Review of Selected Poems (from Moods) by Theodore Dreiser.

1971.50 McILVAINE, ROBERT M. "A Literary Source for the Caesarean Section in A Farewell to Aims." American Literature 43 (November): 444–47.

Finds similarities in Dreiser's treatment of Angela Witla's death in The "Genius" and Hemingway's handling of Catherine Barkley's, enough to suggest Hemingway's literary indebtedness.


Includes Dreiser among writers whose concern with greenness reflects "the disappearance of America's physical greenness and the deterioration of its spiritual terrain." See Dissertation Abstracts International 32A (1971): 925-A.


Calls Dreiser "an immigrant peasant bewildered by the lack of neat moral syllogisms in civilized existence" whose lingering religious faith was manifested in many absurdities and who would have returned to the "Holy Church" had he lived longer. Reprinted 1974.26.


In Russian.

Reprinted from Two Dreiser (1969.27). Analyses Clyde as the "seeking boy" drawn to the urban and the artificial and thereby doomed to a "minimally human level of existence"; attention given to Clyde's eyes as reflections of his desire.


Includes Dreiser among artists born in 1871 who contributed to New York's development as "an art city of unparalleled vitality, as subject matter and national center."


Discusses Sister Carrie and The Titan during a study of the evolution of Pygmalion's image, the woman as possession and creation of man. See Dissertation Abstracts International 32A (1972): 4623-A.


Source: MLA Bibliography.


Attributes Dreiser's use of Hindu thought in The Stoic to Helen's influence and notes his lack of understanding regarding the subtleties of that philosophy.


Examines the writings of Dreiser's final years, 1940–1945, to demonstrate that he "died affirming values cardinal to humanism," values that had long co-existed with his avowed
naturalistic philosophy.


Reprint of 1965.25.


Briefly discusses Woolman's influence on Dreiser.


In Japanese; English synopsis in the English number of volume 47, pp. 172–74. Finds "an anti-naturalistic stream " in Sister Carrie.

1971.64 *NARTOV, K. "Issledovatel' tragicheskoi Ameriki" [The investigator of tragic America]. Literatura v shkole (Moscow) 4:92–94.

In Bulgarian. Source: MHRA Annual Bibliography.

1971.65 PALMER, ERWIN. "Theodore Dreiser, Poet." South and West 10 (Fall): 26–44.

Argues for the importance of poetry in Dreiser's life and traces his development as a poet.

In Bulgarian. Source: MHRA Annual Bibliography.


Analyses the debt that the novelists of the 1920s had to Dreiser and Sherwood Anderson, pioneers of naturalism. "Any account of the social criticism in the fiction of the twenties must begin by describing the tremendous importance of Dreiser and Anderson to these younger men."


Portrays Dreiser as an honest, courageous writer who was suppressed by the hypocritical ruling class for his sympathy with the masses and indictment of America as a ruthless dog-eat-dog society. "Dreiser shows that as much as the United States has advertised herself as a classless country with equal rights for all, society has already been sharply divided into classes".

1971.69  *PIRINSKA, PAULINE. "Teodor Draizer i Amerika" [Theodore Dreiser and America]. Literaturna misel (Sofia) 15:133–45.

In Bulgarian. Source: MHRA Annual Bibliography.


Chronological listing of Dreiser's separate publications and contributions to books, magazines, and newspapers.

Includes an analysis of the Russian criticism of *An American Tragedy*, most of which views Clyde as "a typical American, psychologically mutilated and driven to crime by his country's degenerate environment". See *Dissertation Abstracts International* 32A (1971): 449-A.

1971.72 *PRESS, VIKTOR. "Velikii Amerikanets" [A great American]. Oktyabr' (Moscow), no. 8, pp. 209–12.

In Russian. Source: MLA *Bibliography*.


Reviews *Theodore Dreiser. His World and His Novels* (1969.24) and *Two Dreisers: The Man and the Novelist* (1969.27), which signal a rebirth of interest in Dreiser despite his self-contradictions and adherence to discredited philosophies.


Argues that there is no revival of interest in Dreiser - either public or scholarly—and reviews four studies considered unlikely to change that situation: Ruth Kennell's *Theodore Dreiser and the Soviet Union, 1927–1945* (1969.23); *Theodore Dreiser: His World and His Novels* (1969.24); *Theodore Dreiser: An Introduction and Interpretation* (1968.14); and *Two Dreisers: The Man and the Novelist* (1969.27).


Discusses Dreiser's use of and departure from sources in the creation of *An American Tragedy* and briefly surveys the novel's critical reception.

1971.76 SALZMAN, JACK, ed. *The Merrill Studies in An American Tragedy*. Columbus,

Notes Dreiser's critical attitude regarding Germany and confusion about Mayen, the birthplace of his father; then makes an effort to clear up this confusion and provide some background on Dreiser's ancestors and relatives.


Source: MLA *Bibliography*.


Discusses Dreiser's novels to reveal the weakening of the family unit in an urban environment and the resultant loss of its influence as a source of human contact and communal life. See *Dissertation Abstracts International* 32A (1972): 5244-A.


In Russian. Source: MHRA *Annual Bibliography*.


Reprint of 1946.122.

1971.82 STENERSON, DOUGLAS C. *H.L. Mencken: Iconoclast from Baltimore*. Chicago:
Numerous references to Mencken's critical views and support of Dreiser, especially as editor of the *Smart Set* and as an adversary of Stuart Sherman and William Sumner.


Summarizes Dreiser's life and work as a centennial tribute.


Catalogue describing items on exhibition; preface by Neda Westlake.


Responds to questions concerning her personal acquaintance with Dreiser and her work editing *Notes on Life*.


Distinguishes between "pathos" and "tragedy"; then examines *Jennie Gerhardt* to demonstrate that Dreiser's novels are in the pathetic tradition, for his characters vainly seek a harmonious relationship with the world and thus are doomed to a lifetime of yearning. Reprinted: 1981.66, pp. 213–27.


Briefly considers *Jennie Gerhardt* as a work significantly indebted to the picaresque. See *Dissertation Abstracts International* 32A (1972): 4582-A.

1971.88 WARREN, ROBERT PENN. "Homage to Theodore Dreiser On the Centenary of


Revision of 1971.88. Sees in Dreiser's novels the ambitions, frustrations, guilt and ambivalence of their author, as well as their artistic merit. Reprinted in part: 1988.56.


Argues that even though he was not totally liberated from sentimental traditions, particularly in his early novels, Dreiser contributed to the disappearance of the sentimental heroine and the critical acceptance of the female social aspirant and the sexual woman, as well as the heroine of low social status.


Source: 1974.2.

Notes that Dreiser gave Carrie his own earlier illusions regarding the theater; then explores Dreiser's use of plays and role-playing to make symbolic and often ironic statements about the psychology of characters in Sister Carrie, especially his use of Under the Gaslight.


In Russian. Source: MHRA Annual Bibliography.

1971.95 *ZASURSKII, Y.N. "Spory o Draizere" [Quarrels about Dreiser]. Literaturna?? gazeta (Moscow), 22 September, p. 15.

In Russian. Source: MHRA Annual Bibliography.


In Russian.

1972


Reprint of 1917.2.


Surveys the influences on and resultant evolution of Dreiser's naturalistic philosophy and his struggle against censorship.

1972.3 BERTHOFF, WARNER. "Dreiser Revisited." Modern Occasions 2 (Winter): 133–
Calls *Homage to Theodore Dreiser* (1971.89) "a trifle disappointing" but notes parallels between *An American Tragedy* and *All the King's Men*, seeing some irony in Dreiser's having become "a novelist's novelist".


Evaluates Dreiser's awareness of Nietzsche and concludes that the superman philosophy struck a "personal chord"; yet Nietzsche's influence on the Cowperwood novels is minimal, despite Mencken's contention.


Studies the selection and organization of material for *An American Tragedy* to argue that Dreiser's narrative power is analogous to the motion picture: "The reader shares the immediate perceptions of Dreiser's protagonist as he confronts the material facts of his life". See *Dissertation Abstracts International* 33A (1973): 4399-A.


Reveals that Dreiser's popularity since World War II has remained high in Soviet Russia regardless of the policy changes that have taken place. See *Dissertation Abstracts International* 33A (1973): 3573-A.
Recalls Dreiser's association with Chicago's Little Theatre and his womanizing, describing him as "a big, almost aggressively ugly man who was plainly convinced he was irresistible to women".

Letter to the editor suggesting that Hurstwood's decline is foreshadowed by Dreiser's reference to the play version of "Rip Van Winkle", in which the protagonist falls from prominence through drink and inattention to his family.

Discusses Sister Carrie and Jennie Gerhardt among naturalistic novels which reflect the breakdown of the protective family unit and portray it as "a prison of poverty and hate." See Dissertation Abstracts International 32A (1972): 6967-A.

Reprinted from 1947.20.

Letter to the editor arguing that Hugh Witemeyer's description of Carrie (1971.93) as "eternally pre-pubescent" overlooks the maturation and disillusionment that grew out of her New York experiences, particularly her experience with the professional theater.

1972.14 DEW, MARJORIE. "Realistic Innocence: Cady's Footnote to a Definition of American Literary Realism." American Literary Realism 5 (Fall): 487–89.

Briefly analyzes the characters in Sister Carrie to demonstrate that Dreiser compromised his naturalism by revealing "anti-naturalistic loyalties to man."


Assesses the value of a medical diary (1902–1903) which Dreiser kept while living in Philadelphia during his struggle with neurasthenia; includes an account of Dreiser's visit to the University of Pennsylvania dispensary for free medical attention.


Annotated listing of books, articles, dissertations and reprints appearing in 1970.


Demonstrates how a careful study of the prepublication materials of The "Genius" reflects Dreiser's own philosophical growth between 1911 and 1913— "the biographical insight that bibliography makes possible."


Studies the conflict between religion and naturalism in the life and literature of Dreiser, emphasizing his religious inclinations. See Dissertation Abstracts International 33A (1972): 309-A.

Includes biographical background; an analysis of each novel focusing on sources, plot, philosophical implications and artistry, and an overview of Dreiser's critical reception.


Analyzes the manuscript materials for *Notes on Life*, stressing determinism, evolution and natural law and minimizing religious affirmation.


Analyzes the actions of the characters in the two novels to reveal some freedom of choice; thus, they are not "passive victims of fate" or pawns for a philosophical system.


Describes the Carnegie Free Library of Allegheny in Pittsburgh as it appeared in Dreiser's day and notes the consequences of his discovery of Balzac there.


Documents Dreiser's dependence on Ellis Paxson Oberholtzer's *Jay Cooke: Financier of the Civil War* in fleshing out the details of *The Financier*.

Notes the qualities in Yerkes that appealed to Dreiser, traces the composition/publication history of the trilogy, identifies the research sources Dreiser drew upon, and discusses the trilogy's philosophical debt to Spencer's *First Principles*.


Revision of <1971.25. Notes Dreiser's popularity in Russia and attributes it to his friendship for the Russian people, his support of the Communist experiment in *Dreiser Looks at Russia*, and his admiration for Russian writers.


Reprint of 1963.7.


Demonstrates metaphorical and symbolic use of sounds, especially musical sounds, in *Sister Carrie* and notes that typically they reflect the characters' emotional condition or sensitivity.


Compares the crimes and punishments of Bigger Thomas and Clyde Griffiths, emphasizing their motives, psychological reactions and legal defenses as reflections of the American capitalistic society.
Sees *Sister Carrie* as a work of "pure Naturalism" in which the lives of characters are determined by their instincts and environments; yet, despite the bleakness of the narrative, Dreiser can not resist the interjection of a specious "sentimental Transcendentalism" to ameliorate his own philosophical conclusions.

Analyzes various literary yardsticks—anthologies, histories, prizes, polls, and individual estimates—to chart the fluctuations in the literary reputations of major American writers, including Dreiser.

Notes a certain ambivalence in Dreiser's attitude toward Crane: the early admiration for Crane's work, which extended to obvious borrowings, was typically undercut by reservations and ultimately gave way to a denial of Crane's contribution and influence, prompted perhaps by jealousy of Crane's posthumous fame.

Examines the contents of *Ev'ry Month* as it evolved from a modest beginning into a successful woman's magazine as a result of Dreiser's energy, versatility, promotional skills and friendships with individuals who were later included in *Twelve Men*.
Illustrates how the social criticism of the American dream in *An American Tragedy* and *The Great Gatsby* was shaped by their authors' different cultural backgrounds.


Discusses the critical response to *Jennie Gerhardt* and Dreiser in general.


Finds in works throughout Dreiser's career a pattern of antithetic forces operating at three levels—in nature, in society and within man; speculates on the origins of this philosophy of antithesis.


Demonstrates the many parallels between Dreiser's *An American Tragedy* and Capote's *In Cold Blood* and concludes that Dreiser's insight and sense of the universal resulted in the greater artistic achievement. "Capote, apparently having mistaken craft for art, has reported on an event. Dreiser, in transcending time, has reported on the truth of human nature."


Describes the form and contents of the manuscripts for *Notes on Life* and speculates on the material's philosophical and literary value.

Finds numerous echoes of Crane's "The Men in the Storm" in the final chapter of *Sister Carrie*.


Reprinted from 1961.18.


An abridged text of 191739.


Identifies the social concerns in *The Hand of the Potter* and *Plays of the Natural and Supernatural* to demonstrate Dreiser's pity for the underdog at a time when he was thought to champion only a survival-of-the-fittest philosophy, 1915–1918.


Stresses the landmark importance of Dreiser's suit against Paramount over its 1931 adaptation of *An American Tragedy*, calling him "the first important literary figure to
challenge the studios in respect to their grossly insensitive attitude towards adaptations"; also questions Sergei Eisenstein's boast that his internal monologue constituted an advance in psychological impact over Dreiser's presentation.


Attributes many weaknesses of The Stoic to Dreiser's finding Cowperwood an "inadequate vehicle" for the presentation of his spiritual message and thus having to shift the focus of the novel to Berenice.


Discusses An American Tragedy as an example of a novel in which divinity is absent and the individual is subordinate to social forces, Clyde's confession being another capitulation to society. See Dissertation Abstracts International 33A (1972): 2947-A.


Argues for the editorial use of prepublication materials to indicate how Dreiser arrived at his final intention; then demonstrates how this prepublication material could most meaningfully be presented in editions of Sister Carrie, Jennie Gerhardt, and An American Tragedy.


Sees Carrie's spiritual failures brought about by social successes as typical of the modern city dweller.
Contrasts the literary compromises growing out of Dreiser's and Norris's adherence to naturalistic principles; deems both methods objectionable, though Dreiser's is "more satisfying."

Traces the pattern of Dreiser's religious inquiry, from his early rejection of Catholicism to the affirmation of his last novels, and finds the desire for "spiritual wholeness" to be a motivating force of Dreiser's best-known protagonists. See Dissertation Abstracts International 33A (1973): 5195-A.

Studies the autobiographical elements in Dreiser's works, tracing the educational value and literary implications of his movement from Indiana to New York, from person to writer, from son of an immigrant to American.

Views Sister Carrie as "an exercise in myth-breaking" in that the urban experience is no longer treated in terms of the fortunate fall but rather introduces characters only to destruction and sterility.

Praises Warren's catholic tastes and liberal sensibilities in recognizing Dreiser's power, psychological insights and artistic skill despite the vast differences in their approaches to the novel.

An annotated listing of works by and about Dreiser appearing in 1971 or omitted from the 1970 Dreiser Newsletter checklist.


Recalls the circumstances surrounding Robert Edwards' drowning of Freda McKechnie and suggests the significance of Dreiser's essay on that murder, "I Find the Real American Tragedy" (see C35-2).


Presents a chronological summary of reviews of Dreiser's books to show the development of Dreiser's critical reputation during his lifetime.


A collection of American reviews of all of Dreiser's books except those printed in limited editions and of British reviews of the Heinemann edition of Sister Carrie. Reprint information appears in the review annotations.


Analyzes Dreiser's success with the readers of France, where he has been critically appreciated but not widely read, of Italy, where after a slow start his popularity has increased since World War II, and of Germany, where his success is greater than in any other European country, except during Hitler's reign, when he was blacklisted.

Includes Dreiser among authors studied who demonstrate the delinquent behavior that grows out of a juvenile's feeling himself the victim of prejudice and inequality. See Dissertation Abstracts International 33A (1972): 329-A.


Analyzes Sister Carrie for evidence of intuition and four short stories in which characters suffering from guilt or grief have a "distorted inner reality." See Dissertation Abstracts International 33A (1972): 1743-A.


In Russian.


Attempts to date the first meeting between Dreiser and Anderson and demonstrates the mutual admiration that existed.


Includes Dreiser among writers for whom Chicago required a reinterpretation of the pastoral ideal, which did not account for the "strange beauty of their city." See Dissertation Abstracts

Reveals the extent to which Dreiser's belief in luck, foreknowledge and spirits belied his reputation for being an objective, scientific thinker. See Dissertation Abstracts International 33A (1973): 6377-A.


Calls Dreiser's *Plays of the Natural and Supernatural* "a genuine early manifestation of American expressionism."


Defines tragedies as "ambiguous statements about causation"; then discusses Dreiser's novels as complex webs of free will, chance and necessity whose outcomes are both inevitable and mysterious.


Praises Dreiser for avoiding sentimental stereotypes and presenting women's social ambitions and sexual natures in a realistic, non-judgmental manner; also notes Dreiser's tendency to demonstrate that the woman who yields to a man because of her sexual arousal is dangerous whereas the woman who sacrifices herself is not.

1972.72  WESTLAKE, NEDA. "Airmail Interview." *Dreiser Newsletter* 3 (Fall): 6–12.

Responds to questions concerning the Dreiser Collection at the University of Pennsylvania.

Describes the salesman's dummy of *Twelve Men* and itemizes the textual variants between it and the first edition of the book.


Narrates the perils of attempting to immortalize Dreiser in Terre Haute with a mural.


Letter to the editor defending Witemeyer's description of Carrie (1971.93) as immature throughout the novel.

1973


 Discusses Sergei Eisenstein's failure to produce a film scenario based on *An American Tragedy* that conformed to the shallow and cautious standards of Paramount.


Identifies and collects articles Dreiser wrote as a journalist between June 1892 and November 1894. See *Dissertation Abstracts International* 34A (1973): 305-A.


Describes the editions of Dreiser's works available in paperback, noting the irony that as interest in Dreiser increases the availability, except for *Sister Carrie*, decreases and the quality of printing declines.

Asserts that Dreiser's pity for Carrie fails aesthetically because her unfulfilled quest for the ideal is presented subjectively, vaguely and without context; on the other hind, his pity for Jennie has greater aesthetic force because it is handled objectively and is inextricably merged with the mass of detail in the novel.


Demonstrates the degree to which the women in Dreiser's fiction are based on the women in his own life, specifically his mother, sisters and wives. See Masters Abstracts International 12 (1974): 270.


Considers Dreiser a seminal figure in the tradition of the urban novel, introducing previously untreated themes, problems and character types. See Dissertation Abstracts International 33A (1973): 6350-A.


Contains two letters from Dos Passos to Dreiser: 10 September 1933, commenting on the "lousy" world situation; and 27 November 1934, asking Dreiser to sign a petition being circulated by Dos Passos and Ernest Hemingway asking the Spanish government to "go easy" on painter Luis Quintanilla, arrested for Socialist activities.

Argues that Ludwig Lewisohn's *Expression in America* (1932.38) "discovered" Dreiser's genius and supplied the bedrock of modern critical thinking, for Lewisohn, who also came from an impoverished urban environment, recognized that Dreiser, more effectively than his contemporaries, had captured "the soul of American experience in the post-industrial age."


Provides the background of Dreiser's contribution to a time capsule prepared in 1936 by Max Schuster (of Simon and Schuster) to be opened in 2036; Dreiser's message expresses uncertainty that the planet will exist in 2036 and, if it does, doubt that his words will have any importance.


Includes an exploration of the degree to which Dreiser allowed evolutionary thought to shape his view of women in *Sister Carrie*. See *Dissertation Abstracts International* 35A (1973): 399-A.


Reprint of 1969.17 with a nineteen-page supplement that updates the survey of Dreiser criticism into 1972.


Indicates that annotations in a copy of Arthur Henry's *Nicholas Blood, Candidate* at the Humanities Research Center of the University of Texas at Austin, attributed to Dreiser, neither resemble his handwriting nor suggest his racial sentiments.


A poem stressing Dreiser's uneasy commitment to a survival-of-the-fittest world and then "quite suddenly" his spiritual reaffirmation toward the end of his life.

Recalls Yerkes' life and personality, emphasizing Dreiser's identification with his Machiavellian approach, his sexual freedom, his love of art, and his failure as proof of the "equation inevitable"—everything but Yerkes' sense of humor.


Letter to the editor defending Gerber's view (1973.14) that Dreiser identified closely, if ambivalently, with Yerkes/Cowperwood; also argues that Cowperwood's defeat had little connection with his sexual adventures.


Introduces and prints four letters from George Sterling to Dreiser reflecting the intellectual affinity and spirit of good fellowship that existed between them.


Discusses Dreiser among novelists who examine the betrayal of the Franklin myth and the collapse of the American Dream. See *Dissertation Abstracts International* 34A (1973): 2562-A.


Suggests that Dreiser's emotional power lies in his "extraordinary empathy for modern man's seemingly hopeless pursuit of the ultimate."

Considers *The Bulwark* in relation to Dreiser's life and earlier novels, arguing that "its message of faith and love represents…the culmination of ideas and emotions expressed even in its author's earliest work."


Sees *The Bulwark* as Dreiser's final break with naturalism, both in philosophy and method, and "the logical culmination of the spiritual quest which Dreiser began with *Sister Carrie*."


Attributes the inspiration for the book and some of its anecdotes to Dreiser, termed "the best historian an earlier Chicago ever had"; also recalls several Chicago-related sources used in *Sister Carrie* and *The Titan*, including a chapter on "That Dreadful Mr. Yerkes", who was seen as similar to Dreiser in many ways.


A study of the sources, nature and fictional application of Dreiser's belief that life is a permanent dialectic between materialistic and spiritualistic forces, with emphasis on the presence of this belief in Dreiser's Notes an Life. First presented as a Ph.D. dissertation, University of Upppsala, 1973.

Page 232

Reprint of 1957.12.

Identifies the qualities that drew William Wyler to Sister Carrie and narrates the problems, primarily with the leading actors, that plagued the filming of Carrie.

Reprint of 1917.37.

Announces the discovery of Nicholas Blood, Candidate, published by Arthur Henry in 1890, and speculates that Henry did not tell Dreiser of the novel's existence because of its anti-Negro bias.

Insists that the film version of Sister Carrie (Paramount 1952) turns the novel into a
"romantic soap opera" because it ennobles Carrie and Hurstwood and avoids the "grim realities."


Provides a descriptive bibliography of copies of *The "Genius"* in the Dreiser Collection at the Van Pelt Library, University of Pennsylvania.


Studies *The "Genius"* to determine its source materials, stages of composition and revision, and publication history. See *Dissertation Abstracts International* 33A (1973): 6926-A.


Surveys Dreiser's critical reception and summarizes the events of his life, frequently demonstrating how these events are reflected in the art and philosophy of his novels.


Demonstrates how the four stories written prior to *Sister Carrie*—the Maumee stories—anticipate the novels in theme and technique; also notes that Dreiser's account to H.L. Mencken of the stories' publication is inaccurate.

Includes 72 items.


Annotated listing of studies including Dreiser, reprints of earlier Dreiser studies, and items omitted from previous Dreiser Newsletter checklists.


Listing of new editions or reprints of Dreiser's work, new studies or reprints of studies about or including Dreiser, and items omitted from previous Dreiser Newsletter checklists; original scholarship annotated, excluding dissertations.


Reconstructs the 20-plus-year composition history of The Bulwark, focusing on the textual variants between the salesman's dummy (1916) and the first edition (1946) and on the disagreements among editorial assistants Louise Campbell, Marguerite Tjader, James T. Farrell and Donald Elder during the novel's final stages.


In Russian.


Letter to the editor asserting that Gerber (1973.14) overstated Dreiser's identification with Yerkes/Cowperwood, specifically in regard to sexual freedom; argues instead that Dreiser saw Cowperwood's sexual desires as his "tragic flaw."

Discusses the impact of the city on the individual in *Sister Carrie* and the condemnation of the city by the country folk in *An American Tragedy*.


Briefly summarizes Dreiser's achievements as a writer of short fiction and concludes that his works in that genre have their limitations; yet "few other short-story writers have written more powerfully and movingly on the theme of entrapment."


1974


Includes a discussion of Carrie's introduction to Chicago, which breeds in her impersonal values that contribute to her ultimate ability to discard people who have ceased to be useful.


Lists 68 dissertations and 61 master's theses on or including Dreiser.


Finds Dreiser's development of the career of Eugene Witla in *The "Genius"* to be consistent with the pattern of the Künstlerroman. See *Dissertation Abstracts International* 35A (1975): 7245–A.


Identifies the "Dr. Duhring" in Dreiser's "Philadelphia diary" as Dr. L.A. Duhring, noted Philadelphia dermatologist, and speculates on why he might have been treating Dreiser's neurasthenia.


1974.6 CALVERT, BEVERLEE. "A Structural Analysis of *Jennie Gerhardt.*" *Dreiser Newsletter* 5 (Fall): 9–11.

Notes parallels, especially those involving numbers, in the structure of *Jennie Gerhardt*.


Comments on Dreiser's admiration for Eugene V. Debs and quotes from two Dreiser letters to Debs (the only known correspondence between these famous Terre Hauteans) asking advice about the transfer of Paul Dresser's body to Indiana from Chicago.

Finds that in his novels Dreiser "is torn between a view of the world as disordered and amoral and a yearning for a fundamental law which can be used to measure and judge modern society and human law."


Traces Dreiser's adoption of various roles and attitudes characteristic of a Biblical prophet from his editorials in Ev'ry Month through his major novels.


Reprint of 1972.19.


Reprint of 1972.19.


Identifies Dreiser's sources for the early life of Cowperwood, focusing especially on E.P. Oberholtzer's Jay Cooke.


Suggests that Crane's portrait of the protagonist in Maggie: A Girl of the Streets influenced Dreiser's characterization of Carrie in the early portion of Sister Carrie.


Studies Dreiser's twenty-seven collected short stories, arranged according to type, noting their publication histories, sources, scholarly reception and artistic merits; concludes that much of his short fiction deserves "the label of excellence," particularly those stories treating the obsessive preoccupation with success in the American society and the resultant psychological tensions. See Dissertation Abstracts International 35A (1975): 4521-A. Revised for publication: 1985.27.


Finds that Dreiser employed some of the sentimental stereotypes but believed that the pat moral categories did not reflect human behavior accurately and thus reversed the stereotypical conclusions. See Dissertation Abstracts International 35A (1975): 4523-A.


Associates Dreiser's treatment of the past in the Trilogy of Desire with the progressive scheme of historical narrative and identifies Cowperwood as a modification of the Progressive Great Man, "playing a crucial role in the economic revolution of late-nineteenth-century America."


Notes that various kinds of ephemeral printed material in Sister Carrie aid in the characterization of Carrie's relationship to her world.

1974.19 HIRSHFIELD, ROBERT. "The Success Ethic in America and Its Effect upon Four

Examines the degree to which Dreiser's novels were influenced by the American success ethic. See *Dissertation Abstracts International* 35A (1974): 2991-A.

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Argues that Dreiser achieves narrative power by inverting the sentimental "desert-fate formula" and evoking reader compassion for characters who do not deserve their sad fates but have no ability to alter them, a naturalistic pattern found in *Sister Carrie*, *Jennie Gerhardt* and *An American Tragedy*. See *Dissertation Abstracts International* 36A (1975): 316-A.


Examines the symbolism and irony involved in Dreiser's reference to the Winebrennarians in the final chapter of Book Two of *An American Tragedy*.


Responds to questions about her acquaintance with Dreiser during his Russian tour and on his use of her life as the basis for "Ernita" in *A Gallery of Women*.


Review.


An introduction to Dreiser's life and works.

Traces Dreiser's lifelong jousting with publishers, highlighting contractual conditions, sales figures, royalties, and the inevitable suspicions, accusations and recriminations.


Reprint of 1971.52.


Concentrates on Proust and Dreiser in discussing major modernists who achieved their best work during the 1920s while in middle age.


 Asserts that in The Bulwark Dreiser allowed social issues to go unresolved and attempted no serious consideration of the Quaker religion, keeping instead the single focus on his ultimate "faith in the fundamental unity, underlying all creation, with a Supreme Creative Force, and, arising out of this faith, a philosophy of love, accommodation and peace."


A study devoted to the relationship between Dreiser's philosophical and social ideas, especially during the last twenty years of his career, based to a large extent on material in the Dreiser Collection at the University of Pennsylvania.


In Russian. An introduction.
Notes that Dreiser's plan, in the spring of 1895, to write a play is revealed by his application to copyright the title.

Refers to Dreiser as a "cosmic" personality whose philosophy was destined to be ever-changing and incomplete. Reprinted: 1979.39.

Maintains that the strength of Dreiser's novels stems from the contradictions between reality and illusion, between a pagan love of life and an irrepressible puritanism, which, coming from Dreiser's personal experience and spiritual preoccupation, add to his works, especially the later ones, a certain religious dimension. (Annotation by Tsokan Huang.)

Argues that in *The Financier* and *The Titan* Dreiser seeks less to glorify Cowperwood than to use him as a foil to attack "the hypocrisy and the pettiness of the world around him."

Includes annotations of new publications appearing in 1973 and of reprints with new introductory material.

Review of *Notes on Life.*

Letter to the editor critical of Lawrence E. Hussman's essay "Dreiser's Emotional Power" (1973.19) for not "zeroing in on the text itself."


Reprint of 1948.13.


Speculates that Dreiser may have borrowed his title from a popular Civil War song about South Carolina in which the term "Sister Carrie" appears several times.

1974.43 SULLIVAN, JEREMIAH J. "Conflict in the Modern American Novel." *Boil State*
Examines the theme of impulse versus restriction in a number of modern American novels, including several by Dreiser.


Reviews her association with Dreiser, his methods of composing and organizing *Notes on Life*, and the editorial principles and problems behind the published volume.


Argues that even though Dreiser's *An American Tragedy* captures a sense of human helplessness, modernizing Greek fate into scientific determinism, there is no tragic hero and thus no tragedy, only pity.


Reprint of 1962.19.


Discovers in Dreiser's literature between 1911 and 1915 a triangular pattern involving an outraged parent, an enchanted offspring and a disruptive outsider whose intervention results in a sorrowful denouement; concludes that working with this pattern was therapy for Dreiser following the crisis with Thelma Cudlipp. See *Dissertation Abstracts International* 35A (1975): 7929-A.


A bibliographical essay selectively surveying works by and about Dreiser.
1975


Source: 1977.61.


Speculates that Baron von Reichenbach's experiments in the 1840s on what he called "chemisms" may have been the source for Dreiser's use of the term.


Compares the contribution of the naturalist Dreiser to that of the experimentalist Gertrude Stein toward the modernization of American literature. Revised: 1987.2.


Review of Notes on Life.

Uses Dreiser's *Sister Carrie* as a source in presenting Chicago's social history between 1870 and 1900, emphasizing the alienation, corruption and loss that attended its transition from a medium-sized city to a metropolis. See *Dissertation Abstracts International* 36A (1975): 3711-A.


Calls *An American Tragedy* a "tragedy of the twenties" because it depicts a time when "the individual equated freedom with an avoidance of entanglements with others" and captures the loneliness of "a world in which intimacy is irrelevant to survival." Reprinted 1988.4, pp. 37–43.


Contends that *An American Tragedy* is tragic because Clyde, whose abnormal youth deprives him of traditional human values, has his life goals shaped by the superficial and tawdry hotel culture and thereafter can see no other possibilities.


Surveys Dreiser criticism up to the time of his "centennial" to determine that the moral confusion following World War II and the more liberal attitudes toward the structure of the novel have benefited Dreiser, who is now being studied as a literary artist rather than as a writer about whom critics were forced to take sides.

Lists eight previously unidentified Dreiser contributions to the *New York Times Illustrated Magazine* between October 1897 and August 1899.


Identifies Dreiser as a writer for whom human meaning was more important than current social issues, for in *Sister Carrie* he didn't take sides in the strike controversy but used the conflict to measure Hurstwood's decline. See *Dissertation Abstracts International* 36A (1975): 887-A.


Insists that in presenting "urban-industrial America as a capitalistic ogre" Dreiser is "not only a moralist but just misses being a reformer," for his novels imply (as his essays insist) that the individualistic pursuit of wealth subverts human values and leads to emptiness.


Narrates Dreiser's thirty-three-year struggle to finish *The Stoic*, interrupted by financial pressures, consuming interests in other projects, shifting philosophical enthusiasms and finally death focuses on the materials Helen and Dreiser used in a final effort to tack the novel together "like a patchwork quilt."


Demonstrates the degree to which Dreiser drew upon Henry M. Hyde's *The Buccaneers* for the creation of Aileen and Edward Butler in *The Financier*. 

Demonstrates how Dreiser's revisions of "The Cruise of the Idlewild" for inclusion in *Free* in 1918 improved the story and made it more characteristically Dreiserian; the story had initially appeared in the *Bohemian* in 1909.

GRIFFITH, CLARK. "Sister Carrie: Dreiser's Double Wasteland." American Studies 16 (Fall): 41–47.

Notes that even though Hurstwood and Carrie respond openly to their feelings during the park scene of Chapter XV, they exist in an emotional wasteland for the remainder of the novel.


Analyzes Matthiessen's criticism of Dreiser's novels to argue that despite his awareness of their weaknesses Matthiessen was attracted by Dreiser's never-diminishing "capacity to empathize with the victim and to feel compassion for human weakness in all its expressions."


Reveals that Dreiser's 1898 "Success" article on Howells derived not from an interview (as is implied in the article) but from a questionnaire and from Dreiser's unacknowledged use of portions of Howells' *My Literary Passions*; speculates that Howells' realization of this deception may have played a role in his later estimation of Dreiser.


Compares the themes, symbols and views of the human condition in *The Waste Land* and *An American Tragedy*, demonstrating that each "creates a metaphorical fabric whose design ultimately reveals the barren landscape of man's spiritual and moral wasteland."

Argues that Dreiser's interview of Thomas Edison in 1898 deeply influenced his characterization of Ames in Sister Carrie.


Notes that Dreiser was little read in Scandinavia before 1920; since then he has been popular but has had a mixed critical reception.


Identifies Carrie, who operates with "amoral pragmatism," as a modern picaro, whereas Clyde, who is weak and sensitive, represents the "antithesis of the picaro."


Contends that despite his artistic bungling Dreiser's characters are alive to the reader because Dreiser remains true to his feelings.


Contains a brief discussion of the relationship of An American Tragedy to the specific configuration taken by the Oedipal myth in modern American literature.

1975.28 PIZER, DONALD; DOWELL, RICHARD W.; and RUSCH, FREDERIC E.

A classified list of works by and about Dreiser. Also includes sections on interviews and speeches, library holdings, productions of Dreiser's plays and adaptations of Dreiser's works.


Lists works by and about Dreiser published in 1974, annotating new studies and reprints with new introductory matter; also includes publications omitted from previous Dreiser Newsletter checklists.

1975.31 SAALBACH, ROBERT P. "Dreiser and the Powys Family." Dreiser Newsletter 6 (Fall): 10–16.

Identifies the spiritual and intellectual affinities between Dreiser and John and Llewelyn Powys.


Studies Dreiser among writers who developed strategies used to criticize the American doctrine of success. See Dissertation Abstracts International 37A (1976): 317-A.


Letter to the editor defending various editorial practices in Notes on Life.

Argues that Dreiser, a child of the Gilded Age, had two related themes in his novels: the nature of success and the nature of self; then demonstrates how his characters lose their selves through a selfish pursuit of success, "for the self is possible only in a community."

1976


In Japanese.


Finds that because his works lack comic elements Dreiser's "presentation of reality" is "skewed and inadequate."


Reprint of 1951.6.


Reprint of 1965.1.


Contains a brief account of Hurstwood in *Sister Carrie* as a middle-aged man destroyed by an infatuation.

Views Carrie's search for beauty as an implicit criticism of the values of mid-America.


In Russian. Briefly discusses Dreiser's novels and his relationship with other authors and with various social and historical currents.


A reminiscent account and Freudian interpretation of Dreiser's life by the daughter of Dreiser's younger brother Edward.


Identifies Dreiser's homes and social haunts around New York and supplies anecdotes about his life and work there.


Reprint of 1962.5.


Gives an account of Mencken's championing of Dreiser in his Baltimore Sun columns of 1911–24.

Touches several times on Farrell's relationship with Dreiser, including his role in the revision of *The Bulwark*.


Demonstrates that all film versions of *An American Tragedy*, including Eisenstein's scenario, failed to capture the "essential ambivalence" of the novel in regard to Clyde's guilt or innocence, though Eisenstein's planned use of the "internal monologue" during the drowning scene had promise.


Identifies several similarities in the depiction of ants by Thoreau in *Walden* and by Dreiser in "The Shining Slave Makers".


In Japanese. Argues that Dreiser's treatment of a wide socio-economic range gives the Trilogy of Desire a unique position and value among his novels and in American literature generally.


1976.17 HOMMA, KIMIKO. "Theodore Dreiser: *The Bulwark* eno Michi (II)" [The road to

In Japanese. Uses Charles Child Walcutt's study of Dreiser's naturalism to suggest that *An American Tragedy" steps up to The Bulwark through the approach of the [socialist and naturalist] attitudes to life."


In Japanese.


In Japanese. Comments on Dreiser's treatment of man's mind and behavior, along with social reality in America.


Source: 1979.44.

1976.21 MACDONALD, JAMES L. "Dreiser's Artistry: Two Letters from *An American Tragedy.*" *Dreiser Newsletter* 7 (Fall): 2–6.

Juxtaposes two letters from *An American Tragedy*, one by Sondra and the other by Roberta, to demonstrate Dreiser's literary artistry.


Notes the irony of Dreiser's condemning Paramount for turning *An American Tragedy* into "a cheap, tawdry, tabloid confession story" and then cooperating in Twentieth Century-Fox's
turning "My Brother Paul" into "Hollywood hokum", ignoring the drama that Paul's life and times offered.


Tells of a Finnish suffragette's difficulties with the Delineator in 1907; Dreiser's participation in the affair is minimal.


In Japanese. Points out Dreiser's dialectic which lurks in his external contradictions.


Attributes Carrie's frustration and ultimate isolation to her allegiance to and idealization of American social values. See Dissertation Abstracts International 37A (1976): 972-A.


Source: 1977.60.


Seeks to define naturalism (including Dreiser's in Sister Carrie) by noting certain shared characteristics of form, especially the use of repetitive symbols to create an effect of the circular nature of experience.

A study of Dreiser's eight novels which stresses the relationship between the genesis and the themes and form of each work; relies heavily on the Dreiser Collection of the University of Pennsylvania.


Compares Dreiser's *Sister Carrie*, *The Financier* and *An American Tragedy* to Wharton's *House of Mirth*, *Custom of the Country* and *Age of Innocence* to reveal that each involves characters cut off from family and friends and dedicated to an urban pursuit of success which offers no fulfillment. See *Dissertation Abstracts International* 37A (1976): 315-A.


Finds "vivid, almost medieval, images of heli and damnation" in Dreiser's description of the shrinking room of the shirt factory and death row in *An American Tragedy*.


Lists works by and about Dreiser appearing in 1975, annotating new studies and reprints with new introductory matter.


Finds Dreiser's "more objective and sympathetic" treatment of seduced women markedly different from that of previous writers.


In Japanese. Concludes "Clyde Griffiths, the possessor of the American dream, was after all sent to the electric chair because of that dream. It goes without saying that it is the negation of dream by reality."

Finds the key to Carrie's character in her inability to love even though she desires to do so, with Dreiser himself failing to realize that this was his intent in her portrayal.


Sees Cowperwood as an "artist" in the sense of his creative power within the world of finance as well as in his increasingly "aesthetic" relationships with women and in his artistic tastes.


Focuses on Dreiser's introduction to The Living Thoughts of Thoreau in following his growth in mystic awareness over the last fifteen years of his life. Reprinted in part: 1983.51, pp. 196–97.


In Japanese.

1976.38 "Virginia Woolf on Dreiser." Dreiser Newsletter 7 (Fall): 7–9.

Reprint of 1919.110, with a brief introduction by Ellen Moers.

1976.39 WATSON, CHARLES N., JR. "The Accidental" Drownings in Daniel Deronda
and An American Tragedy. English Language Notes 13 (June): 188–91.

Sees a similarity in the two scenes' focus on "the moral ambiguity of murderous desires and their almost uncanny quasi-accidental fulfillment".


Calls the Dreiser-Mencken relationship "one of the great literary friendships during the Little Renaissance" and focuses on their support and criticism of each other's works.


Provides an account, based on an unpublished transcript, of an October 1933 conference by the editors of the American Spectator (including Anderson and Dreiser) on the subject of dictatorship.


Argues that Dreiser's ideas regarding the relationship between natural instinct and free will are demonstrated in Sister Carrie in three structural movements: Carrie's rise, Hurstwood's fall and "the flux and flow of life in the city".


Source: 1979.44.

1977

In Japanese.


Contains twenty-one previously unpublished Mencken letters to Dreiser between 1909 and 1944.


Asserts that in *An American Tragedy* Dreiser does not accept conventional East-West mythic themes but rather plays upon them ironically.

1977.4 CALLOW, JAMES T. "Naturalism: Theodore Dreiser (1871–1945)".


Calls Dreiser both a pioneer of naturalism and one of its greatest writers; then presents an overview of his naturalistic tendencies, the most provocative aspect of which is a comparison to James as an artist intent on catching "the color of life itself".


Reminiscences about his days with Liveright's publishing firm, where Dreiser, "one of the most churlish, disagreeable men I ever met", would periodically appear to ineptly check the ledger and flirt with the secretary, who called him "an old garter-snapper"; also gives Cerf's own version of Dreiser's throwing coffee in Liveright's face over the screen-rights sale of *An American Tragedy*. Reprinted: 1985.9.


Demonstrates the cinematic possibilities Eisenstein found in *An American Tragedy* and traces his distortion of the text, which is turned into "a vividly anti-capitalist document"
featuring a protagonist innocent of murder but guilty of class betrayal.


Concentrates on *Sister Carrie, Jennie Gerhardt, The "Genius"*, and the Cowperwood trilogy to describe the effort of Dreiser's characters to define themselves in relation to their social circumstances.


Notes that in *Sister Carrie* Dreiser adopts a number of characteristics present in popular novels which depict the working girl in the city, but in most instances he also reverses the assumption of these characteristics.


Demonstrates that Terre Haute historian A.R. Markle corrected some of Dreiser's errors in recalling the early years, but in his zeal to prove Dreiser wrong Markle made several himself, perhaps because of a lifelong antipathy toward his childhood neighbor.


Identifies "Kathleen Mavourneen", the subject of a Dreiser poem, as Elizabeth Kearney, sister of Patrick Kearney, and records her memories of their thirty-one-year friendship.


Lists works by and about Dreiser through 1940.

Suggests that *An American Tragedy* owes much in plot and theme to Gerald Griffin's 1829 novel, though Dreiser nowhere mentions Griffin's work.


Treats Dreiser among realists whose fiction is based on everyday actuality and attempts to divert attention from its intercession between that actuality and the reader. See *Dissertation Abstracts International* 38A (1977): 1377-A.


Argues that in *An American Tragedy* Clyde's sense of himself is defined by his desires within a city world.


Relies on recent French psychoanalytical theory to demonstrate that all of Dreiser's major work reveals in both theme and form his unresolved Oedipus complex.


Concludes from a study of the complete version of *Notes on Life* in the Dreiser Collection that Dreiser's final position on religion involved a rejection of traditional belief in favor of a materialistically founded religiosity.


Observes that during the McCarthy era, Dreiser's deterministic philosophy in *Sister Carrie*
would have been unacceptable; thus, the film version became a romantic story in which the lovers are presented conventionally moral choices and are then punished for choosing badly.


Summarizes plots and provides an index of characters for Dreiser's novels and short stories.


Contrasts Fuller's concern with the city's breakdown of community by 1860 with Dreiser's sense that "the city was just naturally always anti-community", being an environment of isolation where relationships are brief and easily abandoned.


Demonstrates that Dreiser's revision of the 1900 Ainslee's version of the story for inclusion in *Free* reveals the direction of his changing ideas and techniques.


Explains the use of a passage from Richard Jefferies in *Jennie Gerhardt* as Dreiser's attempt to justify Senator Brander's seduction of Jennie.


Compares the film adaptations of *An American Tragedy* by Sergei Eisenstein, Josef von Sternberg and George Stevens, describing Eisenstein's unfilmed scenario as a "sociological treatise" which remained factually closest to the novel, Stevens' version as primarily a love story, and Steinberg's film, with its emphasis on psychological determinism, as "superficially least faithful" but "ultimately most successful in conveying [the novel's] essential virtues".

In Japanese.


In Japanese.


Argues that if the filmmaker, like George Stevens in A Place in the Sun, has his own vision and skillfully employs the cinematic techniques at his disposal, he will produce a movie superior to that of a filmmaker, like Josef von Sternberg in An American Tragedy or probably Sergei Eisenstein, who merely tries to recast the novel as a movie.


Asserts that The "Genius", in its portrayal of Witla's fall and rise, constitutes Dreiser's critique of the materialism within the American dream of success.


Includes a brief account of Dreiser's beliefs concerning the writer's social responsibilities. Reprinted: 1978.33.

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In Russian. Source: 1979.45.


Suggests that Aileen's reading of specific sentimental novels in *The Financier* offers a key to understanding her actions and character.


Provides an account, based principally on Dreiser's diary, of Dreiser's trip to Norway, Sweden, and Denmark during the summer of 1926; includes a study of Dreiser's Scandinavian reputation.


Contains an analysis of the contents of *The Delineator* during the period of Dreiser's
editorship.


In Japanese.


Review of *Theodore Dreiser: A Selection of Uncollected Prose*.


A reply by Moers to Petry (1977.49) and Petry's further reply to Moers; Moers defends Dreiser's analytical passages in *Sister Carrie* for their effort to come to grips with new ways of thinking about ethical problems; Petry reaffirms his position.


In Japanese.

1977.41 MÔRI, ITARU. *Nihon niokeru Seodoa Doraisâ—Sono Shôkai to Kenkyû o Megutte* [Theodore Dreiser in Japan—on introductions and studies of him]. *Monumenta Literaria* (Japan) 7:4–9.

In Japanese.


Introduces and prints letters to Harold Hersey expressing Ezra Pound's support of Dreiser in his fight against the suppression of *The "Genius"*.


Gives a general account of the two novels, concentrating on Dreiser's methods for characterizing Cowperwood.


Argues that a close study of Dreiser's depiction of Clyde reveals that *An American Tragedy* does not seek to establish the naturalistic thesis of the power of environment but rather dramatizes the theme of "the distortion of identity prompted by false values".


In Japanese.


In Japanese.

1977.48 PATTERSON, ERIC HAINES. "The Most Stately Mansions: An Analysis of the Social Functions of Domestic Architecture Among the Affluent in America in the Later Nineteenth Century and a Discussion of the Manner in which Edith Wharton, Henry Blake

Evaluates Dreiser's accuracy in presenting the domestic architecture of the wealthy in his novels and concludes that when he portrays the affluent lifestyle he becomes less concrete and semi-symbolic. See Dissertation Abstracts International 39A (1978): 1680-A.


Finds two incompatible prose styles in Sister Carrie, that of social realism and that of sentimental melodrama, but their incompatibility accurately signifies the discontinuity between interior and exterior experience in turn-of-the-century America.


Reprint of 1977.50.


Outlines the range, circumstances and philosophical concerns of Dreiser's non-fiction prose.

1977.53 POTAMKIN, HARRY ALAN. "Novel Into Film: A Case Study of Current

Reprint of 1931.93.

1977.54 PRICE, ALAN. "Dreiser at the Aquarium." Dreiser Newsletter 8 (Spring): 1–5.

Contrasts Dreiser's moral outrage over human greed and duplicity in "A Lesson from the Aquarium" (1906) with his amoral position in the lobster and squid scene in The Financier.


Examines The "Genius" as a novel in which Dreiser explores the meaning of his own career as an artist and begins to move away from an acceptance of the myth of the genius.


Demonstrates, in the course of reviewing Vera Dreiser's My Uncle Theodore and Donald Pizer's Novels of Theodore Dreiser, that Dreiser studies are concerned with either biography or criticism but seldom combine the two "streams".


Introduces and prints two chapters telling the story of a German streetwalker but dropped by the Century Company; the introduction focuses on Dreiser's compassionate and artistic rendering of the incident and his anticipation of T.S. Eliot, Ernest Hemingway and Henry Miller in viewing Europe.

Lists works by and about Dreiser appearing in 1976 as well as publications omitted from previous *Dreiser Newsletter* checklists; annotates new studies and reprints with new introductory material.


Identifies the source of *The Hand of the Potter* as a 1912 New York murder and places the work within Dreiser's interest in the tragic possibilities inherent in the parent-child relationship.


In Japanese.

1977.63  SALZMAN, JACK. "Criticism of Theodore Dreiser: A Selected Checklist."

Lists general studies of Dreiser's life and works as well as discussions of individual novels.


Expresses the fear that a "Dreiser industry" has developed and that the work being done is the result of publication pressure rather than scholarly need; finds hope, however, in new approaches and scholarly activities that will keep Dreiser criticism at a high level in the future.


Argues that an inaccurate chronology in the introduction to *McTeague* compromises Dreiser's attempt to prove that Henry Blake Fuller, not Stephen Crane, was the first American realist.

Provides an overview of the stories collected in *Free* and *Chains*, concluding that Dreiser's short fiction is among his best work.


Discusses *An American Tragedy* in relation to its contribution to maintaining an American realistic tradition.

1977.68 STRONKS, JAMES B. "Addenda to the Bibliographies of Stephen Crane, Dreiser, Frederic, Fuller, Garland…." *Papers of the Bibliographical Society of America* 71, no. 3.362–68.

Lists six items omitted from 1975.28.


Asserts that Dreiser's response to the Columbian Exposition in 1893 helped shape his view of the city as a place of fleeting transcendence.


In Japanese.


Terms Dreiser's treatment of time masculine, capitalistic, and linear, whereas Kate Chopin's is feminine, natural, and circular.

Analyses the prose of *An American Tragedy*, the *Trilogy of Desire* and *Sister Carrie* to demonstrate that Dreiser is out of

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the mainstream of American prose fiction and that his best writing occurs when he dispenses completely with the authorial role, as he does in *An American Tragedy*. See *Dissertation Abstracts International* 38A (1978): 6732-A.


In Japanese.


Makes a comparison of the Darwinism of Theodore Roosevelt and of Dreiser, arguing that Dreiser's version provides him with a means of defending Carrie against the charge of immorality.


Numerous references to Mencken's critical position on and correspondence with Dreiser.


Finds in the novels of Dreiser, like those of Norris and London, a tendency to dismiss liberal pretenses and present Darwinian principles as the true nature of man and society. See *Dissertation Abstracts International* 38A (1977): 2132-A.

In Japanese.


Focuses on female characters, including Carrie, who demonstrate innocence, self-centeredness, vitality and irresponsibility. See *Dissertation Abstracts International* 40A (1979): 847-A.


Stresses Montgomery Clift's conflicts with director George Stevens over interpretations of characters and scenes in "A Place in the Sun".


Contends that several passages in the *Sister Carrie* holograph manuscript which were previously thought to be in Arthur Henry's handwriting are in fact in the hand of Sara White Dreiser.


Notes that Dreiser plagiarized from Balzac's *The Wild Ass's Skin* for one of his *Ev'ry Month* editorials and later again drew upon Balzac's work for his characterization of Hurstwood and Carrie at the close of *Sister Carrie*.


1978.8 CHANDA, ASOKE KUMAR. "From the Picaro to the Young Man from the

Studies Sister Carrie as an example of the literary treatment of the social climber during the late nineteenth and early twentieth centuries. See Dissertation Abstracts International 39A (1978): 270-A.


Discusses Dreiser's association with the Liveright publishing house during its final days, focusing on Dreiser's fury over a court order to repay $17,000 in unearned royalties and the firm's insistence that thirty-four libelous passages be removed from Tragic America; concludes that all great writers are not persons of "sense or sensibility."


Contains two chapters with significant discussion of Dreiser: "City and Country: Maggie, Carrie and the Streets of the City," which analyzes Sister Carrie to demonstrate that Dreiser's personal experiences caused him, like Stephen Crane, to reject the "pastoral ideal" of the country, yet view the city as an amoral atmosphere that spawned unworthy and unattainable dreams; and "Freedom and Repression", which focuses on Dreiser's advocacy of sexual freedom, presenting "a galaxy of promiscuous heroes whom he considers to be admirably selfish."


Claims that despite their intellectual dissimilarity, Mencken was drawn to Dreiser's view of the American experience as "insatiable desire" and "found him the most moving and perceptive American novelist of the twentieth century."


Review of Theodore Dreiser: A Selection of Uncollected Prose.

Source: 1981.72.


Finds *Sister Carrie* to be "basically metonymic" but notes that "Dreiser's use of metaphor dramatizes the impact that large cities have upon the individual." See *Dissertation Abstracts International* 40A (1979): 836-A.


Analyzes the logic behind Mencken's critical positions on Dreiser and demonstrates, in particular, how Mencken could champion writers as personally and artistically incompatible as Dreiser and Joseph Conrad.


Contends that Dreiser's revisions of the *Century* version of "The Lost Phoebe" for its collection in *Free* improve the story.


Notes that Dreiser's stories after the mid-1920s reveal his shift in this form of fiction from a preoccupation with life's tragic consequences to the formulas of popular magazine fiction.

Demonstrates that a large number of Dreiser's stories deal with the theme of success, often in the context of male-female relationships.


An introductory study, in English, of Sister Carrie.


Reprint of 1970.20.


Draws from over fifty magazine articles (1897–1901) to argue that Dreiser was an excellent cultural historian whose concern for injustice and human suffering was overshadowed by his enthusiasm for achievement in all fields.


Finds in Dreiser's first four short stories a blending of pessimism and idealism, as the philosopher's deterministic views are undercut by the artist's sense of triumph and hope for social amelioration. Reprinted in part: 1983.51, pp. 197–200.


Devoted principally to the reprinting of a contribution which Dreiser prepared for a June 16, 1941, symposium on Japanese-American relations.

In Japanese.

1978.27  INOUE, KENJI. *Doraisâ Kenkyû Oboegaki* [Notes on Dreiser study]. *Amerika Bungaku* (Japan) 35 (Summer): 18–21.

In Japanese.


In Japanese.


In Japanese.


Points out a number of similarities between Poe's imagery and fictional devices and those of Dreiser.

1978.31  KIMURA, MASATOSHI. *Shisutâ Kyarî to Doraisâ no Biteki Shizen Shugi* [Sister Carrie and Dreiser's aesthetic naturalism]. *Bulletin of the College of Foreign Studies* (Japan) 8:1–40.

In Japanese.

In Japanese.


Reprint of 1977.29.


Examines Dreiser's efforts to win the Nobel Prize and the reasons he was passed over in 1930 in favor of Sinclair Lewis.


In Japanese.


Notes the many similarities and occasional differences between Dreiser and John Sloan, emphasizing the degree to which their creative imaginations coincide in honestly depicting the American city at the turn of the century; draws primarily on Sister Carrie for comparisons.

1978.37 MIYAMOTO, YÔKICHI. Riarizumu Shôsetsu no Futatsu no Kyoku [The two poles of the realistic novel]. Gakutô (Japan) 75, no. 9:12–15.

In Japanese.

1978.38 MIZUGUCHI, SHIGEO. Doraisâ no Jenî Geruhâtô [Dreiser's Jennie Gerhardt].
The Rikkyô Review: Arts and Letters (Japan) 38:115–29.

In Japanese.

1978.39  39 MÔRI, ITARU. Nihon niokeru Seodoa Doraisâ—Sono Shôkai to Kenkyû o Megutte—(Shôzen) [Theodore Dreiser in Japan—on introductions and studies of him—(continued)]. Monumenta Literaria (Japan) 8:5–9.

In Japanese.


In Russian.


In Japanese.


Identifies and reprints the two newspaper stories by Dreiser on a Missouri lynching in January 1893 which served as a basis for "Nigger Jeff".

Uses *Sister Carrie* and *An American Tragedy* to reveal Dreiser’s commitment to selfhood and concern about social values that threaten and distort one's true identity, a concern which is at the heart of his significance and power. See *Dissertation Abstracts International* 40A (1979): 859-A.


In Japanese.


In Japanese.


An introduction.


Notes that Dreiser is "not proudly claimed by Indiana" but concedes that among literary critics in general he "commands greater respect than Tarkington as a major American novelist."


Identifies Dreiser's contribution to our understanding of the complex growth and changes taking place in the American cities at the turn of the century, changes which challenged and often defeated aspiring individuals. See *Dissertation Abstracts International* 39A (1979): 5515-A.

Letter to the editor challenging Jack Salzman to identify the studies he includes in the "Dreiser industry" (1977.64).


Finds that Dreiser's depiction of Clyde's mental state during the final chapters of Book II of *An American Tragedy* owes much to the imagery and themes of Poe's poetry and fiction. Reprinted. 1988.4, pp. 69–84.


Introduces and prints a previously unidentified Dreiser interview in 1939; introduction recalls Dreiser's philosophical and aesthetic roots and notes the degree to which he remained faithful to them.


Uses Dreiser's correspondence and magazine articles to demonstrate his admiration for Twain; then reveals parallels in cave episodes narrated in *Tom Sawyer* and *Dawn*.


Notes that during Clyde's trial the prosecuting attorney, judge, and jury were in violation of the Fourteenth Amendment.


In Japanese.

In Japanese.


Letter to the editor replying to 1978.50; reasserts the position that too much of too little consequence is being published on Dreiser and most other major literary figures.


Finds echoes of Alger's novel *Helen Ford* in *Sister Carrie*, suggesting that Dreiser did not dismiss Alger as summarily as critics have suggested.


Presents a semiotic reading of *Sister Carrie*, in which it is held that the disassociation of language and desire in the novel constitutes its distinctive characteristic. Revised: 1987.55.


In Japanese.

In Japanese.


Lists four items omitted from 1975.28; corrects one item included.

1978.65 TADOKORO, SHIGERU. *Dreiser no The Bulwark to Quaker no Discipline* ([Dreiser's The Bulwark and the Quaker Discipline]. *Studies and Essays of Tezukayama Gakuin University Faculty* (Japan) 8:119–31.

In Japanese.


Sees women replacing the land as "material tokens of American idealism" and discusses *An American Tragedy* among novels that reflect this transition. See *Dissertation Abstracts International* 39A (1979): 5518-A.


Argues that Hurstwood is not a victim of deterministic forces or chance but rather is weak-willed and self-indulgent.


Views Dreiser as one of the first American novelists to free himself from the "cult of the lady" and portray women, especially Carrie Meeber, "whose sexuality is rendered as a unique and complex reality" affected by temperament and social conditions. See Dissertation Abstracts International 39A (1979): 6768-A.


In Russian.

1979


Reprint of 1918.3.


In Japanese.


Reprint of 1969.6.

In Russian.


Provides a historical account and bibliographical description, including a table of omissions, of the 1901 English edition of Sister Carrie.


Points out that Dreiser's depiction of Carrie as an actress owes much to Tolstoy's conception of the artist in his What Is Art? (1898).


Studies the composition history of Sister Carrie to demonstrate that Dreiser was neither a rebel nor a peasant; rather, he was a well-read artist shaping the novel to fit conventional tastes and making complex use of philosophical and literary sources. See Dissertation Abstracts International 40A (1979): 1466-A.


Demonstrates that while Powys in his criticism of Dreiser acknowledges Dreiser's efforts to find some transcendent meaning to existence, he also points out the various often conflicting impulses in Dreiser's thought and fiction.
Recalls a meeting at Dreiser's apartment in April 1931 during which Dreiser urged the assembled writers to organize into a political action group. Reprinted: 1980.8.

1979.11 FITZPATRICK, VINCENT. "Dreiser, Mencken and the American Mercury Years." *Dreiser Newsletter* 10 (Fall): 13–16.

Documents H.L. Mencken's use of the *American Mercury* to support and occasionally to criticize Dreiser.


Examines unpublished correspondence, Mencken's journal entries, and book inscriptions by both Mencken and Dreiser to present a "full-length study" of their relationship, concluding that their careers were "intertwined and, to a degree, interdependent." See *Dissertation Abstracts International* 40A (1979): 850-A.


Describes Yerkes' mausoleum and "neighborhood" in Brooklyn's Greenwood Cemetery; then speculates on Dreiser's reasons for altering the facts regarding Yerkes' ordering his tomb.


Discusses Dreiser's perception of Chicago in *Sister Carrie* as a powerful and often corrupt city. See *Dissertation Abstracts International* 40A (1979): 3300-A.
Finds *A Gallery of Women* to be primarily psychological studies of women whose personal faults and weaknesses hinder their efforts to fulfill the dream of success.

Discusses Dreiser's infatuation with the sister of Sara White and his later use of her as the prototype of Rella in *A Gallery of Women*.

Demonstrates that despite their superficial similarity in subject and theme, the two novels differ greatly in their rendering of their protagonists.

In Japanese.

Analyzes Dreiser's literary naturalism, specifically *Sister Carrie*, in terms of "the semantic, verbal and syntactic aspects of the narrative." See *Dissertation Abstract International* 40A (1980): 4596-A.


McMILLAN, DUANE J. "Sister Carrie, Chapter IV": Theodore Dreiser's Tip-of-
Argues that the "Maggie" reference in Chapter IV of *Sister Carrie* is Dreiser's acknowledgement of various borrowings from Crane in the chapter.


Provides a close reading of the characters of Jennie and Lester Kane, stressing their psychological complexity.


Considers Dreiser a representative twentieth-century journalist who maintained his journalistic integrity while developing his individual literary style. See *Dissertation Abstracts International* 40A (1979): 2665-A.


Adds two items to 1975.28.


Demonstrates Dreiser's support of India's freedom fighters during their struggle for independence from England.

Offers a brief account of Dreiser's conception of the artist, stressing his belief in artistic freedom.


In Japanese.

1979.34 ÔURA, AKIO. "Amerika no Higeki no Seiritsu" [The making of An American Tragedy]. *Journal of the Faculty of Literature* (Japan) 44:1–14.

In Japanese.


Includes a biographical sketch, plot summaries of *Sister Carrie* and *An American Tragedy* and critical commentaries stressing Dreiser's stylistic ineptness, the awkwardness of his authorial intrusions, and his use of scientific theory and detachment.


Reprint of 1926.118.


Reprinted from 1932.45.


Reprint of 1974.32.

Reprint of 1915.66.


Establishes a chronology and clears up several disputed points concerning the Dreiser family's residence in Sullivan and Dreiser's Catholic education in Terre Haute.


Explores the various implications in Dreiser's use of "sister" in the title of Sister Carrie and speculates on the possible source of the name Carrie in Dreiser's relationship with Carrie Rutter, a Warsaw, Indiana, schoolmate.


Lists works by and about Dreiser appearing in 1977 and publications omitted from previous Dreiser Newsletter checklists.


Lists works by and about Dreiser appearing in 1978 and publications omitted from previous Dreiser Newsletter checklists.

1979.46 SASAKI, TAKASHI. "Dreiser's Antipodal Attitude Toward the Dream of Success in the Progressive Period. Sister Carrie and Jennie Gerhardt." Doshisha Literature (Japan) 29:54–82.
In Russian.


Notes that Hurstwood's suicide in *Sister Carrie* confirms Emile Durkheim's belief that suicide is the result of social evil.

1979.49 TADOKORO, SHIGERU. *Dreiser no The Bulwark to Quaker no Discipline (II)* [Dreiser's The Bulwark and the Quaker Discipline (II)]. *Studies and Essays of Tezukayama Gakuin University Faculty* (Japan) 9:107–17.

In Japanese.


Offers an account of the friendship, drawing in part on Tjader's personal association with both figures.

1979.51 WEST, JAMES L.W., III. "John Paul Dreiser's Copy of *Sister Carrie.*" *Library Chronicle* 44 (Spring): 85–93.

Describes and lists the various minor changes which Dreiser made in the first 69 pages of the copy of *Sister Carrie* that he presented to his father.

1979.52 WEST, JAMES L.W., III. "Nicholas Blood and *Sister Carrie.*" *Library Chronicle* 44 (Spring): 34–42.

Analyzes an article from the March 1902 *Bookman* (1902.2) on the publication of *Sister Carrie* for the light it sheds on Arthur Henry's motives for insisting that Dreiser force Doubleday, Page to publish the novel.

Analyzes Dreiser's novels to demonstrate that he is a "thoroughgoing determinist" whose characters are controlled by various factors—chance, environment, biology or a "creative force"—but never given freedom of the will.


Describes the scrapbook on Sister Carrie which Dreiser kept between 1900 and 1930; also reproduces Dreiser's account of the history of the novel and the 1907 B.W. Dodge. brochure on its republication.


Studies Dreiser's narrative voices, verbal repetition and symbolic imagery concluding that his greatest strength as a stylist lies in his "representation in indirect discourse of the inner life of his characters." See Dissertation Abstracts International 40 (1979): 1474–A.

1980


Discusses Carrie's "plump" figure in this brief history of the "ideal" shape of American heroines.


Establishes a chronology for the action of The Bulwark and notes the unresolved inconsistencies.

Reprint of 1961.3.


Describes Dreiser's bacchanalian visits to San Francisco and summarizes the Dreiser-Sterling relationship as being unreserved admiration on Dreiser's part but ambivalence on the part of Sterling, who respected Dreiser's stand against American morality but found him personally to be "a little lumbering and obtuse."


Examines Dreiser's three versions of the essay for the light they shed on his changing ideas.


Studies the pattern of movement in Sister Carrie to reveal that at the outset for Carrie movement represents the typically American thrill of the open road, but it becomes "a creative and vital centripetal journey into the self."


Examines Sister Carrie for its depiction of the decline of the role of the family in turn-of-the-century American life.


Divides Dreiser's novelistic career into four stages in order to demonstrate a progression from "incipient transcendentalism to thoroughgoing transcendentalism." See Dissertation Abstracts International 41A (1981): 4712-A.


Narrates the events of Dreiser's last days, including the death scene.


Argues that Clyde's confessions to the jury and Reverend McMillan in An American Tragedy offer him a final chance to define his identity and redeem himself, but these efforts fall because Clyde lacks sufficient understanding of himself and others to profit from the opportunity; "there are no personal relationships in the novel that are alleviating or redemptive."


A study of the autobiographical, social, and fictional nature of the portrayal of Chicago in the Cowperwood trilogy.


Claims that no writer felt desire more keenly than Dreiser or identified more completely with the successes and failures of his characters; "Dreiser knew all about ambition: about its excitement, about its heartbreak, and, above all, about the desire behind it."

Reads the story as a conscious parody of various characteristics of the historical romance.


Studies Dreiser's journalistic and fiction writing Urough 1900 to illustrate that the influence of Zola and Baizac was minimal; rather, he drew upon his personal experiences and observations colored by his subjective point of view, which dismissed conventional morality but held some hope that man could shape his own destiny. Initially presented as "Dreiser Before Sister Carrie: French Realism and Early Experience". Ph.D. dissertation, Pennsylvania State University 1965. 208 pp. See *Dissertation Abstracts International* 27A (1966): 774-A.


Finds Carrie's maturation ambiguous and Ames' guidance vague and contradictory, problems that grew out of Dreiser's own uncertainty regarding the nature of fulfillment.

1980.18 ITOFUJI, HIROSHI. *Robert Penn Warren to Theodore Dreiser [Robert Penn Warren to Theodore Dreiser]*. In

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In Japanese.
Uses The "Genius" as the climax of a study of novels depicting the American artist caught between "Europeanized sensibility and crude American creativity"; Witla's breakdown seen as a metaphor for the American artist's sense of failure of the imagination. See Dissertation Abstracts International 41A (1981): 3107-A.

In Japanese.

Draws principally on Dreiser's autobiographical accounts of his early life to find that his first-hand experiences in the city led him to its later portrayal as a grim world controlled by the ethics of survival.

Source: 1983.44.

Presents Dos Passos' somewhat disillusioned views on the investigation of conditions in Harlan County, Kentucky, by the Dreiser-led National Committee for the Defense of Political Prisoners.
Finds that Dreiser's characterization of Carrie rests on his not-always-successful attempt to reconcile her passivity and her strength.


Argues that through his portrayal of Carrie's desires Dreiser is unconsciously endorsing the capitalist consumption ethic of his day. Reprinted: 1987.34.


Contends that Dreiser's portrayal of the mob at the street car strike in Sister Carrie reveals his sympathetic identification with their needs and demands.


Records W.A. Swanberg's wariness of Dreiser as a biographical subject at the outset and his growing aversion as the work (1965.39) progressed.

1980.28 MIYAMOTO, YÔKICHI. Amerika Saishū Deguchi [The final exit to America]. Tokyo: Tôju-sha, pp. 20–32.

In Japanese.


In Japanese.

Examines the relationship between role-playing and identity in the characterization of Carrie and Hurstwood. Continues discussion in 1981.56.


In Japanese.


In Japanese.


Discusses Carrie briefly in the context of an historical account of women who give themselves for money.


In Japanese.


Compares Carrie and the protagonist of Edith Wharton's The House of Mirth, noting that both heroines are deeply conditioned by the values of their culture.


Follows a brief biographical sketch and primary bibliography with a general assessment of
Dreiser's literary contribution; then comments on the philosophical thrust and literary merits of the "major novels." Revised 1987.51.


Lists works by and about Dreiser appearing in 1979 as well as publications omitted from previous *Dreiser Newsletter* checklists.


Source: 1983.44.


Responds to Trilling's attack on Dreiser recommending that readers on their own "look, once more, at the great gifts Dreiser has given us."


Identifies Dreiser as one of the few American writers to portray Irish characters before James T. Farrell. See *Dissertation Abstracts International* 41A (1980): 1600-A.

Provides an account of Dreiser's observations on Nature, some derived from Notes on Life (1974) and some from manuscripts in the Dreiser Collection of the University of Pennsylvania.


In Japanese.


Compares Capote's *In Cold Blood* to Dreiser's *An American Tragedy* to demonstrate that Dreiser started with a concept and thus shaped reality into "a significant statement about the world"; Capote started with an event which, thematically unshaped, makes no statement to the reader and consequently is not a novel.


Argues that Dreiser's cynical view of the American businessman can be seen in his creation of Cowperwood, "Satan incarnate, a fiend of finance," who operates in a symbolically hell-like environment.


Gives a behind-the-scenes account of the filming of *A Place in the Sun*, including the unconventional directing techniques of George Stevens.

1981


In Japanese.

In Japanese.


In Japanese.


In Japanese.


In Japanese.


Briefly summarizes the 1900 Sister Corrie's stages of revision and demonstrates the consequences of the restoration of 36,000 words by the editors of the Pennsylvania Edition.


Includes a letter from Bourne to Dreiser praising A Hoosier Holiday for its lack of "Puritan sentimentality" and recommending that it be published in a more generally accessible form.

Offers a brief account of *An American Tragedy* in the context of the 1920s preoccupation with sensationalistic murder trials.


Makes occasional references to *Sister Carrie* in the context of a discussion of portraits of the city as an economic battlefield in turn-of-the-century Chicago fiction.


Discusses *Sister Carrie* and *An American Tragedy* as novels which fall into the "young man from the provinces" subgenre.


Explores the degree to which the restoration of 36,000 words to the Pennsylvania Edition of *Sister Carrie* alters the Chicago setting, the characterization and the dialogue.

Discusses *Sister Carrie* among novels which reflect an ordered, moral world giving way to one in which money is the crucial determinant. See *Dissertation Abstracts International* 42A (1982): 3599-A.


Finds similarities among *An American Tragedy* and several other novels in which the "criminal" protagonist's guilt is made ambiguous by circumstances. See *Dissertation Abstracts International* 43A (1982): 167-A.


Argues that a letter presumed to be referring to *The Financier* and dated August 1, 1926, by Louise Campbell in her *Letters to Louise* actually refers to *The Stoic* and should be dated August 1, 1932.


Surveys Dreiser's formative years, emphasizing his philosophical development, and for the major literary works provides extensive analyses that combine plot details, philosophical implications, artistic strengths and weaknesses and critical receptions.

Presents a comparative analysis of the problem of guilt in *Brothers Karamazov*, *An American Tragedy* and *Native Son*.


Includes *Sister Carrie* and *Jennie Gerhardt* in a study of the ways serious novelists used and altered the romantic presentation of the heroine found in popular novels. See *Dissertation Abstracts International* 42A (1981): 2130-A.


Offers a factually shaky biographical sketch and a brief assessment of Dreiser's novels, which, because of his knowledge of society, "succeed as the observers of American tragedy despite their own worst efforts."


Examines Dreiser among writers who depict the "befuddlement, awe, hope and fascination" involved in a character's move from the country to the city in the process of self-discovery. See *Dissertation Abstracts International* 42A (1981): 2130-A.


Compares Carrie and the heroine of Margaret Drabble's 1967 novel *Jerusalem the Golden*.


Uses Dreiser's works, especially *Sister Carrie* and *An American Tragedy*, to reflect 20th-Century American literature's tendency to devalue ethical behavior as a basis for judgment and to glorify desire, even though the goals prove illusory.


Notes that in *Sister Carrie* Dreiser is historically accurate in his representation of Chicago life but he also filters this representation through the selective and distinctive vision of Carrie.


In Japanese.


Finds *Herndon's Lincoln* and *An American Tragedy* similar in that both works portray the early lives of their protagonists in close relationship to the archetypes present in the American dream of success.


In Japanese.

Uses the "katostates" and "anastates" passage in *Sister Carrie* to demonstrate an author's "abusing his authority" by explaining as well as representing a character's condition.

1981.35 KAMIOKA, KATSUMI. *Carrie to Sannin no Otoko-Sister Carrie Ron* [Carrie and three men: a study of *Sister Carrie*]. *Journal of the School of General Education, Okayama University* (Japan) 17:87–106.

In Japanese.

1981.36 KAMIOKA, KATSUMI. *Doraisâ to Shizenshugi—America no Higeki Ron* [Dreiser and naturalism—a study of *An American Tragedy*]. *Littera* (Japan) 1:63–75.

In Japanese.


Discusses *Sister Carrie* to demonstrate Dreiser's "single-mindedness in reducing human action to simple responses of attraction and repulsion," as characters with little intellectual or emotional complexity struggle for survival in a world where money and sex are power, claims the novel has a "consistency that makes it a classic of American naturalist fiction."


Reprint of 1955.17.


Discusses *Plays of the Natural and Supernatural* and *The Hand of the Potter* to argue that Dreiser's failure as a dramatist resulted less from weaknesses in technique than from his failure to affirm middle-class values and his implicit insistence that the audience identify with his working class and underclass characters.


Consists principally of passages from Knopf's diaries (as well as letters to Knopf) which deal with the dispute between Mencken and Nathan over editorship of the *American Mercury* in 1925; Dreiser is later drawn into the argument, in 1937, in connection with the publication of the *Smart Set Anthology*.


1981.45  LABARDE, MICHEL. "Superstition, religion et religiosité dans les trois ouvrages

Source: 1983.44.


Compares the scientific bases of Charles Brockden Brown's Arthur Mervyn and Dreiser's Sister Carrie, finding them "so compatible as to challenge the importance of the intervention of Darwin and Spencer." See Dissertation Abstracts International 42A (1982): 5122-A.


Notes Dreiser's ambivalent attitude toward Yerkes' career and traces the composition history of The Stoic, particularly Helen Dreiser's role in the "Yoga ending."


Follows Dreiser's philosophical odyssey through his reading, essay writing and fiction to illustrate that despite his inconsistencies, emotionalism, and fascination with the bizarre, he maintained a "view of the universe as a mechanistic, deterministic welter of forces" which ultimately defeated man but at the same time created the drama and color of life; artistically,
however, he was unsuccessful in maintaining reader support for the amoral hero, especially Cowperwood.


Reprinted from 1951.73.


Sees Clyde as the antithesis of the American Adam.


In Japanese.


Reviews the Dreiser criticism and scholarship of the 1970s.


1981.57 MURAYAMA, KIYOHIKO. "Dreiser and Japan." Dreiser Newsletter 12 (Spring): 9–11.

Presents an account of Dreiser's critical and popular reputation in Japan.


In Japanese.


In Japanese.


Compares the heroines in Sister Carrie, James' Portrait of a Lady, and Cather's The Song of the Lark.


In Japanese.


1981.64 PETRIE, DENNIS W. "Portrait of the Author as Man or Woman: IV." In *Ultimately Fiction: Design in Modern American Literary Biography*. West Lafayette: Purdue University Press, pp. 137–45.

Laments Swanberg's decision to avoid a critical treatment of Dreiser's work and notes that in his supposedly "just-the-facts" biography (1965.39) Swanberg assumes the role of a judgmental parent castigating a wayward child in a manner stylistically similar to Dreiser's own.


Makes a careful study of Dreiser's intentions and style in *Sister Carrie* to disprove David Lodge's contention that a poorly written great novel is a contradiction in terms; concludes that Dreiser "is both a bad writer and a good novelist."


A collection of previously published reviews and essays on Dreiser. Reprints in whole or in part: <1901.20; 1907.8; 1907.19; 1907.55; 1911.38; 1912.73; 1913.52; 1914.40; 1914.73; 1915.12; 1915.52; 1915.53; 1915.78; 1916.5; 1917.11; 1917.37; 1926.167; 1928.55; 1930.54; 1938.13; 1950.20; 1951.73; 1955.17; 1956.22; 1961.3; 1961.18; 1962.16; 1963.12; 1963.14; 1964.14; 1964.15; 1964.20; 1966.16; 1966.44; 1969.24; 1971.86; 1971.88; 1977.50.


Traces chronologically the course of Dreiser criticism, noting the critics' changing purposes and emphases.


Identifies Clyde Guiffiths as one whose formative years contributed to his ultimate crime.


Lists works by and about Dreiser appearing in 1980 as well as publications omitted from previous *Dreiser Newsletter* checklists.

1981.73 SAEKI, MICHIKAZU. *Toride no Aironi* [Irony in The Bulwark]. *Studies in Foreign Languages and Cultures* (Japan) 5:47–67.

In Japanese.


Briefly discusses areas of past controversy and the present state of Dreiser criticism; then lists Dreiser's major works and a 104-item checklist of secondary sources.


Explores Matthiessen's attraction to Dreiser and evaluates *Theodore Dreiser* (1951.73) as a critical biography, finding that Matthiessen's handling of sexuality and his approach to tragedy in Dreiser are weaknesses; yet the book does make a legitimate attempt to explain, not defend, Dreiser's politics, philosophy and art and "on balance" is "sound."

In Japanese.


Argues that those who read The Financier and The Titan as examples of "urban tragedy" have failed to note Dreiser's comic voice or recognize his intent to write a "Darwinian romance."


Tells the "full story of the making of the novel," emphasizing the roles of Arthur Henry and Dreiser's wife, "Jug," in the revision process and analyzing the implications of those revisions; concludes that the manuscript version (thus the Pennsylvania Edition) is a "more balanced and compelling novel, a new and more tragic work of art."


Suggests that the main concern of Doubleday, Page was not Sister Carrie's immorality but Dreiser's refusal to allow the firm to guide his literary career.


In Japanese.


Examines Dreiser's fascination with science as a "religious quest" to satisfy spiritual

1982


Explores the implications of George Stevens' use of the close-up in filming "A Place in the Sun".


Anecdotal references to Dreiser's use of Chicago as the setting for his novels.


In Russian.


Examines Dos Passos' The Big Money and Dreiser's 1926 "Vanity Fair" articles as examples of the American attitude toward Florida during the 1920s and 1930s.


Presents entries from the diary of Eleanor Copenhavar, Sherwood Anderson's wife, which cast light on the Dreiser-Anderson friendship in New York during 1933–34.


Views *Sister Carrie* as a novel written by an outsider, impervious to the literary and cultural values of his time, who captures the truths of industrial, materialistic society.


Notes Dreiser's response to the contemporary novels he read while debilitated by neurasthenia during the winter of 1901–2.


Review of *American Diaries 1902–1926*.


Analyzes Dreiser's use of objects—the rocking chair, windows, newspapers, the theater, clothes and hotels—often presented in contrasting forms, as "indexes of fortune and value."

Gives a brief account of *Dawn* as a midwestern autobiography.


Relates the history and nature of the abortive effort by Rella Abel Armstrong to transform *The Financier* and *The Titan* into a play.


Notes that *Sister Carrie* and *The Titan* portray Chicago in terms of a Social Darwinian struggle for existence.


Analyzes *The "Genius", An American Tragedy, The Bulwark* and *The Stoic* to illustrate that Dreiser was "inadvertently a proponent of the American way," evading and retreating from incisive political analysis and lacking the vocabulary, fictional strategies and values to present un-American ideals. See *Dissertation Abstracts International* 43A (1983): 3595-A.


Explores Dreiser's experimentation in *Chains* with devices for rendering consciousness which also appear in *An American Tragedy.*

Documents Dreiser's early admiration for Stieglitz's work and later use of his art in The "Genius".


Observes the irony of Dreiser's drawing upon the book Onward Industry! by James D. Mooney, President of General Motors Overseas, for solutions in Tragic America.


Argues that unlike the naturalists, Dreiser achieves a humanistic purpose by demonstrating the moral victories of which his "virtually inarticulate" characters are capable and by breaking down the distance between narrator, protagonist and reader to gain greater sympathy and empathy from that reader. See Dissertation Abstracts International 43A (1982): 163-A.


Argues that various stereotypes of characterization and of moral judgment have obscured Dreiser's sympathetic treatment of Hurstwood's and Carrie's weaknesses.

Doshisha Literature 30:68–90.


Briefly discusses *Sister Canie*, *The Financier*, and *The Titan* in relation to changing concepts of the individual in early twentieth-century American literature.


A "highly Selective" listing of seventeen books on Dreiser, briefly annotated.


Argues that for Dreiser, a devotee of willpower and the ideal of the self-made man, Clyde Griffiths' problem lies not in his aspirations but in his lack of resolve and self-control in pursuit of his goal.


Review of *American Diaries 1902–1926*.


Contrasts the realist Hamlin Garland to the naturalist Dreiser by analyzing Rose Dutcher's confident entry into Chicago (*Rose of Dutcher's Cooly*) and Carrie's drifting approach.


Review of *American Diaries 1902–1926*.

Uses *An American Tragedy* as an example of the naturalists' tendency to allow characters self-expression through the representation of their speech, thoughts and feelings while at the same time distancing the narrative voice from those characters, in Dreiser's case awkwardly.


Surveys Dreiser's negative reputation among Hoosiers but concludes that "Dreiser remains by far the most creative and thoughtful of Indiana authors, the one whose literary reputation is most enduring."


Discusses *Sister Carrie* among one hundred novels selected which reveal the distance between Chicago's "promises" and its realities. See *Dissertation Abstracts International* 43A (1983): 3319-A.


Finds that Cowperwood's love life in *The Financier* coincides with his business life, especially in regard to his shifts from the wife to the mistress and from a desire for economic security to an interest in speculation, both shifts being in accord with Nature's law; Nature, whose impulses are unpredictable and uncontrollable, whether they be in the form of passion or a market glut, encourages "varietism" and speculation. Reprinted: 1987.33.


Reexamines Dreiser's difficulties with Doubleday, Page, basing the study in part on the
discovery of a second, and mysterious, copy of the contract for publication of the book.


A letter to the editor that recalls Mencken's advice on how to get Dreiser to agree to a small fee for the performance of "The Girl in the Coffin" by the Vagabond Players of Baltimore. Says the play launched the Players' season, but there is no record of a production by them. See Linda Lee Koenig, *The Vagabonds: America's Oldest Little Theater* (Rutherford, N.J.: Fairleigh Dickinson University Press, 1983).


Stresses Clyde's accidental meeting with his rich uncle to find in *An American Tragedy* an explicit parody of several features of the Alger myth.


Challenges the editorial principles of the Pennsylvania Edition, especially the rejection of cuts approved by Dreiser, and finds its text to be merely "longer, more cumbersome, and more explicit."


Surveys Dreiser's life and works, focusing primarily on the strengths and weaknesses of the novels and demonstrating how Dreiser's own life or the lives of others, often shaped to fit his philosophical purposes, form the basis of his fiction.


Source: 1984.66.

Identifies *Sister Carrie* and *An American Tragedy* among novels that began women's fictional transition from the home to the job, but with limited fulfillment. See *Dissertation Abstracts International* 43A (1983): 3588-A.


Erects a biographical framework for the diaries, identifies recorded incidents that resurfaced in Dreiser's fiction and speculates regarding the psychological implications of various entries.


Calls Cowperwood the "first fully realized tycoon" in American literature and a culminating point in the "realistic portrayal of the audacious entrepreneur."


Discusses Dreiser as an early critic of the film who saw its artistic potential being undercut by its materialistic goals. See *Dissertation Abstracts International* 42A (1982): 4827-A.


Examines the story for themes and techniques that reappear in Dreiser's later works.
Contends that Dreiser "advances the crooked money motif" in five areas; he introduces the amoral protagonist, successful dirty politics, rampant adultery, a greedy, foolish public and cultural sensitivity merged with business acumen.

Lists studies of individual stories, general studies of Dreiser works and bibliographies.

Relates the history and bibliographical character of the 1907 edition of *Sister Carrie*.

Sees Dreiser's ambivalence in regard to his own mother domination and father rejection being explored in novels written under the aegis of the father (*Trilogy of Desire*) and those under the aegis of the mother (*Sister Carrie*, *Jessie Gerhardt*, and *An American Tragedy*); note that in exploring this sexual struggle for power Dreiser was honest and humane in never reducing "either men or women to the simple level of victim" or villain.

Review of *Jennie Gerhardt*. 

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Rejects the view that Jennie is punished for her "sins," pointing out that she is the moral center of the novel, against whom the male characters (and the genteel tradition) are measured and found wanting.


Uses Sister Carrie and The "Genius" to demonstrate Dreiser's literary use of his personal experience: the Midwesterner who is initially dazzled by the luxury of New York, only to learn that it is a cold and lonely environment.

1983


Compares Hurstwood's and Shylock's daughters.


Reveals that both William James in a 1910 essay and Dreiser in his 1916 play "Laughing Gas" exhibit a deep interest in the ideas of Benjamin Blood, author of "The Anaesthetic Revelation".

Calls *Sister Carrie* "an instinctive response" to Henry Adams' "ironic vision" of a machine-dominated 20th century, for the novel presents a society in which things assume power and human beings become objects, in which desire overwhelms morality.

1983.5 BRADBURY, MALCOLM. "Struggling Westward: America and the Coming of Modernism (II)." *Encounter* 60 (February): 57–65.

Discusses briefly "naturalistic expressionism" in *Sister Carrie* in relation to the coming of literary modernism to America.


Attributes Dreiser's success in depicting women, particularly working-class women, to his unusual sensitivity to "patterns in sexual politics that have become much more evident in the American culture of our day."


Review of *An Amateur Laborer*. 


Traces the events in Dreiser's life from 1900 through 1903, demonstrating the autobiographical nature of An Amateur Laborer as well as instances where fact does not mesh with his retelling of the story; also identifies Dreiser's use of those experiences (often altered for effect) in later writings.

1983.12  "Will the Real Mike Burke Stand Up, Please!" Dreiser Newsletter 14 (Spring): 1–9.

Demonstrates the many roles in which Dreiser cast Mike Burke, under whom he worked as an "amateur laborer" for the New York Central Railroad.


Intersperses brief plot summaries throughout a survey of Dreiser's life and works.


Suggests that Dreiser may have borrowed the name "Griffiths" in An American Tragedy from Maugham's Of Human Bondage.


Contends that the theater, especially its role playing, is the key metaphor for Dreiser's conception of character and experience in Sister Carrie.


Contains several comments by Farrell on Dreiser and his work.


Recalls Dreiser's visit to Toronto in September 1942, when he brought on the wrath of the Canadian press by his anti-British statements.


Revision of 1965.13.


In Japanese.

Presents the inscriptions from copies of books Dreiser sent to James D. Mooney, businessman-author whose *Onward Industry!* influenced *Tragic America*.


Argues that *The Bulwark* and *The Stoic* contain in diluted form such themes and concerns present in Dreiser's earlier novels as universal tolerance, love of all mankind, and a longing for the ideal.


Includes a brief account of a party given by Dreiser while living at 16 St. Luke's Place in New York.


Brief summary of Dreiser's life and literary achievements, followed by analyses of *Sister Carrie*, *Jennie Gerhardt*, *The Financier* and *An American Tragedy*; the analyses are largely concerned with source material and plot summaries.


Discusses briefly the influence of Jacques Loeb on the characterization of Clyde Griffiths in *An American Tragedy*.

Includes an analysis of An American Tragedy to demonstrate that Dreiser's emphasis on the determining factors of Clyde's formative years reveals "assumptions about criminality and civil justice well in advance of the popular attitudes of the 1920s"; also notes that despite the many similarities of the crimes in An American Tragedy and Native Son, Clyde's guilt and confusion following the murder contrasted to Bigger's sense of freedom and identity make the novels quite distinguishable.


In Japanese.


Gives a brief account of Dreiser's cutting of Sister Carrie in the context of an attack on literary criticism which ignores textual bibliography. Revised: 1984.54.


Sees some ambivalence in Dreiser's view of his own journey from outsider to insider: there is a justification of the survival-of-the-fittest struggle and its resultant wealth and power at war with his concern over the moral consequences this ambivalence manifests itself artistically in inconsistencies and disjunctures in point of view and characterization.


Source: 1985.49.

Treats Dreiser as a pioneer whose realistic portrayal of women helped liberate American literature from the genteel tradition and provided a model for writers like Edith Wharton, Ernest Hemingway and William Faulkner. See Dissertation Abstracts International 44A (1984): 3383–A.


Includes a historical introduction tracing the genesis, publication, and productions of the play, and a textual introduction focusing on the variants among the extant versions of the text. See Aslib's Index to Theses Accepted for Higher Degrees by the Universities of Great Britain and Ireland and the Council for National Academic Awards, 37 (1988): 4457.


Lists works by and about Dreiser appearing in 1981 as well as publications omitted from previous Dreiser Newsletter checklists.


Contains three sections that reflect Dreiser's awareness of the moral breakdown of American
society "The Rise of the Entrepreneur in the Work of Howells, Norris and Dreiser," which focuses on the Trilogy of Desire to demonstrate Dreiser's introduction of the amoral businessman; "The Condition of the Poor in the Work of Howells, Dreiser and Sinclair," which analyzes Sister Carrie as a reflection of the economic inequality created by a growing urban mobility without moral guidance; and "Class and the Consumption Ethic: Dreiser's An American Tragedy," which reveals the erosion of the Protestant ethic (see 1983.47).


Reprint of 1978.63.


Includes a biographical sketch and critical assessment of Dreiser as well as plot summaries of An American Tragedy, Jeannie Gerhardt and Sister Carrie.

1983.50 SWANBERG, W.A. "Lost" Dreiser Novel Brings His Dark Time to Light. Chicago Tribune BooK World, 27 November, p.27.

Review of An Amateur Laborer.


A collection of excerpts from reviews, articles and books. Reprints in part: 1901.30; 1912.17; 1914.63; 1915.50; 1915.78; 1917.37; 1918.3; 1919.46; 1919.110; 1926.17; 1926.37; 1926.117; 1929.6; 1930.9; 1931.87; 1932.3; 1933.17; 1944.2; 1946.89, 1947.17; 1955.24; 1956.9; 1959.12; 1961.10; 1964.8; 1964.14; 1964.15; 1964.21; 1974.24; 1976.36; 1978.24; 1981.44.

Sees Carrie Meeber as a literary descendant of Daisy Miller and a representative of the moral decline of women that coincided with the rise of industrialism and its material emphases. See Dissertation Abstracts International 44A (1984): 2768–A.


Argues that Dreiser's portraits in a Gallery of Women may appear to champion the liberated woman but in fact they reveal his conventional sexual biases.

1983.54 WEINMANN, ROBERT. "Zum Theorie des kritischrealistischen Romans: Thesen zur nordamerikanischen Erzahlprosa." Weimarer Beiträge 19, no. 4:638–56.

Uses Dreiser's fiction, along with that of many other writers, as a basis for an attempted definition of American realism of the late nineteenth and early twentieth century.


Demonstrates that Dreiser began the composition of An Amateur Laborer in late January and early February 1904.


Include Dreiser among naturalists who started the development toward critical realism and "the literary expression of revolutionary class consciousness."


Places Dreiser at the pessimistic end of the spectrum of literary responses to evolution, as he saw the survival-of-the-fittest struggle leading to hypocrisy, deceit and cruelty. See Dissertation Abstracts International 44A (1983): 1089–A.
1984


Describes the production of the Case of Clyde Griffiths by the Group Theatre, under the direction of Lee Strasberg at the Shubert.


In Russian.


Review of An Amateur Laborer.


Assesses Dreiser's contribution to American naturalism and argues that his uniqueness lay in his greater sensitivity to the individual and his progress toward the more optimistic view that material pursuits must give way to "a more fulfilling search for inner, spiritual beauty and peace." See Dissertation Abstracts International 45A (1985): 2874–A.


Discusses Dreiser's title for Chapter XXXII of Sister Carrie and its Biblical source.

Explains Bourne's ambivalence regarding the suppression of *The "Genius,“* despite his admiration for Dreiser's overcoming his humble beginnings and honest handling of human sexuality.


Traces the evolution of Dreiser's deterministic philosophy through the *Triology of Desire* to conclude that he "uses Brahmanism to reconcile what he so long thought was irreconcilable: his humanitarianism and his determinism." Reprinted: 1986.7.


Sees the attitude toward New York of Dreiser and his protagonists as typical of the naturalists' view that the city was "a relentlessly selective, biologically competitive" environment which "irresistibly summons us to vital combat," an attitude typically developed through journalism, "the school of naturalism."


Compares *Sister Carrie* to films *Life of an American Fireman* and *The Great Train Robbery* to illustrate that works of cinema and realistic literature exhibited common forms during the late nineteenth and early twentieth centuries, "increasingly objectifying their characters and commodifying their experiences, as the metaphor of man-as-machine becomes prevalent." See *Dissertation Abstracts International* 46A (1985): 185–A.


Explores Carrie's and Hurstwood's relationship to Chicago, with emphasis on the role of the
city within the Alger myth of success.


Demonstrates how Dreiser recast an autobiographical episode from *An Amateur Laborer* as "A Wayplace of the Fallen" to achieve a darker, more critical view of the American scene.


Describes the collection of Dreiseriana donated to Emory University by Dr. Vera Dreiser.


Notes that Dreiser's apprehensions about marriage are evident in his letters to Sara White from May 1896 to September 1898.


Gives an overview of Dreiser's career as a poet, including the reprinting of a number of poems.

1984.15 DOYLE, P.A. "Same Bell-Boy; Different Name." *Dreiser Newsletter* 15 (Fall): 12.

Notes that Dreiser erred in Book Two of *An American Tragedy* when he referred to bellboy Eddie Doyle as Larry Doyle, a renowned baseball player of the 1920s.


Catalogues the "critical absurdities" regarding Dreiser and asserts that he was "way ahead of his time and will not be measured correctly for many years to come."

Discusses "Nigger Jeff" among other works depicting lynchings.


Review of *American Diaries* 1902–1926.


Contains a brief account of Dreiser's portrayal of the wealthy Griffiths family in *An American Tragedy*.


Fills in the details of Dreiser's life between 1894 and 1906, focusing specifically on his interest in and work on dime novels. See *Dissertation Abstracts International* 46A (1985): 981–A.

Discusses Carrie's response to the city as a physical reality and as focus of the imagination; in her reconciliation of the two lies her ability to survive. Reprinted: 1984.61, pp. 27–40.


Identifies Dreiser's story as a contemporary fairy tale of New York life.


Assesses Dreiser's attitudes toward materialistic values as revealed in Sister Carrie, the Trilogy of Desire and An American Tragedy; then contrasts these attitudes to those of Howells and James. See Dissertation Abstracts International 45A (1985): 2527–A.


Summarizes the papers and discussion at the 1983 MLA Convention panel on the text of Sister Carrie.


Demonstrates the romantic inclinations in Dreiser's early magazine writing and argues that in the battle between romanticism and realism he was "neutral."


Briefly discusses The Hand of the Potter.
Contrasts Dreiser's thorough documentation in *An American Tragedy* with Charles Reznikoff's extreme brevity in presenting a similar case in *Testimony*.

Asserts that when George Stevens muted the social and religious implications of *An American Tragedy* for the movie adaptation *A Place in the Sun*, he turned it into a love triangle which was safe during the McCarthy-ridden 1950s but totally irrelevant to the 1980s, when sociopathic killers and a lenient justice system seem the norm.

Presents a reading of *The Financier* (with much use of Emerson's ideas) in which Dreiser's characterization of Cowperwood is viewed as inseparable from his materialistic faith in an amoral natural energy pervading all life.

Contends that Dreiser's understanding of the characters, wealth of realistic detail and amoral attitude made *Sister Carrie* a more revolutionary work than *Maggie: A Girl of the Streets*, which was flawed by Crane's romanticism, moralistic attitude and sketchy treatment of unfamiliar material.

A study of Dreiser's use of autobiographical figures, events and themes in his fiction.

In Japanese.


Includes two chapters involving Dreiser: "Chicago and the East: Dreiser, Adams, Mark Twain," which draws upon the composition/publication history of *Sister Carrie* to discuss Dreiser's enthusiasm for and fear of life, especially life in Chicago; and "An American Tragedy and The Sound and the Fury," which describes *An American Tragedy* as a "triumph of method," for Dreiser's single-minded "grinding repetition" locks the reader in with Clyde and makes the story "irrefutable" despite its anachronisms.


Analyzes "The Lost Phoebe" and "Nigger Jeff" to refute claims "that Dreiser was unable to control, by compressing his material."


Discusses The "Genius" and the Cowperwood trilogy within a study of the conflict between the stances of objective observer and moralizing judge in turn-of-the-century American fiction.

Considers Dreiser more pessimistic than Zola, noting that the unrelieved grimness in *An American Tragedy* resides in the fact that Clyde's values and morals are so pervasive at all levels of society that the reader has nowhere to look for hope.


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Discusses *The Financier* and *The Titan* briefly in relation to Zola's reflection in his fiction of the industrialization and urbanization of French life in the mid-nineteenth century.


Principally a response to Lionel Trilling's attack on Dreiser in his "Reality in America" (See 1950.20).


Recalls Dreiser's approval of experimental techniques in staging the *Case of Clyde Griffiths* and his unfortunate advice to the lead character.


Notes writers' inability to make feeling "palpable," using the sense of desperation in *An American Tragedy* as one example.


Traces the bird and water metaphors which underscore the roles of Carrie and Hurstwood as
cosmic waifs "wandering in the turbulence of an unexplained universe."


In Japanese.


Includes several references to Dreiser throughout the correspondence; also publishes a letter from Anderson to Dreiser (10 January 1916) asking him to read Windy McPherson's Son and, should the novel deserve it, use his influence with the John Lane Company.


In Japanese.

1984.51 MURAYAMA, KIYOHIKO. "Doraisâ" [Dreiser]. The Rising Generation (Japan), Literary Scholarship Special Number:106–8.

In Japanese.

1984.52 ORLOV, PAUL. Review of An Amateur Laborer. Old Northwest 10 (Summer):
234–38.

Demonstrates that Dreiser's techniques of parallelism, point of view, and irony translate his theme of Clyde's tragic failure to maintain his identity into successful fiction. Reprinted: 1988.4, pp. 85–102.


Revision of 1983.34.


Discusses Dreiser's Tragic America among a number of other works of the 1930s which attempt through first-hand reportage to confront the meaning of the depression.


Reprint of 1977.50.


Reprint of 1965.28.


Reprint of 1969.31.


Identifies the central ideas of Dreiser's philosophy of life—especially his emphasis on power and sex—which appear in all his fiction. Reprinted: 1984.61, pp. 79–92.


Review of An Amateur Laborer.

1984.64  RIGGIO, THOMAS P. "Of the Black Horse Cavalry of Humor": Mencken's Contribution to The Delineator. Menckeniana, no. 90 (Summer): 1–5.

Recalls Dreiser's solicitation of brief comic articles from Mencken for The Delineator in 1910.

Discusses Dreiser's reputation in relation to his ethnic background and *Sister Carrie* as a novel in which ethnic themes have been neglected.


Lists works by and about Dreiser appearing in 1982 as well as publications omitted from previous *Dreiser Newsletter* checklists.


Finds parallels between the figure Lycurgus in Greek myth and history and the nature and role of the city of Lycurgus in Book Two of *An American Tragedy*.


Establishes the relationship of Dreiser's first four stories—"McEwen of the Shining Slave Makers", "Butcher Rogaum's Door", "When the Old Century Was New" and "Nigger Jeff"—to his later novels. Reprinted: 1984.61, pp. 61–78.


Discusses the relationship between the themes of Dreiser's short stories and those of his novels.


Contains several references to Dreiser's attitude toward and literary use of Chicago, including three sections of sustained discussion: "City Women and Urban Ambition: Leading Ladies", which argues that the theater was the avenue to success for "selfish and willful" women like
Carrie; "Business and Art: Trilogy of Desire", which discusses Cowperwood as the artist-businessman; and "The Railroad: The View from the Train", which analyzes Dreiser's use of the train journey to Chicago to establish themes.


Discusses Dreiser among writers who expressed the view that women's maternal and feminine qualities better suited them to be nurses than physicians. See Dissertation Abstracts International 45A (1984): 1754-A.


Notes that Dreiser and Arthur Henry made most of their cuts of philosophic commentary in the second quarter of the novel.


In Japanese.


Gives a brief account of the dedication of a building in Mayen, Germany (the birthplace of
Dreiser's father), as "Theodore Dreiser Haus."


Notes the irony that despite his lavish spending Cowperwood is strangely indifferent to the material world, preferring "the remote rooms of his own consciousness and his own financial fantasies," thus typifying the American novel's tendency to see money as a cause of isolation.


Speculates that it was Bennett Cerf's aversion to Dreiser that caused Random House to decide against pursuing him after Liveright's failure; a letter of inquiry to Dreiser (reproduced in the article) was never sent.

1985


Contains a brief account of the significance of Chicago to Carrie in Sister Carrie.


Several references to Dreiser, including some negative ones: insists that constant critical comparisons of their work make Anderson "weary of the name of Dreiser" (27 December 1916) and that Dreiser is an "unimportant" old man—"chattering of the past"—who should "be put in the soldiers' home" (1921).

Argues that Carrie is not a passive victim but rather initiates much of her progress from innocence to experience.

1985.4 BARDELEBEN, RENATE VON. "Late Tribute to Dreiser in Germany." *Dreiser Newsletter* 16 (Spring): 18–19.

Provides the details of the dedication of a library to Dreiser in Mayen, Germany.


Calls Dreiser's novels the "art of the cliche," noting the "stereotype characters," "hackneyed diction," and plots taken from popular literature, through the basic moral assumptions have been reversed.

1985.6 BENDJEDDOU, MOHAMED YAZID. "Two Literary Responses to American Society in the Early Modern Era: A Comparison of Selected Novels by Theodore Dreiser and Upton Sinclair in Relation to Their Portrayal of the Immigrant, the City, the Business Tycoon, Women and the Problem of Labour, 1900–1929". Ph.D. dissertation, University of Warwick (United Kingdom), 379 pp.


Contains two chapters on Dreiser, "Starring: Dreiser's Sister Carrie" and "The Artist as Adman": Dreiser's *The "Genius"*, which analyze the impact of an emerging consumer society on the individual's self-esteem and cultural values during the late nineteenth and early twentieth centuries; finds in Dreiser no desire "to turn back from the perspective of 1900, which sees and celebrates the shows of a new material prosperity." Initially presented as sections of "Commerce and Culture in Dreiser, Gissing and Zola". Ph.D. dissertation, Yale University, 1983. 206 pp. See *Dissertation Abstracts International* 45A (1984): 516-A.

Asserts that since Dreiser did fight in his negotiations with Doubleday, Page to preserve his intent in *Sister Carrie*, it is unlikely that he would have cut the novel extensively because of Harper's criticism of it, as is contended by the editors of the Pennsylvania Edition of *Sister Carrie*.


Reprint of 1977.5.


The author's account of a play he has written based on the Dreiser-Mencken correspondence.


Reprint of 1965.7.


Shows *A Modern Instance* to be a precursor of *Sister Carrie*, though Dreiser departed from Howells' novel in several instances.


Points out that the gambling episodes in *Sister Carrie* reveal Dreiser's unfamiliarity with the terminology and rules of poker.


Review of *Selected Magazine Articles of Theodore Dreiser*.


Uses *Sister Carrie* and *An American Tragedy* as examples of realism's role in reflecting social changes and the human costs resulting from such developments.


Finds in Dreiser's novels the transition from an emphasis on achievement to a stress on leisure and consumption, a transition that had occurred in American life and literature by the 1920s.


Considers Dreiser among writers of a time in America when literature contributed to the reader's awareness and understanding—a function compromised by the commercialization and standardization of the mass media.


Focuses primarily on Dreiser's exposure of Hollywood's corrupt morals in articles for *Shadowland* and *Redbook*.

Gives an account of Dreiser's 1933 screenplay (in the Pennsylvania Dreiser Collection) for a film based on the Kentucky tobacco wars of 1908–9.


Analyzes Sister Carrie and An American Tragedy to illustrate Dreiser's "hard fact" that in the capitalistic, future-oriented urban environment the self is created by such "commodities" as one's clothes, house, job and clique; the self, in fact, becomes a commodity to be packaged, sold and declared obsolete. Reprinted in part: 1988.14.


1985.24  GERBER, PHILIP L. "Dreiser: The Great Sloth of the Thirties." Old Northwest 11

Sees the "negative conversion" as the beginning of the flawed-victim novel's structure, and uses Clyde Griffiths' conversion to the values of the Green-Davidson Hotel as an example, Clyde's flaw being an "underlying conformism."


Contends that the decline in the quality of Dreiser's short fiction during the 1930s and 1940s parallels his general decline as a writer of fiction during this period.


Revision of 1974.15. Includes all of Dreiser's published short stories and changes the organization to a chronological discussion of the stories according to the date of publication.


Demonstrates the "jubilant mood" that characterized Dreiser's magazine articles of the 1890s and suggests their value as a training ground for his later fiction.


Finds parallels to Faust in Eugene's restless striving, Angela's similarities to Gretchen, and the Mephisto-like character of Kenyon C. Winfield.

1985.30 HOWARD, JUNE. Form and History in American Literary Naturalism. Chapel

Analyzes, during a study of the historical roots of American literary naturalism, such aspects in *Sister Carrie* and early Dreiser short stories as the tension between deterministic forces and free will, the descent of man to brutishness and the role of the spectator.


Reprint of 1914.51.


Reprint of 1916.50.


In Russian.


Notes that Dreiser's use of quotation marks in *Sister Carrie* and *Jennie Gerhardt* exemplifies practices which clarify Hemingway's usages.


Studies Clyde's guilt as depicted in the various stage and film versions of *An American Tragedy*, with emphasis on Sergei Eisenstein's unfilmed scenario.

Attributes the fierceness of Trilling's attack on Dreiser in *The Liberal Imagination* (1950.20) to a reaction against the "pious simplicities of the left," for whom Dreiser was a symbol.


Places Dreiser among sympathetic authors whose heroines are basically passionless and yield to seduction because of poverty or romantic illusions. See *Dissertation Abstracts International* 46A (1986): 2693-A.


In Japanese.


Analyzes the support of Dreiser by such critics as Randolph Bourne and Waldo Frank.


In Japanese.

1985.42 O'NEILL, JOHN P. "My Brother Paul" and Sister Carrie. *Canadian Review of
Contrasts "My Brother Paul" and *Sister Carrie*, a critical response to "the Broadway sentimentalist", to demonstrate Dreiser's ambivalent attitude toward his brother and the New York experience.


Contains two sections on Dreiser's sexual promiscuity: "Brothelizing: Dreiser Remained to Pray", which presents anecdotes regarding his numerous affairs; and "To the Last Toothpick", which recounts his alleged adultery during the investigation of labor conditions in Harlan County, Kentucky.


In Japanese.


Reviews the publication history of *Sister Carrie*, including the 1981 "restoration," and warns future editors to "beware of the siren call of early drafts," noting that the editors of the Pennsylvania Edition should have considered the overall legitimacy of the cuts from the first edition, as well as Dreiser's lifelong tendency to depend on the editing advice of others, his frequent problems with endings, and his failure to restore the novel when he had the opportunity; concludes that the first edition has greater historical validity and may be a better reflection of Dreiser's final wishes.


Presents an overview of the literary relationship of the two figures from 1910 to 1945.

Illustrates how Dreiser, fusing newspaper material and the technique of Balzac, created *Sister Carrie*, the *Trilogy of Desire* and *An American Tragedy*, novels which also employ the newspaper to reflect the hollowness of public discourse. See *Dissertation Abstracts International* 45A (1985): 3641-A.


Discusses *Sister Carrie* as a novel in which the city's appeal to Carrie through its lights is symptomatic of the shallowness of modern urban life.


Lists works by and about Dreiser appearing in 1983 and 1984 as well publications omitted from previous *Dreiser Newsletter* checklists.


Brief biographical sketch highlighting Dreiser's denunciation of "perverted" organized religions and his call for a religion based on good works and compassion.


In Japanese.


Traces Dreiser's awareness of the economic and cultural forces that condition life in urban
America from intuition to a politicized vision. See Dissertation Abstracts International 46A (1986): 2695-A.


A collection of documents, many of which are reproduced in facsimile, bearing on the composition and publication of Sister Carrie.


Draws upon Dreiser's essay "It" to examine Sister Carrie and An American Tragedy for their Freudian dramatizations of the consciousness as the scene of struggle among various forces.


In Japanese.

1986


In Japanese.

Presents a popularized account of the Cowperwood trilogy.


Alphabetically lists critical studies of Dreiser and his work; generally restricted to material written in English and published in America.


An account of the Grace Brown-Chester Gillette murder story, with some consideration of Dreiser's use of this material.


Describes Dreiser's affection for Mary Pyne ("Esther Norn" of *A Gallery of Women*) and his jealousy of her husband, poet Harry Kemp, who became the victim of Dreiser's "cheap shots," as did Hutchins Hapgood.


Offers an account of Dreiser's stay in Philadelphia between July 1902 and February 1903 based on the medical diary he kept during that period.


Reprint of 1984.7.

Briefly discusses Trilling's attack on Dreiser in "Reality in America" (1950.20).


In Ukrainian.


Briefly mentions Dreiser within a discussion of skillful portrayals of older men.


Compares and contrasts Sergei Eisenstein's scenario, Josef von Steinberg's An American Tragedy and George Stevens' A Place in the Sun, particularly in regard to thematic emphases and cinematic techniques.


Argues that naturalistic novelists, including Dreiser, wish their works to be representational and thus conceal the historical events or actual experiences on which they are based, giving their fiction a "timeless" quality.

Narrates Dreiser's final years in Hollywood, stressing his attempts to turn his novels into films, his struggle to complete the last books and his death.


Challenges John Berryman's contention that Dreiser was "the most impressive chronicler of American urban life" (see 1965.1) by comparing *The Titan* to Edith Wharton's *The Custom of the Country*, in which her portrayal of ruthlessness "more than matches the blunt male ego of a Dreiser novel."

1986.16 GERBER, PHILIP L. "The Tangled Web: Offstage Acting in *Sister Carrie*." *Dreiser Newsletter* 17 (Fall): 1–8.

Discusses Carrie, Drouet, and Hurstwood as "actors" who are engaged in efforts to deceive themselves and others.


Examines the *Trilogy of Desire* to assess the ambivalence and prejudice reflected in Dreiser's presentation of the wife's role in the business novel. See *Dissertation Abstracts International* 47A (1986): 1323-A.


Focuses on Dreiser's autobiographies and short stories to reveal his view that journalism is "an excellent prep school for writing" but one that will destroy all smugness and romantic illusions.

1986.19 *ICKSTADT, HEINZ. "New York und der Stadtroman der amerikanischen*

Source: 1989.29.


Contrasts An American Tragedy and Native Son to demonstrate that the former is more naturalistic: Clyde—"a quintessential naturalistic protagonist"—is a total victim of his environment and learns little from his experiences; Bigger manipulates his environment and uses his experience to gain a sense of dignity and a greater awareness.


In Japanese.

1986.24  KAZIN, ALFRED. "H.L. Mencken und die letzten Kapitel in Theodore Dreiser's Roman An American Tragedy." Menckeniana,
Includes an account of Mencken's estimation of Dreiser.


Review.


Volume I of a projected two-volume biography. The most complete and, for the most part, most authentic account of Dreiser's early life and career; especially rich in social background.


Contends that Draiser's revision of his characterization of Minnie reveals that he realized the need to sharpen the distinction he was seeking to make between the two sisters.


Review of *Selected Magazine Articles of Theodore Dreiser*.


Statement read at a commemorative ceremony for Dreiser at the Los Angeles Public Library on 7 March 1947.


Contrasts Dreiser's presentation of the streetcar strike in *Sister Carrie* to Howells' in *A
Hazard of New Fortunes to point out that both writers sympathized with labor's situation but Dreiser was more knowledgeable about the nature of a strike, particularly the necessity for violence by the strikers.


In Japanese.

1986.32 MÔRI, ITARU. Doraisâ ga Uketometâ Sôrou—Doraisâ no Genkô no Mâjinaria o Tôshite [Thoreau evaluated by Dreiser—through the marginalia on Dreiser's original sources]. Journal of Konan University: Faculty of Letters (Japan) 57:181–95.

In Japanese.


In Japanese.


Asserts that Dreiser's revision of Ames makes the character more consistent but less interesting.


In Japanese.


Introduces a reprinting of Dreiser’s Pittsburgh Dispatch sketch "The Last Fly in Fly Time" and notes the inaccuracy of Dreiser's account of the sketch in Newspaper Days.

Recounts Mencken's ghost-writing of child-care material of Dr. Hershberg, including the Hershberg-Mencken contributions to the *Delineator* during 1908–9.


Reprints 1911.38; 1912.73; 1914.73; 1915.53; 1916.65; 1916.67; 1916.92; 1917.37; 1917.39; 1918.42; 1919.63; 1920.43; 1923.77; <1926.100; 1930.40; 1931.79; 1948.10.


Notes the variety in tributes sent by Mencken, Masters and Farrell on the occasion of a commemorative ceremony held for Dreiser at the Los Angeles Public Library in March 1947.


Introduces each section by surveying the biographical facts as well as the social, literary and intellectual affinities and differences that motivate and energize the correspondence.


Lists works by and about Dreiser appearing in 1985 as well as publications omitted from previous *Dreiser Newsletter* checklists.

In Japanese.


Considers the bases for determining the authoritative text, using the Pizer-West disagreement over the Pennsylvania Edition of Sister Carrie as an example of the complexity.

1986.44 SPINDLER, MICHAEL. "Consumerism, Narrative Content and Narrative Strategy in the 1920s." In Social Change and

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Sees Dreiser as a novelist who remained conservative in his narrative strategy during a time of rapid economic change that inspired much literary innovation.


Examines the ways in which Dreiser's experience with and attitude toward the mass media, specifically newspapers and magazines, shaped his career as a novelist. See Dissertation Abstracts International 47A (1986): 2162-A.

1987


Places Dreiser in the vanguard of American writers who expressed an unabashed enthusiasm for city life.

Revision of 1975.3. Recasts original essay but does not significantly alter assessment of Dreiser's contribution.


Interprets Dreiser's autobiographical fragment as his effort to create a myth of the self that would enable him to function successfully as an individual and as a writer.


Reviews the sources Dreiser drew upon for Sister Carrie as well as its plot and publication history; then discusses it as a powerful deterministic narrative that survived its artistic limitations.


Documents Dreiser's admiration for Hardy and his sympathy for human suffering; then cites several parallels that suggest the influence of Tess of the d'Urbervilles and The Mayor of Casterbridge on Sister Carrie and Jennie Gerhardt; concludes, however, that "Dreiser went beyond Hardy in his pessimism and bleakness of outlook," being cold toward his characters, amoral in his judgments, unromantic in his view of nature—evidence, perhaps, of his "Americanness".


Finds Minnie's dream significant less as a representation of Carrie's "fall" than as an
indication of Minnie's own sexual repression and loss of identity.


Suggests that Sister Carrie's failure in 1900 was due, at least in part, to the readers' inability, at the onset of industrialization and urbanization, to decode the meaning of objects and thus understand Dreiser's presentation of a society in which everything, including human beings, is commodified.


Rejects the recent interpretation by Vera Dreiser (1976.8) and Richard Lingeman (1986.26) that Sarah Dreiser was a manipulative, divisive mother.


Demonstrates Dreiser's initial neglect by Indiana critics and literary historians but his eventual recognition as one of the state's major authors.


Praises Sister Carrie, as well as Winesburg, Ohio and Babbitt, for being not only period novels that "incriminate the mentality and psychic essence of an age of materialistic dreams" but also works that live because of their relevance to the present.


Revision of 1981.16.


Reveals the circumstances involving the replacement of Howard Fast by James T. Farrell as the writer of the introduction to Dreiser's short story collection.


Notes in Dreiser a dual attitude toward Jews—"he admired their talent but deplored their presumed invidious traits"; then focuses on his heated exchanges with Hutchins Hapgood and Michael Gold, concluding that Dreiser was an "inveterate" anti-Semite.

Finds no anti-Semitism in The Hand of the Potter but questions the need of a Jewish protagonist; also questions the compatibility of the term "tragic" and Dreiser's deterministic philosophy.


Studies the evolution of the story from its source in a Philadelphia newspaper to its magazine appearance to its collection in Chains.


In Japanese.


In Japanese.


Sees in the pragmatism and determinism of Dreiser's works, especially Sister Carrie, a philosophical break with "all his predecessors, either American or European."


Recalls accompanying Dreiser on visits to the houses of Hugo and Balzac during one of Dreiser's stops in Paris in the 1930s; Llona was the French translator of An American Tragedy.


Demonstrates in Sister Carrie Dreiser's use of his own coverage of a trolley-car strike for the Toledo Blade and the New York Time's coverage of the Brooklyn trolley-car strike of 1895.


Contends that a blurb in the San Francisco Wave praising Sister Carrie suggests that Norris did not betray Dreiser during Dreiser's difficulties with Doubleday, Page over the publication of the novel.


Finds that in Sister Carrie Dreiser uses "verdant imagery" to represent Carrie's quest for the pastoral ideals—"peace, felicity, freedom amidst security, and freshness"—a quest that is frustrated by the realities of the city and her own ambitious nature.


Reprint of 1980.25.


Includes a summary of the FBI's 239-page file on Dreiser, in which he was identified as a Communist and targeted for prosecution. Reprinted: 1988.37.


In Japanese.


Finds the women in Sister Carrie "not very real" because of Carrie's failure to consider the possibility of pregnancy, her indifference to her mother and both Carrie's and Minnie's failure to respond to familial relationships.


Attributes "Poet of Potter's Field" (C93-103) to Dreiser on the basis of a former editor's recollection of Dreiser's composition of the article; Nostwich also reprints the article.


In Japanese.


Suggests secularizing tendencies in religion and culture during the latter nineteenth and early twentieth centuries by examining changing attitudes toward social space as they emerge from Dreiser's fiction. See Dissertation Abstracts International 48A (1987): 1228-A.

Explores the ways in which refracted discourse (any narrative passage that contains the interplay of more than one voice) "contributes to the complexity of the author-narrator-reader relationship" and to the development of character in Sister Carrie. See Dissertation Abstracts International 48A (1987): 134-A.


Contends that a previously unpublished fragment written on 25 November 1911, just after Dreiser had boarded the Mauretania, has been mistitled by the University of Virginia as "Autobiographical Attack on Grant Richards"; it would more accurately be described as Dreiser's taking stock of his past and future at this juncture of his career; fragment printed.


Attempts to date The Total Stranger, a previously unpublished piece of Dreiser's short fiction, and compares it to other pieces that make up the "marriage group."


Revision of 1980.36.


Review.

Discusses the textual history of *The Hand of the Potter* and Dreiser's correspondence with Edward H. Smith to reveal that Dreiser was introduced to Freud's theories by Edith DeLong in May 1918.


Asserts that *Jennie Gerhardt*, in its depiction of the importance of class attitudes, is more a novel of social criticism than has been realized.


Revision of 1978.60. Adds a transition from earlier chapters and uses the Pennsylvania edition of *Sister Carrie* as the primary source.


Anecdotes recalling Dreiser's argument with Alexander Kerensky over the nature of the Russian people, his glee at hearing the Spanish peasants had burned the Catholic churches in 1937 and his attacks on the American press during the 1940s.


Employs *The "Genius", The Financier* and *The Titan* to trace Dreiser's transition from the artistic philosophy of Alfred Stieglitz, who captured the picturesque, apolitical side of poverty from the vantage point of the observer, to the reformist zeal of Jacob Riis, who used his art to enter the tenements and expose the hidden suffering and corruption.
Calls Dreiser a pioneer in demonstrating the social effects of the "commodification process," particularly in *Sister Carrie* and *The Financier*, which reveal that at both the consumer and high-finance levels the self is defined by "things" while human values and a sense of community are eroded and frustration becomes inevitable; thus, the theater is an apt representation of a society in which appearance is crucial.

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Briefly notes the impact of technology on Dreiser's language and characterization and his sense of the instability of modern America.


Argues that Dreiser in *An American Tragedy* was "perched" between historical documentary and his own sense of tragedy and never clarified what position the narrator takes or wants the reader to take, an indecision reflected by the vacillations in the tone of the language. See *Dissertation Abstracts International* 48A (1987): 651-A.


Provides several examples of Anderson's devotion to Dreiser, despite Dreiser's less-than-ardent reciprocation.


Argues that Carrie's search for self-fulfillment and for her own identity constitutes a feminine
heroism.


In Japanese.


Includes Sister Carrie among works that could be used by Kenyan and other East African teachers to demonstrate the most significant developments in the modern American novel; Sister Carrie's strength lies in its presentation of the impact on American life of industrialization and the consequent urbanization. See Dissertation Abstracts International 49 (1989): 2662-A.


Identifies and interprets the significance of a misplaced quotation mark in Jennie Gerhardt.


Attempts to describe what held Mencken and Dreiser together despite their many differences in belief and temperament.

1988


Studies Dreiser's journalistic career up to 1900 to discover its impact on the style, presentation and subject matter of his later fiction, especially Sister Carrie. See Dissertation Abstracts International 49 (1989): 2656-A.

Recounts the circumstances surrounding Dreiser's death, will, funeral, and grave site.


Recommends that critics stop making a case for An American Tragedy as a tragedy and start defending it as a "masterpiece of pathos alone".


Considers the relative merits of the two endings to Sister Carrie (the Doubleday, Page and the Pennsylvania Edition) and concludes that the Doubleday, Page ending is truer to Carrie's need to escape human entanglements and seek the ideal; it is also a reflection of Dreiser's own desire for freedom from his stifling marriage to the high-minded Jug.


Uses Dreiser to demonstrate turn-of-the-century writers' tendency to view the wonders and terrors of the city, specifically Chicago, through the eyes of the small-town innocent and to dramatize the ultimate victory of urban values.


Finds evidence of intimacy between Dreiser and Marguerite Tjader Harris in a previously
unpublished letter from him to Harris, 8 July 1937; also prints the letter.


Identifies family ties to both Theodore and Helen and recalls experiences as their house guest and as Helen's "Literary Associate".


Quotes from A Hoosier Holiday to illustrate Dreiser's adolescent sexual fantasies about Columbia City, a town near Warsaw, Indiana.


Includes Dreiser's The Financier and The Titan in a study of the evolution of American attitudes toward business, noting that he "wreaks havoc" with a pervasive view that art and business are incompatible. See Dissertation Abstracts International 49(1989): 2219-A.


Claims that Dreiser, more than any other American writer, understood the instability of the urban environment between 1900 and 1929, when economic promise and sexual promiscuity created a society in which life was unsettled and provisional and individuals found themselves drifting between the security of the past and the hopes for the future; the desires and ambitions of these aspirants, as they rise and fall, energize Dreiser's fiction.


Reprinted from 1985.22.


Review of Theodore Dreiser's "Heard in the Corridors".


Analyzes Sister Carrie to reveal Dreiser's modernity in dramatizing a concept of celebrity in which appearance is more vital than accomplishment, connections and luck are more important than hard work and loneliness is more likely than fulfillment, a concept stimulated by his own ambitions, Paul Dresser's celebrity and the emerging consumer society.


1988.22 HAKUTANI, YOSHINOBU. "Dreiser's Journalism: Success or Failure." Dreiser Studies 19 (Fall): 28–32.

Review of Journalism: Vol. I.


Credits Dreiser with introducing Mencken to New York and relates their antics during Mencken's visits to the city.


Examines The Financier and An American Tragedy to argue that "Dreiser's most powerful novels are written on the model of biography", though unlike his nineteenth-century predecessors, he did not see experience, or history, as educative; rather, success in Dreiser's scheme comes from trusting one's amoral impulses and utilizing one's inherent powers.

Reminiscences about her relationship with Dreiser (1931–34), socializing with him and his friends in New York, dealing with Helen's jealousy at Iroki, editing *The Stoic* and *Moods*, and coping with Dreiser's own moody behavior.


Contains two chapters on Dreiser: "Theodore Dreiser's Promotion of Authorship", which examines his newspaper and magazine writing as well as *An Amateur Laborer* to reveal Dreiser's use of his literary apprenticeship to promote his exalted image of himself as a professional writer, and "The Sentimental Revolt of *Sister Carrie*", which demonstrates Dreiser's substitution of the "sentimentalism of consumer culture" for conventional sentimentalism. Originally presented as sections of "Realism Against Itself: The Urban Fictions of Twain, Howells, Dreiser, and Dose Passos". Ph.D. dissertation, Johns Hopkins University, 1982. See *Dissertation Abstracts International* 43A (1982): 169-A.


In Japanese.


In Japanese.

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1988.31 KUCZYNSKI, PETER "American Innocence / American Dream: Bemerkungen zu ihrer naturalistischen Umfunktionierung im figürlichen Schicksal von *Sister Carrie*." In *Literarische Diskurse und historischer Process: Beiträge zur englischen und amerikanischen*
Discusses the censorship of *Sister Came*, *The "Genius"*, and *An American Tragedy*.


Uses *An American Tragedy*, in which Clyde's helplessness is believable, as a contrast to Tom Wolfe's *The Bonfire of the Vanities*, in which Sherman McCoy's is not.


Recounts the events of the day Dreiser died, the chaos and occasional acrimony that preceded the funeral, Helen's life without Dreiser and the memories that were inspired by it all. Reprinted: 1989.15.


Finds *Sister Carrie*’s excellence to reside in Dreiser's recognition and depiction of the importance of material possessions as a source of identity in "a world that is both infinitely mutable and absolutely dazzling in its surface brilliance"; argues, on the other hand, that the novel's weakness grows out of Dreiser's confusingly inconsistent editorial asides and his ultimate failure to confront the moral and social implications of his own story.


Reprint of 1946.89.


Reprint of 1987.35.

Presents a close reading of An American Tragedy to Illustrate that "narrative power is political power" in that Samuel Griffiths can revise the story of his past and thus escape the consequences of his actions and manipulate others whereas Clyde is doomed by his inability to understand or narrate his experiences; thus, in the novel determinism becomes a "strategy of containment," allowing the lower classes to deal with their failure and the upper classes to remain in control. Initially presented as a chapter in "The Power of Historical Knowledge: Narrating the Past in Hawthorne, James, and Dreiser". Ph.D. dissertation, Princeton University, 1986. See Dissertation Abstracts International 46A (1986): 3035-A.


Reprinted from 1969.27.


In Japanese.


In Japanese.


Insists that Carrie is "a failed metaphor of desire" because her sadness is actually caused by her need, yet inability, to trust or love another, not by the "dynamic yearning that will lead her toward beauty and knowledge," as Dreiser ideologically assumed.

Describes Dreiser's entry into journalism and discusses the importance of his Heard in the Corridors column as a testing ground for his talents as a fiction writer.


In Japanese.


Examines Sister Carrie in regard to Rene Girard's theory that "all desire is mediated, never the simple movement of a subject toward a desired object."


Reprinted from 1976.28.


Introduces Part I of "Down Hill and Up", noting that in this 1924 retelling of the story of his struggle with neurasthenia Dreiser has recast it as the victory of "his own strong will to
live—and especially to write," a victory not only over illness but also over a moralistic literary establishment.


Briefly summarizes the critical and biographical importance of the novelist's "long foreground" as a journalist.


Lists works by and about Dreiser appearing in 1986 as well as publications omitted from previous *Dreiser Newsletter* checklists.


Refers to Dreiser's fiction to demonstrate that the protagonists in naturalistic novels are not always sub-human and lacking in self-awareness, but they do occupy a world of "pervasive joylessness".


Finds that like Stephen Crane and Frank Norris, Dreiser in *Sister Carrie* refuses "to engage a language that lends character willed thought or action." See Aslib's *Index to Theses Accepted for Higher Degrees by the Universities of Great Britain and Ireland and the Council for National Academic Awards* 38 (1989): 6759.

Examines *Jennie Gerhardt* to illustrate Dreiser's use of the hotel to symbolize not only "a shallow ideal of glamor and wealth" but also the nomadic existence of the characters.


Reprinted from 1971.89.


Comments on Dreiser's relationships with his publishers, specifically those involving editorial revisions and financial arrangements.

1989


Makes a psychoanalytical study of Dreiser's fiction from *Sister Carrie* to *The Trilogy of Desire*.


Suggests that Dreiser's decision to turn Carrie into a stage star was inspired by his interview with opera singer Lillian Nordica.


Identifies "The Country Doctor" of *Twelve Men* to be Dr. Amos Woolley and compares Dreiser's characterization of the doctor in *Dawn* and *A Hoosier Holiday*.


Analyzes *An American Tragedy* as the culmination of Dreiser's disillusioned belief that in America the family, religion, education and government had failed to provide a value system that would allow the individual to withstand the materialistic pressures of society, particularly in the city.


Review of *Sister Carrie, Jennie Gerhardt, Twelve Men*.


Traces a 20-year quarrel between Dreiser and the Paul Dresser Memorial Association regarding the transfer of Paul's body to Terre Haute and the construction of a suitable memorial, suggesting that this feud may help explain Terre Haute's lukewarm attitude toward Dreiser.


Reprint, of 1986.10.


Focuses on Mencken's critical views and reviews of Dreiser's books.


Analyzes the critical realism of *Sister Carrie* to demonstrate Dreiser's role in "disinterring the Bowery from its state of concealment" in American literature.

Compares the 1900 Doubleday, Page edition of *Sister Carrie* with the Pennsylvania Edition to demonstrate that Arthur Henrys block cuts riddled the former "with inconsistencies and incongruities which were never in Dreiser's original manuscript."


Introduces an extant fragment of Dreiser's never-published comic operetta *Jeremiah I*, speculating on his reasons for abandoning it and noting that the manuscript demonstrates "beyond a reasonable doubt why Broadway lost a comic opera librettist and the world gained a novelist."


Reprint of 1988.34.


Finds some irony in Dreiser's advocacy for child welfare while editor-in-chief of the *Delineator*.

Begins in 1930, after the Mencken-Dreiser estrangement, and contains several rather critical memories of Dreiser and "Jug", as well as comments on Mencken's semi-reconciliation with Dreiser in later years; concludes that they "were never really close friends."


Uses *An American Tragedy* to explore the tragic social implications of standardization and mechanization during the Progressive Era.


Reprint of 1985.38.


In Russian.


Analyzes Dreiser's contributions to the first issue of *Ev'ry Month* and finds in them "roots of the mature writer's vision of life and of writing itself."


Biographical sketch focusing on Dreiser's experiences as a journalist.

Traces the composition history of Jennie Gerhardt, focusing on Dreiser's sources, both "real life" and literary, as well as the artistic merits of the novel.


Introduces Part II of Dreiser's "Down Hill and Up" and explores the extent to which the manual labor and the figure of Mike Burke freed him from "the long-standing nightmare of succumbing to his father's fate."


Lists works by and about Dreiser appearing in 1987 as well as publications omitted from previous Dreiser Newsletter checklists.


Presents intertextual readings of An American Tragedy and Executioner's Song to demonstrate that Mailer "achieves what Dreiser cannot achieve, a sense of America living for the moment."


Summarizes the Dreiser-Mencken relationship.


Argues that Dreiser's introduction of Hinduism at the end of The Stoic was not a surrender to his wife Helen's wishes but rather a natural development of his own long-standing search for "the ultimate reality"; then notes instances of Dreiser's "own conception of Hinduism" in the
novel.


Uses *Sister Carrie* as an example of the Victorian attempt to impose moral regulation on working-class women by demonstrating a correlation between the love of fine clothes and immorality.


Uses the revisions of *Sister Carrie* and *Jennie Gerhardt* to demonstrate the options of the scholarly editor in arriving at a reading text.


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Donald Pizer: THEODORE DREISER, a primary bibliography and reference guide

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