

# Theodore Dreiser Bibliography

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

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# Theodore Dreiser Bibliography

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**Author:** Frederic E. Rusch

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

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# Theodore Dreiser Bibliography

## 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.

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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.

Red cloth, lettering on front and spine in black.

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.\*
- 1910-London: Heinemann (Popular Edition; abridged version).
- 1912-New York: Harper (includes a "Publisher's Note").\*
- 1917-New York: Frank Shay.\*
- 1917-New York: Boni and Liveright.\*
- 1927-London: Constable ("New Uniform Edition").
- 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).\*
- 1935-London: Constable ("Popular Edition").
- 1939-New York: Limited Editions Club (illustrated by Reginald Marsh, with an introduction by Burton Rascoe; also published in a trade edition in 1939 by Heritage Press of New York).
- 1946-Cleveland: World.\*
- 1949-New York: Pocket Books (abridged version, with an introduction by Maxwell Geismar).
- 1957-New York: Rinehart (Rinehart Edition, with an introduction by Kenneth S. Lynn).
- 1957-New York: Sagamore (American Century Series, with an introduction by James T. Farrell).
- 1958-New York: Bantam (Bantam Classic; reprinted 1982 with an introduction by E.L. Doctorow).
- 1959-Boston: Houghton Mifflin (Riverside Edition, with an introduction by Claude Simpson).
- 1960-New York: Dell (Laurel Dreiser, with a general introduction by Alfred Kazin).
- 1961-Garden City, N.Y.: Doubleday (Dolphin Books).
- 1962-New York: New American Library (Signet Classic, with an introduction by Willard Thorp).
- 1965-London: Oxford University Press (Classic American Texts, with an introduction by Michael Millgate).
- 1965-New York: Harper and Row (Perennial Classic; with an introduction by

Arthur Edelstein).

- 1967-New York: Airmont (Airmont Classic, with an introduction by Clarence A. Andrews).
- 1969-Cleveland: Charles E. Merrill (Merrill Standard Edition, with an introduction by Louis Auchincloss; a facsimile of the 1900 edition).
- 1969-New York: Johnson Reprint (with an introduction by Jack Salzman; a facsimile of the 1901 Heinemann edition).
- 1970-New York: Norton (Norton Critical Edition, edited by Donald Pizer).
- 1970-Indianapolis: Bobbs-Merrill (Library of Literature, with an introduction by Jack Salzman).
- [1970]-New York: Amsco School Publications.
- 1971-Cambridge, Mass.: Robert Bentley.

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- 1981-Philadelphia: University of Pennsylvania Press (The Pennsylvania Edition, edited by John C. Berkey, Alice M. Winters, James L.W. West III, and Neda M. Westlake).
- 1981-New York: Penguin (reprint of The Pennsylvania Edition, with an additional introduction by Alfred Kazin).
- 1982-Franklin Center, Penn.: The Franklin Library (a limited edition, with illustrations by Ben F. Stahl).
- [1984]-Garden City, N.Y.: International Collectors Library.

## Translations

- Chinese [Jia Li Mei Mei. Trans. Rong Huang. Taipei, Taiwan: Yuan Jing, 1984.]
- Czech A00-1b *Sestra Carrie*. Trans. unknown. Prague: [Ccaron]in, 1931.
- A00-1c *Sest[rcaron]i[ccaron]ka Carrie*. Trans. Alena Jindrová-Špilarová and Miroslav Jindra. Prague: Knihovna Klasik[uring], 1957.
- A00-1d *Sest[rcaron]i[ccaron]ka Carrie*. Trans. Alena Jindrová-Špilarová and Miroslav Jindra. Intro. Alena Jindrová-Špilarová. Prague: Odeon, 1979.
- Danish A00-1e *Søster Carrie*. Trans. Tom Kristensen. Copenhagen: Gyldendal, 1929.
- Dutch A00-1f *Carrie*. Trans. Willy Cosari. `s-Gravenhage: H.P. Leopold, 1931.
- A00-1g *Carrie*. Trans. Wim Dielemans. Bussum: Agathon, 1978.
- Georgian A00-1h [*Keri*. Trans. unknown. Tbilisi: Sabsdotha Sakarthvelo, 1964.]
- German A00-1i *Schwester Carrie*. Trans. Anna Nussbaum. Berlin: Paul Zsolnay, 1929.



- A00-1j *Schwester Carrie*. Trans. Anna Nussbaum. Vienna: Paul Zsolnay, 1949.
- A00-1k *Schwester Carrie*. Trans. Anna Nussbaum. Hamburg: Rowohlt, 1953.
- A00-1l *Schwester Carrie*. Trans. Anna Nussbaum. Berlin: Aufbau, 1963.
- Hungarian A00-1m *Carrie Drágám*. Trans. Miklós Vajda and Gábor Vajda. Budapest: Európa Könyvkiadó, 1967.
  - A00-1n *Carrie Drágám*. Trans. Miklós Vajda and Gábor Vajda. Budapest: Arkádia, 1988.
  - Italian A00-1o *Il Cammino di una Donna*. Trans. Mariquita Pizzotti. Milan: N. Moneta, [1946].
  - A00-1p *Nostra Sorella Carrie*. Trans. Gabriele Baldini. Turin: Einaudi, [1951].
  - A00-1q *Gli Occhi Che Non Sorrisero*. Trans. Agnese Silvestri Giorgi. Milan: Baldini & Castoldi, [1952].
  - Japanese A00-1r *Sister Carrie*. Trans. Jiro Ozu. Tokyo: Hayakawa, 1953. (Title in English; text in Japanese.)
  - A00-1s [*The Dusk in Twilight (Carrie)*]. Trans. Takashi Murakawa. Tokyo: Kadokawa, 1954.] (An abridged edition.)
  - Latvian A00-1t *Mása Kerrija*. Trans. A. Me[zcaron]sés. Riga: Grámatu Draugs, [1934].
  - Lithuanian A00-1u *Sesuo Kerè*. Trans. Silvija Lomsargytè-Pukiene and Juozas Avizonis. Vilna: Vaga, 1973.
  - Norwegian A00-1v *Søster Carrie*. Trans. Alf Harbitz. Oslo: Glydendal, 1953.
  - Polish A00-1w *Siostra Carrie*. Trans. Zofia Popł&sol;awska. Warsaw: Książka i Wiedza, 1949.
  - A00-1x *Siostra Carrie*. Trans. Zofia Popł&sol;awska. Poznań: Wydawnictwo Poznańskie, 1959.
  - Portuguese A00-1y *Carolina*. Trans. Moacir Augusto. Rio de Janeiro: Livraria do Globo, 1946.
  - A00-1z *Carolina*. Trans. Moacir Augusto. Rio de Janeiro: Rio Grafica, 1987.
  - Russian A00-1aa [*Sestra Kerri*. Trans. unknown. Riga: Academia, 1930.]
  - A00-1bb [*Sestra Kerri*. Trans. M. Volosov. Grozny: Checheno-Ingushkoe Knizhnoe Izdatel'stvo, 1958.]
  - A00-1cc [*Sestra Kerri*. Trans. M. Volosov. Moscow: Gosudarstvennoe Izdatel'stvo Khuduzhestvennaia Literatura, 1960.]
  - A00-1dd [*Sestra Kerri*. Trans. Elenora Rzhévuts'ka. Kiev: Dnipro, 1971.]
  - A00-1ee [*Sestra Kerri*. Trans. M. Volosov. Afterword C. Belov. Minsk: Mastatskaîâ Literatura, 1988.]
  - Serbo-Croatian A00-1ff *Carrie*. Trans. Vlatko Šari[acute]. Zagreb: Zora, 1957.
  - Slovak A00-1gg *Sestra Carrie*. Trans. Ivan Kr[ccaron]méry, afterword Zora Studená. Bratislava: Slovenské Vydavateľ'stvo Krásnej Literatúry, 1965.
  - A00-1hh *Sestra Carrie*. Trans. Ivan Kr[ccaron]méry, intro. Dušan Slobodník. Bratislava: Tatran, 1977.

- Slovenian A00-1ii *Sestra Carrie*. Trans. Mira Miheli[ccaron]. Ljubljana: Slovenski Knji[zcaron]ni Zavod, 1955.
- Spanish A00-1jj *Carolina*. Trans. Hector F. Miri. Buenos Aires: Ediciones Mackern, 1941.

A00-1kk *Nuestra Hermana Carrie*. Trans. Luis Solana Costa. Barcelona: Luis de Caralt, 1975.

- Swedish A00-1ll *Syster Carrie*. Trans. Teresia Eurén. Stockholm: P.A. Norstedt, 1928.

#### A11-1 *JENNIE GERHARDT*

*Jennie / Gerhardt / a Novel / by / Theodore Dreiser / author of / "Sister Carrie" / (publisher's device) / Harper & Brothers Publishers / New York and London / M-C-M-X-I*

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.

#### **Later Publication in English**

- 1911-London: Harper.
- 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.\*
- 1928-London: Constable ("New Uniform Edition").
- 1932-New York: Liveright.\*
- 1934-Garden City, N.Y.: Garden City.\*
- 1935-New York: Simon and Schuster.\*
- 1946-Cleveland: World.\*
- 1963-New York: Dell (Laurel Dreiser, with an introduction by Alfred Kazin).

- 1970-London: Panther (London Panther, with an introduction by T.G. Rosenthal).
- 1982-New York-Schocken (with an introduction by Helen Yglesias).
- 1988-Iron Mountain, Mich.: Ralph W. Secord.\*
- 1989-New York: Viking Penguin (Penguin Classic, with an introduction by Donald Pizer).
- [? ]-Tokyo: Gaku Shobo, edited by Kimihto Koizumi, Toshio Okochi, and Hisanori Ogura (abridged version, in English).

## Translations

- Bulgarian [*Dzheni Gerkhart*. Trans. Boris Tabakov. Sofia: Moznika ot Znameniti Svremenni Romani, 1948.]
- Czech A11-1b *Jennie Gerhardtová*. Trans. Jaroslav Kraus. Prague: Knihovna Klasik[uring], 1955.
- Danish A11-1c *Jennie Gerhardt*. Trans. Tom Kristensen. Copenhagen: Gyldendal, 1931.
- Dutch A11-1d *Jennie Gerhardt*. Trans. Van Jan Vogelaar. `s-Gravenhage: H. P. Leopold, 1929.
- Finnish A11-1e *Jennie Gerhardt*. Trans. Helvi Vasara. Helsinki: Kustannusosakeyhtiö Otava, 1939.
- French A11-1f *Jennie Gerhardt*. Trans. Marie Cresciani, intro. Jean de Fabrègues. Paris: Éditions du Siècle, 1933.
- A11-1g *Jennie Gerhardt*. Trans. Marie Cresciani, intro. Jean de Fabrègues. Paris: Nouvelles Editions Latines, 1946.
- German A11-1h *Jennie Gerhardt*. Trans. Alfons Matthias Nuese. Berlin: Paul Zsolnay, 1928.
- A11-1i *Jennie Gerhardt*. Trans. Alfons Matthias Nuese. Frankfurt: Buchergilde Gutenberg, 1958.
- A11-1j *Jennie Gerhardt*. Trans. Alfons Matthias Nuese. Afterword by Dietmar Haack. Frankfurt: Ullstein, 1983.
- Italian A11-1k *Jennie Gerhardt*. Trans. Luigi x Taroni. Milan: Edizioni Librerie Italiane, 1945.
- Latvian A11-1l *D[zcaron]enija Gerhardt*. Trans. A. Me[zcaron]sėts. Riga: Grāmatu Draugs, 1932.
- Polish A11-1m *Jennie Gerhardt*. Trans. Jósefy Zydlerowej, intro. Wiesław Furmanczyk. Warsaw: Czytelnik, 1956.
- Portuguese A11-1n *A Solteira (Jennie Gerhardt)*. Trans. Castelo de Morais. Lisbon: Editorial-Século, 1934.
- Russian A11-1o [*Dzhenni Gerkhart*. Trans. Mark Volosov. Riga: Academia, 1929.]
- A11-1p [*Dzhenni Gerkhart*. Trans. unknown. Minsk: Izdatel'stvo AN BSSR, 1959.]

- Serbo-Croatian A11-1q *Jennie Gerhardt*. Trans. Mirko Jovic. Zagreb: Zora, 1961.  
A11-1r *Sestra Carrie i Jennie Gerhardt*. Trans. Vladislav Saric. Rijeka: Otokar Kersovani, 1963.
- Slovak A11-1s *Jennie Gerhardtová*. Trans. Viera Szathmáry-Vlckova. Bratislava: Spolocnost Priatelov Krasnych Knih, 1957.  
A11-1t *Jennie Gerhardtová*. Trans. Viera Szathmáry-Vlckova. Bratislava: Slovensky Spisovatel, 1966.  
A11-1u *Jennie Gerhardtová*. Trans. Viera Szathmáry-Vlckova. Bratislava: Tatran, 1977.
- Slovenian A11-1v *Jennie Gerhardtová*. Trans. Janko Moder. Ljubljana: Drzavna Zalozba Slovenije, 1964.
- Spanish A11-1w *Jenny Gerhardt*. Trans. Hector Pedro Blomberg. Buenos Aires: Club del Libro A.L.A., 1941.

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- Swedish A11-1x *Jennie Gerhardt*. Trans. Gerda Swedberg. Stockholm: P.A. Norstedt, 1930.

#### A12-1 *THE FINANCIER*

*The / Financier / a Novel / by / Theodore Dreiser / author of / "Jennie Gerhardt" "Sister Carrie" / (publisher's device) / Harper & Brothers Publishers / New York and London / M-C-M-X-I-I*

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**

- 1912-London: Harper.
- 1915-New York: Burt.\*
- 1925-New York: Boni and Liveright.\*

#### A13-1 *A TRAVELER AT FORTY*

*A Traveler / at Forty / by / Theodore Dreiser / author of / "Sister Carrie" "Jennie Gerhardt" / "The Financier", etc., etc. / illustrated by / W. Glackens / (publisher's device) / New York / The Century Co. / 1913.*

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*

*The / Titan / by Theodore Dreiser / author of / "The Financier", "Sister Carrie", / and "Jennie Gerhardt" / New York: John Lane Company / London: John Lane, The Bodley Head / Toronto: Bell & Cockburn MCMIV*

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.\*
- 1928-London: Constable ("New Uniform Edition").
- 1935-Garden City N.Y.: Garden City.\*
- 1936-London: Constable ("Popular Edition").
- 1946-Cleveland: World.\*
- 1959-New York: Dell (Laurel Dreiser, with a general introduction by Alfred Kazin).
- 1956-New York: New American Library (Signet Classic, with an afterword by John Berryman).
- 1968-London: Panther (London Panther, with an introduction by T.G. Rosenthal).
- 1972-Cleveland: World (included in *A Trilogy of Desire*, with an introduction by Philip Gerber).\*
- 1974-New York: Crowell (Apollo Edition).

### Translations

- Bulgarian [*Titan*. Trans. Radka Krapcheve. Sofia: Dekembri, 1948.]
- Czech A14-1b *Titán*. Trans. Anna Novotá. Prague: Knihovna Klasik[uring], 1962.
- German A14-1c *Der Titan: Trilogie der Begierde. Zweite Roman: Der Titan*. Trans. Marianne Schön and Wilhelm Cremer. Berlin: Paul Zsolnay, 1928.
- Italian A14-1d *Il Titano*. Trans. Bruno Fonzi, intro. Guido Carboni. Torino: Einaudi, 1976.
- Latvian A14-1e *Titans*. Trans. Anna Bauga. Riga: Latvijas Valsts Izdevnieciba, 1951.
- Lithuanian A14-1f *Titanas*. Trans. M. Kazlauskaite and J. Subatvi[ccaron]ius. Vilna: Vaga, 1967.
- Norwegian A14-1g *Titanen*. Trans. Nils Lie. Oslo: Gyldendal, 1940.
- Romanian A14-1h *Titanul*. Trans. Ioana Ralea. Bucharest: Editura Pentru Literatură Universală, 1968.
- Russian A14-1i [*Titan*. Trans. V. Kurell and T. Ozerskaîâ. Tallin: Estonskoe Gosudarstvennoe Izdatel'stvo, 1956.]
- A14-1j [*Titan*. Trans. V. Kurell and T. Ozerskaîâ. Kiev: Derzhavne Vidavnistvo Khudozhnaîâ Literatura, 1959.]
- A14-1k [*Titan*. Trans. V. Kurell and T. Ozerskaîâ. Minsk: Narodnaia Asveta,

- Serbo-Croatian A14-1l [*Titan*. Trans. Olga Maryanovich. Belgrade: Prosveta, 1949.]  
A14-1m *Titan*. Trans. Mira Ku[ccaron]i[cacute]. Rijeka: Otokar Keršovani 1956.  
A14-1n *Financijer, Titan, Stoik (Trilogija)*. Trans. Vjekoslav Suzani[cacute], Mira Ku[ccaron]i[cacute] and Franjo Bukovsek. Rijeka: Otokar Keršovani, 1963.
- Slovak A14-1o *Titan*. Trans. Viera Szathmáry-Vlckova, afterword Ján Boor. Bratislava, SPKK, 1966.
- Slovenian A14-1p *Titan*. Trans. Jo[zcaron]e Stabej. Ljubljana: Dr[zcaron]avna Zalo[zcaron]ba Slovenije, 1967.
- Spanish A14-1q *El Titan*. Trans. Jacobo Halperin. Buenos Aires: Editorial Futuro, 1945.
- Swedish A14-1r *Titanen*. Trans. Margaretha Odelberg, f. Frölich. Stockholm: P.A. Norstedt, 1930.

#### 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-*Metropolitan Magazine*, 56 (February–March, 1923), 57 (April–September, 1923), 58 (October–November, 1923) (serialization of an abridged version).
- 1923-New York: Boni and Liveright (with a foreword by Merton S. Yewdale).\*
- 1928-London: Constable ("New Uniform Edition").
- 1931-New York: Liveright.\*

- 1935-Garden City, N.Y.: Garden City.\*
- 1937-London: Constable ("Popular Edition").
- 1946-Cleveland: World.\*
- 1967-New York: New American Library (Signet Classic, with an afterword by Larzer Ziff).

## Translations

- German *Das "Genie"*. Trans. Marianne Schön. Berlin: Paul Zsolnay, 1929.
- Hebrew A15-1b [*Ha Gaon*. Trans. A. Carmel. Tel Aviv: A. Zalkovitz, n.d.].
- Hungarian A15-1c *A Zseniális Ember*. Trans. Pál Tábori. Budapest: Nova Irodalmi Intézet, 1937.
- Latvian A15-1d *Gēnijs*. Trans. unknown. Riga: Latvijas Valsts Izdevniecība, 1963.
- Serbo-Croatian A15-1e *Genije*. Trans. Ilija M. Petrović. Rijeka: Otokar Keršovani, 1955.
- A15-1f *Genije*. Trans. Berislav Lukić. Rijeka: Otokar Keršovani, 1963.
- Spanish A15-1g *El Genio*. Trans. Jacobo Halperin. Buenos Aires: Editorial Futuro, 1944.

## 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



- III. *Laughing Gas*: C15-2
- IV. *In the Dark*: C15-1
- V. *The Spring Recital*: C15-6
- VI. *The Light in the Window*: C16-1
- VII. "Old Ragpicker"

### 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

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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*.)

- 1969-New York: AMS (facsimile of the 1916 impression).
- 1970-St. Clair Shores, Mich.: Scholarly (facsimile of the 1926 trade impression).

### 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),

dedication, verso blank, (9–10), contents; (11–12), list of illustrations; 13–513, text; (514), blank.

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.\*
- 1932-London: Constable.
- 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).\*
- 1971-St. Clair Shores, Mich.: Scholarly (facsimile of the 1918 Modern Library impression).
- N.D.-Tokyo: Kinseido (*Will You Walk into My Parlor?*, edited by Sigeo Mizuguchi and Kichinosuke Ohashi.)

### **Translations**

- Hungarian *A Csapda*. Trans. Borbála Farago. Budapest: Uj Magyar Könyvkiadó, 1956 (selections).
- Russian A18-1b [*Neobyknovennaia Istoriiâ Drugie Rasskazy*. Trans. T. and V. Ravinskii. Leningrad: Mysl', 1930.]

*Twelve Men* / 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 1919

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

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- 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).\*
- 1930-London: Constable.
- 1931-New York: Liveright.\*
- 1931-Leipzig: Tauchnitz (Collection of British and American Authors).
- 1937-London: Constable ("Popular Edition").
- 1962-Greenwich, Cons.: Fawcett (Premier Booh, with an introduction by William C. Lengel).
- 1971-St. Clair Shores, Mich.: Scholarly (facsimile of the 1919 impression).

## Translations

- French *Douze Hommes*. Trans. Fernande Hélie. Paris: F. Rieder, 1923.

### 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**

- 1931-London: Constable.

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

8 1/2 × 5 5/8, viii, 504 pp. (i–ii), blank; (iii–iv), fly-title, verso advertisement; (v–vi), title, verso copyright notice; (vii–viii), fly-title, verso blank; 1–502, text; (503–504), blank.

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**

- 1929-London: Constable.
- 1931-New York: Liveright.\*
- 1931-New York: Liveright (published under the title *A History of Myself: Newspaper Days*, with an "Author's Note").\*
- 1937-London: Constable ("Popular Edition").
- 1962-Greenwich, Conn.: Fawcett (Premier Book).
- 1965-Greenwich, Conn.: Fawcett (Premier Book, published as Volume II of *Theodore Dreiser: His Autobiography*).

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- 1974-New York: Beckman (published under the title *Newspaper Days*).\*

### **Translations**

- German *Das Buch über mich Selbst (Jahre des Kampfes)*. Trans. Ernst Weiss. Berlin: Paul Zsolnay, 1932.  
A22-1b *Ein Buch über mich Selbst*. Trans. Edmund Th. Kauer. Vienna: Paul Zsolnay, 1950.
- Russian A22-1c [*Reportazh pro Reportazh*. Trans. P. Slunimskiîâ. Moscow: Gosudartstvennoe Izdatel'stvo Khudozestvennaîâ Literatura, 1955] (selections).

## A23-1 *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

- 1930-London: Constable.
- 1987-New York: Howard Fertig.\*

### Translations

- French *La Couleur d'une Grande Cité*. Trans. Mde. Pierre Jeanneret. Paris: Librairie Stock; 1930.
- Russian A23-1b [*N'iu Iork*. Trans. P. Okhrimenko. Moscow: Gosudarstvennoe Izdatel'stvo, 1927].

#### 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*

7 3/8 × 5, x, 410 pp. (i–ii) blank; (iii–iv), half-title, verso blank; (v–vi), title, verso copyright notice; (vii–viii), fly-title, verso blank; (ix–x), contents, verso blank; (1–2), divisional title, verso blank; 3–409, text; (410), blank.

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).\*
- 1926-London: Constable.
- 1929-New York: Liveright (one-volume edition).\*
- 1934-Garden City, N.Y.: Garden City.\*
- 1935-London: Constable ("Popular Edition").
- 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).
- 1949-Moscow: Foreign Languages Publishing House.
- 1949-New York: New American Library (Signet Edition, abridged and with an introduction by George Mayberry).

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- 1954-New York: Limited Editions Club (illustrated by Reginald Marsh, with an introduction by Harry Hansen; also published in 1954 in a trade edition by Heritage Press of New York).
- 1956-New York: Random House (Modern Library Giant).
- 1959-New York: Dell (Laurel Dreiser, with a general introduction by Alfred Kazin).
- 1962-Cleveland: World (Meridian Fiction, with an introduction by Robert Penn Warren).
- 1964-New York: New American Library (Signet Classic, with an afterword by Irving Howe).
- 1973-Bath (England): Cedric Chivers.
- 1974-New York: Crowell (Apollo Edition).
- 1978-Cambridge, Mass.: Robert Bentley.
- 1981-Franklin Center, Penn.: The Franklin Library (limited edition, with

illustrations by Hubert Davis).

## Translations

- Catalan *Una Tragèdia Americana*. Trans. Montserrat Vancells i Flotats. Barcelona: Edicions 62, 1987.
- Czech A25-1b *Americkaé Tragedie*. Trans. unknown. Prague: [Ccaron]in, 1930.  
A25-1c *Americkaé Tragedie*. Trans. Karel Kraus. Prague: Nakladatelství, 1947.  
A25-1d *Americkaé Tragedie*. Trans. Zden[ecaron]k Urbánek, intro. Zden[ecaron]k Van[ccaron]ura. Prague: Knihovna Klasik[uring], 1954.  
A25-1e *Americkaé Tragedie*. Trans. Zden[ecaron]k Urbánek, intro. Zden[ecaron]k Van[ccaron]ura. Prague: Odeon, 1970.
- Danish A25-1f *En Amerikansk Tragedie*. Trans. Tom Kristensen. Copenhagen: Gyldendal, 1928.
- Dutch A25-1g *Een Amerikaanse Tragedie*. Trans. J.W.F. Werumeus Buning. Amsterdam: De Arbeiderspers, 1938.  
A25-1h *Illusie Van Het Geluk (Een Ameridaanse Tragedie)*. Trans. J.W.F. Werumeus Buning. Amsterdam: E.M. Querido, 1952.
- Finnish A25-1i *Amerikkalainen Murhenäytelmä*. Trans. Lauri Miettinen. Helsinki: Kustannusosakeyhtiö Tammi, 1947.
- French A25-1j *Une Tragédie Américaine*. Trans. Victor Llona. Paris: "Univers", A. Fayard et Cie, Éditeurs, 1932.
- German A25-1k *Eine Amerikanische Tragödie*. Trans. Marianne Schön. Berlin: Paul Zsolnay, 1927.  
A25-1l *Eine Amerikanische Tragödie*. Trans. Marianne Schön. Vienna: Paul Zsolnay, 1951.  
A25-1m *Eine Amerikanische Tragödie*. Trans. Marianne Schön. Hamburg: Rowohlt, 1951.  
A25-1n *Eine Amerikanische Tragödie*. Trans. Marianne Schön. Gutersloh: Bertelsmann Buch, 1953.  
A25-1o *Eine Amerikanische Tragödie*. Trans. Marianne Schön. Berlin and Weimar: Aufbau, 1964.  
A25-1p *Eine Amerikanische Tragödie*. Trans. Marianne Schön. Berlin: Ullstein, 1966.
- Hebrew A25-1q [*Tragedyah Amerikait*. Trans. Avraham Aharoni. Tel Aviv: Idit Holsa'at Sefarim, 1958.]
- Hungarian A25-1r *Amerikai Tragédia*. Trans. Soma Braun. Budapest: Népszava-Könyvkereskedés Kiadása, [1930].  
A25-1s *Amerikai Tragédia*. Trans. Andor Németh, postscript Imre Szász. Budapest: Szépirodalmi Könyvkiadó, 1952.  
A25-1t *Amerikai Tragédia*. Trans. Andor Németh. Budapest: Európa

- Könyvkiadó, 1961.
- A25-1u *Amerikai Tragédia*. Trans. Klára Szöllösy. Budapest: Magyar Helikon, 1964.
- A25-1v *Amerikai Tragédia*. Trans. Klára Szöllösy. Budapest: Európa Könyvkiadó, 1966.
- Italian A25-1w *Una Tragedia Americana*. Trans. unknown. Milan: Casa Editrice Nicola Moneta, 1930.
  - A25-1x *Una Tragedia Americana*. Trans. Noemi Carelli. Milan: Baldini & Castoldi, [1951].
  - A25-1y *Una Tragedia Americana*. Trans. Noemi Carelli. Milano: Edizioni Accademia, 1973.
  - Japanese A25-1z [*An American Tragedy*. Trans. unknown. Tokyo: Hayakawa Shobo, 1950.]
  - A25-1aa [*An American Tragedy*. Trans. Fukuo Hashimoto. Tokyo: Kadokawa, vol. 1, 1963; vol. 2, 1965; vol. 3, 1967; vol. 4, 1968.]
  - Norwegian A25-1bb *En Amerikansk Tragedie*. Trans. Nils Lie. Oslo: Gyldendal, 1938.
  - A25-1cc *En Amerikansk Tragedie*. Trans. Nils Lie. Oslo: Den Norske Bokklubben, 1978.
  - Polish A25-1dd *Tragedja Amerykańska*. Trans. Jósefy Zydlerowej. Warsaw: Biblioteka Groszowa, [1930].
  - A25-1ee *Tragedja Amerykańska*. Trans. Jósefy Zydlerowej. Warsaw: Czytelnik, 1955.
  - Portuguese A25-1ff *Uma Tragédia Americana*. Trans. Lauro Escorel. São Paulo: Livraria Martins Editôria, [1949?].
  - A25-1gg *Uma Tragédia Americana*. Trans. Lauro Escorel. São Paulo: Editora Nova Cultural, 1988.
  - Romanian A25-1hh *O Tragedie Americană*. Trans. unknown. Bucharest: Editura de Stat Pentru Literatură si Arta, 1954.

- A25-1ii *O Tragedie Americană*. Trans. Leon Levitchi and Pericle Martinescu. Bucharest: Editura Pentru Literatură Universală, 1961.
- Russian A25-1jj [*Amerikanskiâ Tragediîâ*. Trans. Z.A. Vershininaîâ, foreword A.A. Elistratovaîâ. Moscow: Gosudarstvennoe Izdatel'stvo Khudozhestvennaîâ Literatura, 1933.]
  - A25-1kk [*Zakon Likurga*. Trans. N. Bazilevskii. Moscow: Vsekdrum, 1934](a dramatic version).
  - A25-1ll *Amerikanskiâ Tragediîâ*. Trans. Z. Vershininaîâ and N. Gal. Riga:

Latgosizdat, 1954.

A25-1mm [*Amerikanskaî Tragediî*. Trans. Z.A. Vershininaî, intro. I. Anisimov. Moscow: Gosudar stvennoe Izdatel'stvo Khudozhestvennaî Literatura, 1959.]

A25-1nn [*Amerikanskaî Tragediî*. Trans. unknown. Moscow: Gosudar stvennoe Izdatel'stvo Khudozhestvennaî Literatura, 1969.]

A25-1oo [*Amerikanskaî Tragediî*. Trans. unknown, pref. I Zasurskii Moscow: Khudozhestvennaî Literatura, 1978.]

- o Serbo-Croatian A25-1pp *Americka Tragedija*. Trans. Berislav Grgi[cacute]. Zagreb: Kultura, 1948.

A25-1qq [*Americka Tragedija*. Trans. Zhivoiin Simi. Belgrade: Prosveta, 1950.]

A25-1rr *Americka Tragedija*. Trans. Berislav Grgi[cacute]. Rijeka: Otokar Keršovani, 1963.

A25-1ss *Americka Tragedija*. Trans. Berislav Grgi[cacute]. Zagreb: Naprijed, 1967.

- o Slovak A25-1tt *Americká Tragédia*. Trans. Josef Šimo. Bratislava: Slovenské Vydavateľ'stvo Krásnej Literatúry, 1963.

A25-1uu *Americká Tragédia*. Trans. Josef Šimo, afterword Dušan Slobodnik. Bratislava: Tatran, 1977.

- o Spanish A25-1vv *Una Tragedia Americana*. Trans. unknown. Buenos Aires: Editorial Ayacucho [1945].

A25-1ww *Ambiciones Que Matan*. Trans. Pedro Ramos Gauna. Mexico City: Editorial Diana, 1954.

A25-1xx *Una Tragedia Americana*. Trans. Mariano Orta Manzano. Barcelona: Luis de Caralt, 1961.

A25-1yy *Una Tragedia Americana*. Trans. Mariano Orta Manzano. Havana: Editorial de Arte y Literatura, 1974.

- o Swedish A25-1zz *En Amerikansk Tragedi*. Trans. Margaretha Odelberg, f. Frölich. Stockholm: P.A. Norstedt, 1927.

- o Ukrainian A25-1aaa [*Amerikans'ka Tragediî*. Trans. I. Bushe, L. Smilîân'skii, and L. Iashchenko. Kiev: Radians'kii Pis'mennik, 1955.]

#### 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*:

Song, Words by Theodore Dreiser, Music by Carl E. Gehring, London: Dolart, 1925.

- *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*
- *The Great Blossom: Leonardo, Annual Magazine of the Leonardo da Vinci Art School, 1924/25 (1925), p. 54.*
- *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: C24-1; 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

- 1927-London: Constable ("New Uniform Edition").
- 1936-London: Constable ("Popular Edition").
- 1946-Cleveland: World.\*
- 1961-New York: Dell (Laurel Dreiser, with a general introduction by Alfred Kazin).
- 1967-New York: New American Library (Signet Classic, with an afterword by Larzer Ziff).
- 1968-London: Panther (London Panther, with an introduction by T.G. Rosenthal).
- 1972-Cleveland: World (included in *A trilogy of Desire*, with an introduction by Philip Gerber).\*
- 1974-New York: Crowell (Apollo Edition).

## Translations

- Czech *Finan[ccaron]nik*. Trans. Emanuela and Emanuel Tilschovi. Prague: Knihovna Klasik[uring], 1961.
- German A27-1b *Der Titan: Trilogie der Begierder. Erster Roman: Der Finanzier*. Trans. Marianne Schön and Wilhelm Cremer. Berlin: Paul Zsolnay, 1928.  
A27-1c *Der Finanzier*. Trans. Marianne Schön. Berlin and Weimar: Aufbau, 1964.
- Italian A27-1d *Il Finanziere*. Trans. Franca Violani Cancogni. Turin: Einaudi, 1955.
- Lithuanian A27-1e *Finansininkas*. Trans. K. Viaras-Ra[ccaron]kauskas. Vilna: Valstybinė Grozinės Literatūros Leidykla, 1958.
- Russian A27-1f [*Finansist*. Trans. Mark Volosov. Moscow: Gosudarstvennoe Izdatel'stvo Khudozhestvennaïa Literature. 1944.]  
A27-1g [*Finansist*. Trans. Mark Volosov. Kiev: Derzhavne Vidavnit'stvo Khudozhnaïa Literatura, 1959.]
- Serbo-Croatian A27-1h *Financijer*. Trans. Vjekoslav Suzani[cacute]. Rijeka: Otokar Keršovani, 1956.  
A27-1i *Financijer, Titan, Stoik (Trilogija)*. Trans. Vjekoslav Suzani[cacute], Mira Ku[ccaron]i[cacute] and Franjo Bukovšek. Rijeka: Otokar Keršovani, 1963.
- Slovenian A27-1j *Finan[ccaron]nik*. Trans. Joze Stabej. Ljubljana: Dr[zcaron]avna Zalo[zcaron]ba Slovenije, 1966.
- Spanish A27-1k *El Financiero*. Trans. Manuel Pumarega. Madrid: Ediciones Hoy, 1930.  
A27-1l *El Financiero*. Trans. Manuel Pumarega. Buenos Aires: Editorial

Futuro, 1943.

A27-1m *El Financiero*. Trans. Manuel Pumarega. Havana: Editorial de Arte y Literatura, 1976.

- Swedish A27-1n *Finansmannen*. Trans. Margaretha Odelberg, f. Frölich. Stockholm: P.A. Norstedt, 1929.

## 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).\*
- 1928-London: Constable ("New Uniform Edition").

- 1937-London: Constable ("Popular Edition").

- 1987-New York: Howard Fertig.\*

A27-3 *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.

A28-1 *MOODS: CADENCED AND DECLAIMED*

*Moods / Cadenced & / Declaimed* / by / Theodore / Dreiser / with fifteen symbols by / Hugh Gray Lieber / New York / Boni & Liveright / 1928

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**

- 1929-London: Constable.

## 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

- 1929-London: Constable.

### Translations

- German *Sowjet-Russland*. Trans. Richard Hoffmann. Berlin: Paul Zsolnay, 1929.
- Yiddish A28-2b [*Marksizm in Theorie un Praktike*. Trans. Elim Bornshtein. Warsaw: S. Goldfarb, 1931 (Chapter VI of *Dreiser Looks at Russia*).]  
A28-2c [*Di Kunst un Literatur in Soviet-Rusland*. Trans. Elim Bornshtein. Warsaw: S. Goldfarb, 1931 (Chapters XIV and XV of *Dreiser Looks at*

Russia).]

A29-1 *THE CARNEGIE WORKS AT PITTSBURGH*

*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

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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.

A29-2 *THE ASPIRANT*



*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-London: Constable.
- 1930-Leipzig: Tauchnitz (Collection of British and American Authors).
- 1962-Greenwich, Conn.: Fawcett (Premier Book, with an introduction by William C. Lengel).

## Translations

- German *Die Frau: Fünfzehn Lebensschicksale*. Trans. Marianne Schön. Berlin: Paul Zsolnay, 1930.
- Polish A29-3b *Galerja Kobiet*. Trans. Z. Popławskiej. Warsaw: Świat, [1933].
- Russian A29-3c [*Gallereiâ Zhenshchin*]. Trans. V. Stanevich and V. Barbashovaia, intro. S.S. Dinamov. Moscow: Gosudarstvennoe Izdatel'stvo Khudozhestvennaia Literatura, 1933].
- Serbo-Croatian A29-3d *Galerija [Zcaron]ena*. Trans. Vjekoslav Suzani [cacute]. Rijeka: Otakar Keršovani, 1961.

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), text 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

The entire work (poetry and prose) appeared in the New York *Herald-Tribune*, 23 December 1928, Section 3, p. 1; the poetry portion appeared as "Tall Towers" in "Five

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Poems", New York *Evening Post Literary Review*, 20 December 1924, p. 8, and in the 1926 and 1928 editions of *Moods*.

### A30-1 *PLAYS, NATURAL AND SUPERNATURAL*

*Plays / Natural and Supernatural / by / Theodore Dreiser / London / Constable & Co Ltd /1930*

7 7/8 × 5, viii, 392 pp. (unpaginated leaf), blank; (i–ii), half-title, verso advertisement; (iii–iv), title, verso copyright notice; v–vi, contents, verso blank; (1–2), divisional title, verso characters; 3–389, text; (390–92), blank.

Marbled boards, light mauve cloth spine, lettering on spine in gold.

Published February 1930 (Whitaker's).

### **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

- VIII. *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.\*
- 1975-New York: Haskell House.\*
- 1976-Norwood, Penn.: Norwood Editions.\*

#### A31-1 *DAWN*

*A History of Myself / Dawn / Theodore / Dreiser / Horace Liveright, Inc. / New York*

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, text; (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).\*
- 1931-London: Constable.
- 1937-London: Constable ("Popular Edition").
- 1958-Greenwich Conn.: Fawcett (Premier Book).
- 1965-Greenwich Conn.: Fawcett (Premier Book, published as Volume I of *Theodore Dreiser: His Autobiography*).
- 1974-Bat (England): Cedric Chivers.

## Translations

- German *Das Buch über mich Selbst (Jugend)*. Trans. Marianne Schön. Berlin: Paul Zsolnay, 1932.

### A31-2 TRAGIC AMERICA

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

8 1/16 × 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:

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

## Later Publication in English

- o 1932-London: Constable.

## Translations

- o French *L'Amérique Tragique*. Trans. Paul Nizan. Paris: Les Editions Rieder, 1933.
- o German A31-2b *Die Tragik Amerikas*. Trans. Marianne Schön. Berlin: Paul Zsolnay, 1932.
- o Hungarian A31-2c *A Dollár Uralma Alatt*. Trans. Iván Boldizsár. Budapest: Szépirodalmi Könyvkiadó, 1951.
- o Russian A31-2d [*Tragicheskaïâ Amerika*. Trans. E. Kalashnikovaïâ and O. Kholmskaïâ, intro. I Anisimov. Moscow: Gosudar stvennoe Izdatel'stvo Khudozhestvennaïâ Literatura, 1952.]

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

7 7/8 × 5 1/2, xviii, 426 pp. (i–ii), publisher's device, verso blank; (iii–iv), title, verso copyright notice; v–viii, introduction by Sulamith Ish-Kishor; ix–xvii, contents; xviii, blank; (1–2), fly-title, verso blank; 3–423, text; 424, "About the Author"; (425–426), blank.

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
- 15. *Etude—Rain*: A26-1; 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*: A28-1
- 21. *The Ensorcellor*: A26-1; A28-1
- 22. *River Dirge*
- 23. *Desire-Ecstasy*
- 24. *Intruders*: A26-1; A28-1
- 25. *Evening-Mountains*: C34-2
- 26. *The Great Blossom*: 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. *Alambic*: 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
- 173. *The Process*: C33-4
- 174. *Tribute*: C35-3
- 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

#### 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.

#### 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.

#### A40-2 *WAR*

Broadside, 11 15/16 × 5 5/16.

Publication Elsewhere: C40-4 (as "Theodore Dreiser Condemns War")

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**

- Spanish *América Debe Ser Salvada*. Trans. unknown. Buenos Aires: La Cruz del Sur, 1941.

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*



Four-page leaflet, 9 3/8 × 5 3/4.

*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.\*
- 1947-London: Constable.
- 1960-New York: Popular Library.
- 1973-Bath (England): Cedric Chivers (with a foreword by Lawrence B. Hussman).\*

#### **Translations**

- Bulgarian [*Oporata*. Trans. I. L'akov and N. Aleksiiiev. Sofia: Izadatelstvo Na Natsiionalniîâ Svet Na Otechestveniîâ Front (NSDF), 1950.]
- Danish A46-1b *Bolvaerket*. Trans. Tom Kristensen. Copenhagen: Gyldendal, 1948.
- Dutch A46-1c *Het Bolwerk*. Trans. R.W.B. Engler. Amsterdam: Allert de Lange, 1947.
- German A46-1d *Solon der Quäker*. Trans. Carl Bach. Zurich: Humanitas, 1948.
- Hungarian A46-1e *Omló Béstya*. Trans. Tivadar Szinnai. Budapest: Dante Könyvkiadó, 1947.
- Japanese A46-1f [*The Bulwark*. Trans. Tsutomu Veda. Tokyo: Kawade, 1952.]
- Norwegian A46-1g *Jeg Og Mitt Hus*. Trans. A.W. Gammelgaard. Oslo:

- Nasjonalforlaget, 1951.
- Polish A46-1h *Szaniec*. Trans. Tadeusz Jakubowicz. Warsaw: Ksiazka i Wiedza, 1950.
- Serbo-Croatian A46-1i *Bedem*. Trans. Zarija Vukl[ccaron]evi[cacute]. Rijeka: Otokar Keršovani, 1959.
- Spanish A46-1j *El Boluarte*. Trans. Horacio Laurora. Buenos Aires: Editorial Guillermo Kraft, [1947].
- Swedish A46-1k *Bål Verket*. Trans. Aida Törnell. Stockholm: Albatross/Norstedts, 1947.

#### A47-1 *THE STOIC*

*The Stoic* / Theodore Dreiser / Garden City, New York / Doubleday & Company, Inc. / 1947

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).\*
- 1974-New York: Crowell (Apollo Edition).
- 1981-New York: New American Library (Signet Classic, with an introduction by Richard Lingeman).

#### **Translations**

- Czech *Stoik*. Trans. Anna Novotná. Prague: Knihovna Klasik[uring], 1964.
- German A47-1b *Der Unentwegte*. Trans. Paul Baudisch. Zurich: Diana Verlag, 1953.
- Italian A47-1c *Lo Stoico*. Trans. Romano Giachetti. Rome: Editori Riuniti, 1963.
- Romanian A47-1d *Stoicul*. Trans. Nic Popescu. Bucharest: Editura Univers, 1971.

- Russian A47-1e [*Stoik*. Trans. M. Bogoslovskaiâ and T. Kuriavtsevaiâ. Tallin, Estonia: Estonskoe Gosudarstvennoe Izdatel'stvo, 1957.]  
A47-1f [*Stoik*. Trans. M. goslovskaiâ and T. Kuriavtsevaiâ. Kiev Derzhavne Vidavnitstvo Khudozhaâ Literatura, 1959.]
- Serbo-Croatian A47-1g *Financijer, Tital Stoik (Trilogija)*. Trans. Vjekoslav Suzani[cacute], Mira Ku[cacute]i[cacute], and Franjo Bukovšek. Rijeka: Otokar Keršovani, 1963.
- Slovenian A47-1h *Stoik*. Trans. Jo[zcaron]e Stabej. Ljubljana: Dr[zcaron]javna Zalo[zcaron]ba Slovenije, 1968.

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*

Theodore / Dreiser / *American / Diaries* / 1902–1926 / Edited by / Thomas P. Riggio / Textual Editor / James L.W. West III / General Editor / Neda M. Westlake / (publisher's device) / University of Pennsylvania Press / Philadelphia 1982

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.

*Note:* Dreiser's previously unpublished diaries of 1902–03, 1916, 1917–18, 1919, 1919–24, and 1925–26.

A83-1 *AN AMATEUR LABORER*

Theodore Dreiser / *An Amateur Laborer* / Edited, with an Introduction, by / Richard W. Dowel / James L.W. West III, Textual Editor / Neda M. Westlake, General Editor / (publisher's device) / University of Pennsylvania Press / Philadelphia 1983

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.

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# Theodore Dreiser Bibliography

## 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

[*Teodor Draizer: Sobranie Sochinenii v Dvenadtsati Tomakh.* Moscow: Biblioteka Ogonek, Izdatel'stvo Pravda, 1955.]

A Russian translation; reprinted 1973.

- Vol. 1. [*Sestra Kerri.* Trans. M. Volosov.]
- Vol. 2. [*Dzhenni Gerkhardt.* Trans. N. Gal' and M. Lorie.]
- Vol. 3. [*Finansist.* Trans. M. Volosov.]
- Vol. 4. [*Titan.* Trans. V. Kurell and T. Ozerskaia.]
- Vol. 5. [*Stoik.* Trans. M. Bogoslovskaiâ and T. Kuriavtsevaia.]
- Vols. 6–7. [*Genii.* Trans. M. Volosov.]
- Vols. 8–9. [*Amerikanskaia Tragediia.* Trans. Z. Vershinin and N. Gal'.]
- Vol. 10. [*Oplot.* Trans. E. Kalashnikovaia.] Translation of *The Bulwark*.
- Vol. 11. [*Rasskazy.*] Selected short stories from *Free* ("Nigger Jeff," "A Story of Stories," "Will You Walk into My Parlor?") and *Chains* ("Saint Columba and the River," "Phantom Gold") and selected sketches from *Twelve Men* ("Culhane, the Solid Man," "The Mighty Rourke," "A Mayor and His People") and *The Color of a Great City* ("The Michael J. Powers Association," "A Certain Oil Refinery," "The Men in the Dark," "The Men in the Storm," "The Men in the Snow").
- Vol. 12. [*Stat'i i Vystupeniia.*] Selected sketches from *A Gallery of Women* ("Olive Brand," "Ernestine," "Ernita") and selected articles and speeches.

#### AA73-1 THEODORE DREISER: COLLECTED WORKS

*Theodore Dreiser: Odabrana Djela.* Rijeka: Otokar Keršovani, 1973. 10 volumes.

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

- Vol. 1. *Genij*. Trans. Berislav Lukić.
- Vol. 1. *Genij*. Trans. Berislav Lukić.
- Vol. 2. *Financijer*. Trans. Vjekoslav Suzanić.
- Vol. 3. *Titan*. Trans. Mira Kuć.
- Vol. 4. *Stoik*. Trans. Franjo Bukovšek.
- Vols. 5–6. *Americka Tragedija*. Trans. Berislav Grgić.
- Vol. 7. *Sestra Carrie*. Trans. Vlatko Šarić.
- Vol. 8. *Jennie Gerhardt*. Trans. Vlatko Šarić.
- Vol. 9. *Galerija Zena*. Trans. Vjekoslav Suzanić.
- Vol. 10. *Zora*. Trans. of *Dawn* by Omer Lakomika.

#### AA81-1 *THE WORKS OF THEODORE DREISER*

*The Works of Theodore Dreiser in Twenty Volumes*. Kyoto: Rinsen Book Co., 1981.

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*

#### AA87-1 *THEODORE DREISER: SISTER CARRIE, TWELVE MEN, JENNIE GERHARDT*

*Theodore Dreiser: Sister Carrie, Twelve Men, Jennie Gerhardt.* New York: Literary Classics of the United States, 1987, (edited by Richard Lehan).

The first volume in a projected five-volume edition of Dreiser's works in the Library of America series.

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

Writings by Theodore Dreiser

### 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

- B98-1 Spanish-American War Songs / a Complete Collection of Newspaper Verse dur- / ing the Recent War with Spain / compiled and edited / by Sidney A. Witherbee / Sidney A. Witherbee, Publisher, / Detroit, Mich. / 1898 Published late December 1898 (*Publishers Weekly*). "Exordium," pp. 276–77.

#### 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

- B01-1 *The Success / Library* / Dr. Orison Swett Marden / editor-in-chief / George Raymond De Vitt, MA. / managing editor / ten volumes / volume nine-parts XXV, XXVI, XXVII... / New York / The Success Company / Publishers Published 13 December 1901. "How an Agricultural Society Markets Fruits and Vegetables", pp. 5215–17; republished in Orison Swett Marden, *Choosing a Career*, Indianapolis: Bobbs-Merrill, 1905, pp. 233–40 (as "The Career of a Farmer Cooperation in Marketing Fruit").

## 1914

- B14-1 *Life in a / Garrison Town* / the Military Novel / Suppressed by the / German Government / by Lieutenant Bilse / ...with a foreword by Theodore / Dreiser... / New York: John Lane Company / London: John Lane, The Bodley Head / MCMIV Published 12 December 1914. Foreword, pp. v–xiii.

## 1920

- B20-1 *Caius Gracchus / a Tragedy* / by / Odin Gregory / with / an introduction / by / Theodore Dreiser... / Boni and Liveright / Publishers New York Published 10 August 1920. Introduction, pp. 3–9. *Note:* Odin Gregory was the pseudonym of J.G. Robin.
- B20-2 *Jurgen / and the Censor* / Report of the Emergency Committee / Organized to Protest Against the / Suppression of James Branch Cabell's / Jurgen / privately printed for the emergency committee / Edward Hale Bierstadt Barrett H. Clark Sidney Howard / one thousand nine hundred and twenty / New York Published September 1920 (reviews). Letter, dated 23 February 1920, p. 47.

## 1923

- B23-1 *Ebony and Ivory* / by / Llewelyn Powys / with a preface by / Theodore Dreiser / 1923 / American Library Service / New York Published 5 January 1923. Preface, pp. vii–ix. *Note:* The English edition of *Ebony and Ivoay*, published by Grant Richards in 1923, does not contain Dreiser's preface.
- B23-2 *Marriage* / Short Stories of Married Life by American Writers / Tarkington Delano Hopper Dreiser... / Garden City New York / Doubleday, Page&Company / 1923

Published 30 April 1923. "Marriage—For One", pp. 238–58; republished in A27-2 and in *Nigger Jeff and Marriage—For One*, edited by Osamu Okumura and Koh Kasegawa, Tokyo: Hokuseido, [?]. *Note*: The English edition of *Marriage*, published by Holder and Stoughton in 1923, also contains Dreiser's story.

## 1925

- B25-1 Thomas Hardy / *Notes on His Life / and Work / Publishers /* Harper&Brothers / New York and London Published 1925 (Helmut Gerber and W. Eugene Davis, *Thomas Hardy: An Annotated Bibliography...*, De Kalb, Ill.: Northern Illinois University Press, 1973). Contribution to "Tributes from American and English Writers", p. 15. *Note*: A 32-page advertising brochure issued by Harper.
- B25-2 *The / Man Mencken / a Biographical and Critical Study /* by Isaac Goldberg.../ Simon and Schuster / New York 1925 Published 16 November 1925. "Henry L. Mencken and Myself," dated 24 August 1925, pp. 378–81.

## 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

- B27-1 *Poorhouse / Sweeney / Life in a County Poorhouse /* by Ed Sweeney / with a foreword by /Theodore Dreiser / illustrated by the author.../ New York / Boni & Liveright / 1927 Published 25 March 1927. Foreword, pp. v–xi.
- B27-2 *The Sandgate Edition / Tono-Bungay / by /* H.G. Wells / with an introduction to the edition by / Theodore Dreiser / New York / Duffield and Company / 1927 Published 30 June 1927. "Introduction to the Sandgate Edition of H.G. Wells", pp. v–xi. *Note*: Dreiser's introduction appears only in *Tono-Bungay*.
- 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.

## 1928

- B28-1 *A Bibliography / of the Writings of / Theodore Dreiser / by / Edward D. McDonald / with a foreword by Theodore Dreiser.../ Philadelphia / The Centaur Book Shop / 1928 Published 24 January 1928. Foreword, dated 26 February 1927, pp. 11–12. Note: Republished in facsimile in 1968 by Burt Franklin of New York.*
- B28-2 *The Road / to Buenos Ayres / by Albert Londres / with an introduction by / Theodore Dreiser / the translation is by / Eric Sutton / London / Constable&Co. Ltd. / 1928 Published March 1928 (Whitaker's). Introduction, pp. v–xviii. Note: The American edition, published by Boni and Liveright in 1928, does not contain Dreiser's introduction.*
- B28-3 *The Crime of Dr. Garine / by / Theodore Dreiser / woodcuts by Roger VanGindertail / New York / Covici Friede Publishers / 1928. Published 23 November 1928. Introduction, pp. vii–xii.*
- B28-4 *McTeague / a Story of San Francisco / by / Frank Norris / with an introduction by / Theodore Dreiser / volume VIII.../ 1928 / Doubleday, Doran&Company, Inc. / Garden City, New York Published 28 November 1928. Introduction, pp. vii–xi. Note: The Argonaut Manuscript Limited Edition of Frank Norris' Works. A trade edition was published early in 1929.*

## 1929

- B29-1 *Catalogue of an Exhibition / of / Paintings / by Jerome Blum / with a foreword by / Theodore Dreiser / January 28th-February 9th / the Anderson Galleries... / New York / 1929 Published January 1929. "Jerome Blum", pp.2–3. Note: A four-page exhibition catalog.*

## 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

- B31-1 *Little Blue Book No. 1590 / edited by B. Haldeman-Julius / How the Great Corporations Rule the United States / Theodore Dreiser / Haldeman-Julius Publications / Girard, Kansas Published 24 February 1931. "How the Great Corporations Rule the United States" appears on pp. 5–12 of this 62-page pamphlet; the pamphlet also contains variously-titled articles by seven other writers.*

## 1932

- B32-1 *Harlan Miners Speak / Report on / Terrorism in the Kentucky Coal Fields /* prepared by / members of the National Committee / for the Defense of Political Prisoners / Theodore Dreiser / Lester Cohen.../ Harcourt, Brace and Company / New York Published 31 March 1932. Introduction, dated 23 December 1931, pp. 3–16; portions of this introduction appeared in (as "Individualism and the Jungle").

Reprinted: D77-1 *Note*: Dreiser also appears as an interrogator in much of the testimony published in *Harlan Miners Speak*. The book was republished in facsimile by Da Capo Press of New York in 1970.

### 1933

- B33-1 *Forced Labor / in the / United States /* by / Walter Wilson / with an introduction by / Theodore Dreiser / International Publishers / New York Published 21 March 1933. Introduction, pp. 7–8. *Note*: The London edition of *Forced Labor in the United States*, published by Martin Lawrence in 1933, also contains Dreiser's introduction.
- B33-2 *Tom / Mooney /* introduction by / Theodore Dreiser / *Story in Pictures /* by Anton Refregier / 5¢ published by / International Labor Defense Published 1933 (trade announcements). Introduction, p. 2. *Note*: A 32-page pamphlet.

### 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

- B35-1 *Magnificent / Hadrian / a Biography of Hadrian / Emperor of Rome* by / Sulamith Ish-Kishor / introduction by Theodore Dreiser.../ New York / Minton, Balch & Company Published 21 March 1935. Introduction, dated 18 February 1935, pp. 1–5. *Note*: The London edition of *Magnificent Hadrian*, published by Gollancz in 1935, does not contain Dreiser's introduction.
- B35-2 *Waiting for Nothing /* by / Tom Kromer / with an introduction / by / Theodore Dreiser / and a portrait / Constable & Co Ltd / London / 1935 Published July 1935 (Whitaker's). Introduction, pp. xi–xix. *Note*: The American edition of *Waiting for*

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

- B35-3 *So Red the Nose / or / Breath / in the Afternoon /* edited by Sterling North / and Carl Kroch / illustrated by Ray C. Nelson / Farrar&Rinehart / Incorporated / on Murray Hill New York Published 29 November 1935. "Theodore Dreiser's American Tragedy Cocktail", p. 30.

## 1936

- B36-1 *Samuel Butler / The Way of / All Flesh /* pictures by Robert Ward Johnson / introduction by Theodore Dreiser / New York 1936 / The Limited Editions Club Published 21 January 1936. Introduction, Volume One, pp. v–xxx. *Note:* Dreiser's introduction also appears in the trade edition published by Heritage Press of New York in 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.
- B37-2 Hubert Davis / *Lithographs /* Saturday, March 13 / to Saturday, March 27th / Art Service Company / Studio, 405 Carnegie Hall Published March 1937. "Theodore Dreiser Writes", dated February 1937, pp. 2–3. *Note:* A four-page exhibition catalog.

## 1938

- B38-1 *Of / Human Bondage /* by W. Somerset Maugham. With an intro- / duction by Theodore Dreiser & sixteen / etchings by John Sloan. In two volumes / volume one / printed for the members of the Limited / Editions Club at the printing-office of / the Yale University Press New Haven / 1938 Published 21 January 1938. Introduction, pp. iii–xiv.
- 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

- B39-2 *The Living Thoughts of / Thoreau /* presented by / Theodore Dreiser / the  
Living Thoughts Library / edited by Alfred O. Mendel / Longmans, Green and Co. /  
New York Toronto Published 21 March 1939. "Presenting Thoreau", pp. 1–32.  
Reprinted: D77-1 (excerpts).

## Translations

- Portuguese B39-2a *O Pensamento Vivo de Thoreau*. Trans. Lauro Escorel.  
São Paulo: Livraria Martins Editoria, 1939.

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- Spanish B39-2b *El Pensamiento Vivo de Thoreau*. Trans. Luis Echávarri.  
Buenos Aires Editorial Losada, 1940.
- B39-3 *I Believe / the Personal Philosophies / of Certain Eminent / Men and  
Women / of Our Time /* edited, with an introduction / and biographical notes, by /  
Clifton Fadiman / 1939 / Simon and Schuster New York Published 15 August 1939.  
"Theodore Dreiser", pp. 355–62. Reprinted: D77-1. *Note*: The English edition of *I  
Believe*, published by Allen & Unwin in 1940, does not contain Dreiser's essay.

## 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

Telegrams from / Prominent People / Moscow 1941 Published 1941. "Russia's Cause Is True Democracy's Cause", p. 89.

## 1943

- B43-1 *The Truth about / Reader's Digest /* by Sender Garlin / illustrations by William Gropper / published by / Forum Publishers / P.O. Box 228, Station D / New York, N. Y. Published May 1943. Uses as a preface Dreiser's letter to Garlin, dated 28 April 1943, p. 2. *Note:* Only the fourth printing of Garlin's pamphlet contains Dreiser's letter, the first three printings, published earlier in 1943, do not.

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

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:

*How They Succeeded* (1901) — *How They Succeeded: Life Stories of Successful Men Told by Themselves*, by Orison Swett Marden, Boston: Lathrop, Lee, and Shephard, 1901.

"Little Visits with Great Americans" (1905) — "Little Visits with Great Americans", ed. Orison Swett Marden, 2 vols., New York: Success Co., 1905.

"Talks with Great Workers" (1901) — "Talks with Great Workers", ed. Orison Swett Marden, New York: Crowell, 1901.

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

C92-1 "Cleveland and Gray the Ticket." *Chicago Daily Globe*, 21 June, p. 1.\* Attribution: *A Book About Myself* (1922), pp. 56–58. Reprinted: D88-1.

C92-2 "Cheyenne, Haunt of Misery and Crime." *Chicago Sunday Globe*, 24 July, p. 3.\* Attribution: *A Book About Myself* (1922), pp. 65–67. Reprinted: D88-1.

C92-3 "The Copper Grinned." *Chicago Daily Globe*, 15 September, p. 2.\* Attribution: *A Book About Myself* (1922), pp. 76–81. The first in a series of articles about fake auction houses.

C92-4 "Swindlers." *Chicago Daily Globe*, 6 October, p. 1\* Attribution: See C92-3. Reprinted: D88-1.

C92-5 "At Last." *Chicago Daily Globe*, 7 October, p. 1.\*

Attribution: See C92-3.

C92-6 "Robbers." *Chicago Daily Globe*, 8 October, p. 1.\* Attribution: See C92-3.

- C92-7 "On the Run." *Chicago Sunday Globe*, 9 October, p. 2.\* Attribution: *See* C92-3.
- C92-8 "Fakes." *Chicago Daily Globe*, 10 October, p. 1.\* Attribution: *See* C92-3.
- C92-9 "Waiting." *Chicago Daily Globe*, 11 October, p. 2.\* Attribution: *See* C92-3.
- C92-10 "Fakes." *Chicago Sunday Globe*, 16 October, p. 1.\* Attribution: *See* C92-3.  
Reprinted: D88-1.
- C92-11 "Fakes." *Chicago Daily Globe*, 18 October, p. 1.\* Attribution: *See* C92-3.
- C92-12 "Arrested." *Chicago Daily Globe*, 19 October, p. 1.\* Attribution: *See* C92-3.  
Reprinted: D88-1.
- C92-13 "Zuckerman." *Chicago Daily Globe*, 20 October, p. 5.\* Attribution: *See* C92-3.
- C92-14 "Reap a Harvest." *Chicago Daily Globe*, 21 October, p. 2.\* Attribution: *See* C92-3.
- C92-15 "Plenty of Suckers." *Chicago Daily Globe*, 22 October, p. 3.\* Attribution: *See* C92-3.
- C92-16 "Still at Work." *Chicago Sunday Globe*, 23 October, p. 3.\* Attribution: *See* C92-3.
- C92-17 "The Return of Genius." *Chicago Sunday Globe*, 23 October, p. 4.\* Attribution: Signed "Carl Dreiser." Reprinted: D77-1; D88-1.
- C92-18 "Great Profit." *Chicago Daily Globe*, 24 October, p. 1.\* Attribution: *See* C92-3.
- C92-19 "Fakes." *Chicago Daily Globe*, 25 October, p. 1.\* Attribution: *See* C92-3.
- C92-20 "About the Hotels." *Chicago Daily Globe*, 29 October, p. 2.\* Attribution: *See* C92-23 (I). Reprinted: D88-2.
- C92-21 "Reports and Recommendations." *St. Louis Globe-Democrat*, 17 November, p. 9.\* Attribution: *A Book About Myself* (1922), pp. 110–111. Terence Powderly's speech.
- C92-22 "Greatest in the World. Inception and Progress of the St. Louis Union Depot Scheme." *St. Louis Globe-Democrat*, 11 December, p. 28.\* Attribution: *A Book About Myself* (1922), p. 121. 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.

- C92-24 "Heard in the Corridors." *St. Louis Globe-Democrat*, 21 December, p. 7, nos. 1–3.\* Attribution: *See* C92-23 (C). Reprinted: D88-1; D88-2.
- C92-25 "Heard in the Corridors." *St. Louis Globe-Democrat*, 24 December, p. 5, no. 4.\* Attribution: *See* C92-23 (I). Reprinted: D88-1; D88-2.

C92-26 "Heard in the Corridors" *St. Louis Globe-Democrat*, 29 December, p. 7, no. 2.\*

Attribution: *See* C92-23 (I). Reprinted: D88-1; D88-2.

C92-27 "Heard in the Corridors." *St. Louis Globe-Democrat*, 30 December, p. 7, no. 4.\*

Attribution: *See* C92-23 (I). Reprinted: D88-1; D88-2.

## 1893

C93-1 "Mr. Watterson on Politics." *St. Louis Globe-Democrat*, 6 January, p. 4.\* Attribution: *A Book About Myself* (1922), p. 150. Henry Watterson. Reprinted: D88-1.

C93-2 "Heard in the Corridors." *St. Louis Globe-Democrat*, 7 January, p. 5, no. 5.\*

Attribution: *See* C92-23 (I). Reprinted: D88-2.

C93-3 "Heard in the Corridors." *St. Louis Globe-Democrat*, 15 January, p. 7, no. 5.\*

Attribution: *See* C92-23 (I). Reprinted: D88-2.

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.

C93-5 "Heard in the Corridors." *St. Louis Globe-Democrat*, 16 January, p. 5, no. 6.\*

Attribution: *See* C92-23 (I). Reprinted D88-2.

C93-6 "Heard in the Corridors." *St. Louis Globe-Democrat*, 17 January, p. 7, no. 6.\*

Attribution: *See* C92-23 (I). Reprinted: D88-2.

C93-7 "Heard in the Corridors." *St. Louis Globe-Democrat*, 20 January, p. 7, no. 5.\*

Attribution: *See* C92-23 (C). Reprinted: D88-2.

C93-8 "Theosophy and Spiritualism." *St. Louis Globe-Democrat*, 20 January, p. 12.\*

Attribution: *A Book About Myself* (1922), p. 150. Annie Besant. Reprinted: D88-1.

C93-9 "Burned to Death." *St. Louis Globe-Democrat*, 22 January, pp. 1–2.\* Attribution: *A Book About Myself* (1922), pp. 156–68. Reprinted: D88-1.

C93-10 "Heard in the Corridors." *St. Louis Globe-Democrat*, 23 January, p. 5, nos. 5–6.\*

Attribution: *See* 92-23 (C). Reprinted: D88-2.

C93-11 "Sixteen Dead." *Saint-Louis Globe-Democrat*, 23 January, p. 10. Attribution: *A Book About Myself* (1922), pp. 156–68. Reprinted: D88-1.

C93-12 "Heard in the Corridors." *St. Louis Globe-Democrat*, 25 January, p. 7, nos. 4, 6.\*

Attribution: *See* C92-23 (C). Reprinted: D88-2.

C93-13 "Heard in the Corridors." *St. Louis Globe-Democrat*, 27 January, p. 7, nos. 5–6.\*

Attribution: *See* C92-23 (C). Reprinted: D88-1; D88-2.

C93-14 "Heard in the Corridors." *St. Louis Globe-Democrat*, 28 January, p. 7, nos. 5–6.\*

Attribution: *See* C92-23 (C). Reprinted: D88-2.

- C93-15 "Heard in the Corridors." *St. Louis Globe-Democrat*, 30 January, p. 5, nos. 4–5, 7.\*  
Attribution See C92-23 (C). Reprinted: D88-2.
- C93-16 "Heard in the Corridors." *St. Louis Globe-Democrat*, 31 January, p. 7, no. 7.\*  
Attribution: See C92-23 (C). Reprinted: D88-2.
- C93-17 "Heard in the Corridors." *St. Louis Globe-Democrat*, 1 February, p. 7, no. 4.\*  
Attribution: See C92-23 (C). Reprinted: D88-2.
- C93-18 "Heard in the Corridors." *St. Louis Globe-Democrat*, 3 February, p. 7, nos. 2–3, 5.\*  
Attribution: See C92-23 (C). Reprinted: D88-2.
- C93-19 "Heard in the Corridors." *St. Louis Globe-Democrat*, 4 February, p. 5, no. 3.\*  
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- C93-20 "Heard in the Corridors." *St. Louis Globe-Democrat*, 17 February, p. 7, nos. 1, 3–4, 6–7.\* Attribution: See C92-23 (C). Reprinted: D88-2.
- C93-21 "Heard in the Corridors." *St. Louis Globe-Democrat*, 18 February, p. 5, nos. 1, 3, 5.\*  
Attribution: See C92-23 (C). Reprinted: D88-2.
- C93-22 "Heard in the Corridors." *St. Louis Globe-Democrat*, 20 February, p. 5, nos. 2–3, 5, 8.\* Attribution: See C92-23 (C). Reprinted: D88-2.
- C93-23 "Heard in the Corridors." *St. Louis Globe-Democrat*, 21 February, p. 7, no. 2.\*  
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- C93-24 "Heard in the Corridors." *St. Louis Globe-Democrat*, 22 February, p. 7, nos. 4–7.\*  
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- C93-25 "Heard in the Corridors." *St. Louis Globe-Democrat*, 23 February, p. 7, nos. 4, 7.\*  
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- C93-26 "Heard in the Corridors." *St. Louis Globe-Democrat*, 24 February, p. 7, nos. 1–4, 6.\*  
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- C93-27 "Heard in the Corridors." *St. Louis Globe-Democrat*, 27 February, p. 5, nos. 1, 6.\*  
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- C93-28 "Heard in the Corridors." *St. Louis Globe-Democrat*, 28 February, p. 7, nos. 5–7.\*  
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- C93-29 "Heard in the Corridors." *St. Louis Globe-Democrat*, 3 March, p. 7, nos. 1–2, 4–5.\*  
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- C93-30 "Heard in the Corridors." *St. Louis Globe-Democrat*, 4 March, p. 5, nos. 3, 5–7.\*  
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- C93-31 "Heard in the Corridors." *St. Louis Globe-Democrat*, 7 March, p. 7, no. 5.  
Attribution: See C92-23 (C). Reprinted: D88-2.
- C93-32 "An Iron Firm Goes Under." *St. Louis Globe-Democrat*, 7 March, p. 11.\*

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

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- C93-34 "Heard in the Corridors" *St. Louis Globe-Democrat*, 27 March, p. 5, nos. 1–2, 4.\*  
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- C93-38 "The Black Diva\*s Concert." *St. Louis Globe-Democrat*, 1 April, p. 8.\* Attribution:  
*A Book About Myself* (1922), p. 184.
- C93-39 "Maj. Bannerman Explains His Defeat." *St. Louis Globe-Democrat*, 6 April, p. 5.\*  
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- C93-40 "Heard in the Corridors" *St. Louis Globe-Democrat*, 12 April, p. 7, no. 3.\*  
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- C93-41 "Heard in the Corridors." *St. Louis Globe-Democrat*, 19 April, p. 7, nos. 4, 6.\*  
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- C93-42 "Heard in the Corridors." *St. Louis Globe-Democrat*, 20 April, p. 7, no. 4.\*  
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- C93-43 "Heard in the Corridors." *St. Louis Globe-Democrat*, 21 April, p. 7, nos. 4, 6.\*  
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- C93-45 "Heard in the Corridors." *St. Louis Globe-Democrat*, 26 April, p. 5, no. 5.\*  
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- C93-46 "Heard in the Corridors." *St. Louis Globe-Democrat*, 27 April, p. 7, nos. 1–3.\*  
Attribution: *See* C92-23 (C). Reprinted: D88-2.
- C93-47 "Heard in the Corridors." *St. Louis Globe-Democrat*, 28 April, p. 7, no. 5.\*  
Attribution: *See* C92-23 (C). Reprinted: D88-2.
- C93-48 "Heard in the Corridors." *St. Louis Globe-Democrat*, 1 May, p. 5, nos. 2–4, 5.\*  
Attribution: *See* C92-23 (C). Reprinted: D88-2.
- 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.

C93-50 "Heard in the Corridors." *St. Louis Globe-Democrat*, 2 May, p. 7, no. 5.\*

Attribution: *See* C92-23 (C). Reprinted: D88-2.

C93-51 "The Bay\*s Body Found." *St. Louis Republic*, 23 May, p. 7.\* Attribution: *See* C93-32. Reprinted: D88-1.

C93-52 "His Own Story. Train Robber Wilson Relates His Experience." *St. Louis Republic*, 4 June, pp. 1–2.\* Attribution: *A Book About Myself* (1922), pp. 286–306. Reprinted: D88-1.

C93-53 "Fast Mail Train." *St. Louis Republic*, 19 June, pp. 1, 3.\* Attribution: *A Book About Myself* (1922), p. 268.

C93-54 "The Trouble Still On." *St. Louis Republic*, 20 June, p. 4.\* Attribution: *A Book About Myself* (1922), pp. 229–31. The first in a series of tongue-in-cheek reports of a forthcoming baseball game between the Owls and the Elks. Reprinted: D88-1.

C93-55 "The War Fever Spreads." *St. Louis Republic*, 21 June, p. 12.\* Attribution: *See* C93-54.

C93-56 "With Wrinkled Fronts." *St. Louis Republic*, 22 June, p. 12.\* Attribution: *See* C93-54.

C93-57 "Jawing and Jabbering." *St. Louis Republic*, 23 June, p. 7.\* Attribution: *See* C93-54.

C93-58 "Sphere Twirling Art." *St. Louis Republic*, 24 June, p. 8.\* Attribution: *See* C93-54.

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.

C93-61 "Demands Fair Play." *St. Louis Republic*, 29 June, p. 12.\* Attribution: *See* C93-54.

C93-62 "The O. and E. Ball Game." *St. Louis Republic*, 30 June, p. 12.\* Attribution: *See* C93-54.

C93-63 "No More Monkeying." *St. Louis Republic*, 1 July, p. 11.\* Attribution: *See* C93-54.

C93-64 "Article 4 Hundred 47." *St. Louis Republic*, 2 July, p. 2.\* Attribution: *See* C93-54.

C93-65 "All Torn Up the Back." *St. Louis Republic*, 4 July, p. 12.\* Attribution: *See* C93-54.

C93-66 "Practiced at the Park." *St. Louis Republic*, 6 July, p. 7.\* Attribution: *See* C93-54.

C93-67 "The Elks and the Owls." *St. Louis Republic*, 7 July, 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.

C93-70 "Professional Playing." *St. Louis Republic*, 11 July, p. 4.\* Attribution: *See* C93-54.

C93-71 "Oraculous Opinion." *St. Louis Republic*, 12 July, p. 12.\* Attribution: *See* C93-54.

C93-72 "Here Are the Facts." *St. Louis Republic*, 13 July, p. 7.\* Attribution: *See* C93-54.

C93-73 "Portentous Pointers." *St. Louis Republic*, 14 July, p. 7.\* Attribution: *See* C93-54.

C93-74 "A Presage of Disaster." *St. Louis Republic*, 15 July, p. 11.\* Attribution: *See* C93-54.

- C93-75 "Monday the Day." *St. Louis Republic*, 16 July, p. 2.\* Attribution: *See* C93-54.
- C93-76 "To Leave To-Day." *St. Louis Republic*, 16 July, p. 11.\* Attribution: *A Book About Myself* (1922), pp. 233–66. The first in a series of articles about the excursion of a group of teachers to the Chicago World's Fair.
- C93-77 "Pictures from Real Life." *St. Louis Republic*, 16 July, p. 24.\* Attribution: Dreiser Collection clipping.
- C93-78 "The Great Game To-Day." *St. Louis Republic*, 17 July, p. 2.\* Attribution: *See* C93-54.
- C93-79 "Teachers at the Fair." *St. Louis Republic*, 18 July, p. 7.\* Attribution: *See* C93-76. Reprinted: D88-1.
- C93-80 "The Republic Teachers." *St. Louis Republic*, 19 July, p. 6.\* Attribution: *See* C93-76. Reprinted: D88-1.
- C93-81 "Third Day at the Fair." *St. Louis Republic*, 20 July, p. 4.\* Attribution: *See* C93-76. Reprinted: D88-1.
- C93-82 "Will See Everything." *St. Louis Republic*, 21 July, p. 2.\* Attribution *See* C93-76. Reprinted: D88-1.
- C93-83 "Fifth Day at the Fair." *St. Louis Republic*, 22 July, p. 2.\* Attribution: *See* C93-76. Reprinted: D88-1.
- C93-84 "Last Day at the Fair." *St. Louis Republic*, 23 July, p. 6.\* Attribution: *See* C93-76. Reprinted: D88-1.
- C93-85 "Gallagher." *St. Louis Republic*, 6 August, p. 9.\* Attribution: Elias, *Theodore Dreiser* (1949), p. 314, n. 27; *See* C93-4.
- C93-86 "Fever's Frenzy. John Finn Tries to Kill His Four Children." *St. Louis Republic*, 9 August, pp. 1–2.\* Attribution: *A Book About Myself* (1922), p. 144 (falsely associated by Dreiser with the period during which he worked on the *St. Louis Globe-Democrat*). Reprinted: D88-1.
- C93-87 "Almost a Riot." *St. Louis Republic*, 11 August, pp. 1–2.\* Attribution: *A Book About Myself* (1922), pp. 268–75. The first in a series of articles about the spiritualist Jules Wallace and the mind-reader Alexander Tyndall. Reprinted: D88-1.
- C93-88 "They Met and—Lunched." *St. Louis Republic*, 12 August, p. 5.\* Attribution: *See* C93-87. Reprinted: D88-1.
- C93-89 "Blindfolded He Drove." *St. Louis Republic*, 18 August, p. 1.\* Attribution: *See* C93-87. Reprinted: D88-1.
- C93-90 "He Got a Ride." *St. Louis Republic*, 26 August, pp. 1–2.\* Attribution: *See* C93-32. Reprinted: D88-1.
- C93-91 "Election of Officers. The World's Sunday School Convention in Session." *St. Louis Republic*, 5 September, p. 3.\* Attribution: Elias, *Theodore Dreiser* (1949), p. 314, n. 22; *see* C93-4
- C93-92 "Jules Wallace, Faker, Fraud, Medium, Healer!" *St. Louis Republic*, 9 September, pp. 1–2.\* Attribution: *See* C93-87.
- C93-93 "Wallace on Wallace." *St. Louis Republic*, 10 September, p. 6.\* Attribution: *See* C93-87.
- C93-94 "A Spiritualist Fraud." *St. Louis Republic*, 11 September, p. 3.\* Attribution: *See* C93-

87. Reprinted: D88-1.

C93-95 "Unprovoked Murder." *St. Louis Republic*, 24 September, p. 2.\* Attribution: *A Book About Myself* (1922), pp. 331–35.

C93-96 "A Deep Mystery." *St. Louis Republic*, 25 September, p. 1.\* Attribution: *See* C93-95.

C93-97 "Will Wear the Medal." *St. Louis Republic*, 1 October, p. 29.\* Attribution: *See* C93-95. Reprinted: D88-1.

C93-98 "The Glittering Ballroom" and "The Ball at Midnight," in "Brilliant Beyond Compare. Annual Ball of the Veiled Prophets." *St. Louis Republic*, 4 October, pp. 1–2.\*

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Attribution: *A Book About Myself* (1922), pp. 142–43, and (for the two specific sections of the article) Dreiser Collection clippings. Reprinted: D88-1.

C93-99 "A Faker's Victim." *St. Louis Republic*, 24 October, p. 1.\* Attribution: *See* C93-87. Reprinted: D88-1.

C93-100 "Warrants for Wallace." *St. Louis Republic*, 28 October, p. 5.\* Attribution: *See* C93-87. Reprinted: D88-1.

C93-101 "Wallace's Work." *St. Louis Republic*, 30 October, pp. 1–2.\* Attribution: *See* C93-87. Reprinted: D88-1.

C93-102 "Mystery of a Murder." *St. Louis Republic*, 19 November, pp. 9–10.\* Attribution: *A Book About Myself* (1922), p. 268. Reprinted: D88-1.

C93-103 "Poet of Potter's Field." *St. Louis Republic*, 3 December, p. 9. Attribution: *See* T.D. Nostwich, "Dreiser's *Poet of Potter's Field*." *Dreiser Studies* 18 (Fall 1987): 1–20. Reprinted: T.D. Nostwich, "Dreiser's *Poet of Potter's Field*." *Dreiser Studies* 18 (Fall 1987): 1–20.

C93-104 "A Cosmopolitan Camp." *St. Louis Republic*, 17 December, pp. 30–31.\* Attribution: Elias, *Theodore Dreiser* (1949), p. 314, n. 25; *see* C93-4.

C93-105 "Bloodshed May Result." *St. Louis Republic*, 30 December, p. 5.\* Attribution: The first in a series of humorous articles about a football game between the Builders' Exchange and the Merchants' Exchange; attributed to Dreiser on the basis of the close similarity of the series to his earlier series on the Owls and Elks baseball game. *See also* Elias, *Theodore Dreiser* (1949), p. 214, n. 24.

C93-106 "Miltenberger's Scheme." *St. Louis Republic*, 31 December, p. 28.\* Attribution: *See* C93-105.

## 1894

C94-1 "That Football Fracas." *St. Louis Republic*, 2 January, p. 8.\* Attribution: *See* C93-105.

C94-2 "Zythum's Exhilaration." *St. Louis Republic*, 3 January, p. 10.\* Attribution: *See* C93-105. Reprinted: D88-1.

C94-3 "Charity Teams Chosen." *St. Louis Republic*, 4 January, p. 5.\* Attribution: *See* C93-



105.

C94-4 "Armed for the Battle." *St. Louis Republic*, 5 January, p. 2.\* Attribution: See C93-105.

C94-5 "Under the Wheels." *St. Louis Republic*, 6 January, p. 1.\* Attribution: See C93-32.

Reprinted: D88-1.

C94-6 "This Is the Great Day." *St. Louis Republic*, 6 January, p. 3.\* Attribution: See C93-105.

C94-7 "The Merchants Win." *St. Louis Republic*, 7 January, p. 10.\* Attribution: See C93-105.

C94-8 "At a Rope's End." *St. Louis Republic*, 12 January, pp. 1–2.\* Attribution: See C93-32. Reprinted: D88-1.

C94-9 "The Hanging of Welsor." *St. Louis Republic*, 13 January, p. 5.\* Attribution: See C93-32. Reprinted: D88-1.

C94-10 "This Calls for Hemp." *St. Louis Republic*, 17 January, p. 1.\* Attribution: *A Book About Myself* (1922), p. 325, and T.D. Nostwich, "The Source of Dreiser's *Nigger Jeff*." *Resources for American Literary Study* 8 (Fall 1978): 174–87. Reprinted: D88-1.

C94-11 "Ten-Foot Drop." *St. Louis Globe-Democrat*, 18 January, pp. 1–2.\* Attribution: See C94-10. Reprinted: D88-1.

C94-12 "Fighting Now the Fad." *St. Louis Republic*, 22 January, p. 3.\* Attribution: Elias, *Theodore Dreiser* (1949), p. 314, a. 23; see C93-4.

C94-13 "The Strike To-Day." *Toledo Blade*, 24 March, pp. 1, 6.\* Attribution: *A Book About Myself* (1922), pp. 272–73. Reprinted: D88-1.

C94-14 "No Union Men." *Toledo Blade*, 24 March, p. 6.\* Attribution: Internal reference to Dreiser. Reprinted: D88-1.

C94-15 "As If in Old Toledo." *Toledo Blade*, 28 March, p. 7.\* Attribution: *A Book About Myself* (1922), p. 373. Reprinted: D88-1.

C94-16 "M'Dougall's Dream." *Cleveland Leader*, 20 April, p. 3. Attribution: See C93-32. Reprinted: D88-1.

C94-17 "Reed, Just as He Stands" *Pittsburg Dispatch*, 28 April, p. 9.\* Attribution: See C93-32. Thomas B. Reed. Reprinted: D88-1.

C94-18 "Hospital Violet Day." *Pittsburg Dispatch*, 12 May, p. 2.\* Attribution: Dreiser Collection clipping. Reprinted: D88-1.

C94-19 "And It Was Mighty Blue." *Pittsburg Dispatch*, 15 May, p. 2.\* Attribution: Dreiser Collection clipping.

C94-20 "Entranced for Hours." *Pittsburg Dispatch*, 18 May, p. 3.\* Attribution: A reworking of C93-30, no. 7. Reprinted: D88-2.

C94-21 "The Artistic Liar." *Pittsburg Dispatch*, 18 May, p. 3.\* Attribution: A reworking of C93-36, no. 4. Reprinted: D88-2.

C94-22 "The Cure of Crime." *Pittsburg Dispatch*, 18 May, p. 3.\* Attribution: A reworking

of C93-37, no. 2. Reprinted: D88-2.

C94-23 "Faith in a Pig." *Pittsburg Dispatch*, 18 May, p. 3.\* Attribution: A reworking of C93-36, no. 3. Reprinted: D88-2.

C94-24 "After the Rain Storm." *Pittsburg Dispatch*, 19 May, p. 2.\* Attribution: Dreiser Collection clipping. Reprinted: D88-1.

C94-25 "Soldiers of Morganza." *Pittsburg Dispatch*, 5 July, p. 3.\* Attribution: Dreiser Collection clipping.

C94-26 "Reapers in the Fields." *Pittsburg Dispatch*, 6 July, p. 2.\* Attribution: Elias, *Theodore Dreiser* (1949), p. 316, n. 13; see C93-4.

C94-27 "Odd Scraps of Melody." *Pittsburg Dispatch*, 7 July, p. 3.\* Attribution: Dreiser Collection clipping. Reprinted: D88-1.

C94-28 "Fenced Off the Earth." *Pittsburg Dispatch*, 19 July, p. 3.\* Attribution: *A Book About Myself* (1922), p. 459. Reprinted: D88-1.

C94-29 "With the Nameless Dead." *Pittsburg Dispatch*, 23 July, p. 3.\* Attribution: Material reused by Dreiser, see Donald Pizer, "Dreiser's Nigger Jeff".... *American Literature* 41 (November 1969): 331-42. Reprinted: D88-1.

C94-30 "Some Dabbling in Books." *Pittsburg Dispatch*, 14 August, p. 3.\* Attribution: Dreiser Collection clipping. Reprinted: D88-1.

C94-31 "Snap Shots at Pleasure." *Pittsburg Dispatch*, 18 August, p. 3.\* Attribution: Dreiser Collection clipping. Reprinted: D88-1.

C94-32 "Now the Pill Doctrine!" *Pittsburg Dispatch*, 20 August, p. 3.\* Attribution: Material reused by Dreiser in "The Gloom Chasers." *Ev'ry Month* 1 (December 1895): 16-17. Reprinted: D88-1.

C94-33 "Where Sympathy Failed." *Pittsburg Dispatch*, 25 August, p. 3.\* Attribution: Dreiser Collection clipping and material reused by Dreiser in "Forgotten." *Ev'ry Month* 2 (August 1896): 16-17.

C94-34 "Our Fleeting Shekels." *Pittsburg Dispatch*, 26 August, p. 2.\* Attribution: Dreiser Collection clipping.

C94-35 "The Last Fly of Fly Time." *Pittsburg Dispatch*, 3 October, p. 3.\* Attribution: See C93-32. Reprinted: D88-1.

C94-36 "General Booth Says Farewell." *Pittsburg Dispatch*, 12 November, pp. 1-2.\* Attribution: Dreiser Collection clipping. Reprinted: D88-1.

C94-37 "Talks at a Banquet." *Pittsburg Dispatch*, 21 November, p. 2.\* Attribution: See C93-32. Reprinted: D88-1.

C94-38 "Mrs. Moriarity Knocks Out Healy." *New York World*, 24 December, p. 7.\* Attribution: See C93-32. 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* pseudonym 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, horseless 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 fiancée, 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.

C95-6 "The Passing Plays." *Ev'ry Month* 1 (November): 25–27. Attribution: Signed "The Sentinel"; see C95-2.

C95-7 "The Literary Shower." *Ev'ry Month* 1 (November): 28.\* Attribution: Signed "Edward Al"; see C95-3. Review of *A Galloway Herd* by S.R. Crockett.

C95-8 "Review of the Month." *Ev'ry Month* 1 (December): 2–9. Attribution: Signed "The Prophet"; see C95-1.

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.

C95-10 "The Gloom Chasers." *Ev'ry Month* 1 (December): 16–17.\* Attribution: Signed "The Cynic"; material reused by Dreiser from "Now the Pill Doctrine!" *Pittsburg Dispatch*, 20 August 1894, p.3. Sketch.

C95-11 "The Literary Shower *Out of India*." *Ev'ry Month* 1 (December): 18.\* Attribution: Signed "Edward Al"; see C95-3. Review of *Out of India* by Rudyard Kipling.

C95-12 "The Drama." *Ev'ry Month* 1 (December): 22–23. Review of *Wizard of the Nile*, a comic opera by H.B. Smith.

## 1896

C96-1 "Reflections." *Ev'ry Month* 1 (January): 2–11. Attribution: Signed "The Prophet"; see C95-1.

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

Reprinted: D77-1 (excerpts).

C96-2 "Dramatic." *Ev'ry Month* 1 (January): 16–17. Review of *The Heart of Maryland* by David Belasco.

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.

Reviews of *Constantinople* by Edwin A. Grosvenor, *Under the Red Flag* by Edward King, *The Child's Garden of Song* by William L Tomlins, and *Casa Braccio* by F. Marion Crawford.

C96-4 "Reflections." *Ev'ry Month* 1 (February): 2–6.\* Attribution Signed "The Prophet"; See C95-1.

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

financiers. Reprinted: D77-1 (excerpts).

C96-5 "The Literary Shower: A Daughter of the Tenements." *Ev'ry Month* 1 (February): 10–11.\* Attribution: Signed "Edward Al"; see C95-3. Reviews of *A Daughter of the Tenements* by Edward L. Townsend and *Rose of Dutcher's Coolly* by Hamlin Garland, and brief comments on Paul Verlaine, Rudyard Kipling's *Tommy Atkins of the Ramchunders*, William Winter's *Brown Heath and Blue Bells*, and Ouida's *The Nurnberg Stove*. 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.

The bond crisis, Paul Verlaine, hypnotism, scientific advances, March, the Turks, public corruption, the Venezuela dispute.

Reprinted: D77-1 (excerpts).

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.

C96-10 "Dramatic." *Ev'ry Month* 1 (March): 22. Reviews of *Izeyl* by Armand Sylvestre and Eugene Morand and *A Woman's Reason* by Charles Brookfield and F.C. Philips, and brief comment on Richard Mansfield.

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.

C96-13 "Dramatic." *Ev'ry Month* 2 (April): 22. Reviews of *A Black Sheep* by C.H. Hoyt and *Marriage* by Brandon Thomas and Henry Keeling, and brief comment on Mme. Duse.

C96-14 "Reflections." *Ev'ry Month* 2 (May): 2–6. Attribution: Signed "The Prophet"; see C95-1.

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

C96-15 "Literary Notes: A Singular Life." *Ev'ry Month* 2 (May): 11–12.\* Attribution: Signed "Edward Al"; see C95-3. Reviews of *A Singular Life* by Elizabeth Stuart Phelps and *The Red Badge of Courage* by Stephen Crane, and brief comments on Ernest McGaffey and Balzac.

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Reprinted: D77-1 (excerpts).

C96-16 "I Shall Pass Through This World But Once." *Ev'ry Month* 2 (May): 17.\*

Attribution: Signed "S.J. White"; see C95-5. Poem.

C96-17 "Conditioned Ones." *Ev'ry Month* 2 (May): 18. Poem.

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

C96-19 "Reflections." *Ev'ry Month* 2 (June): 2–6.\* Attribution: Signed "The Prophet"; see C95-1.

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).

C96-20 "The Madding Crowd." *Ev'ry Month* 2 (June): 17. Poem.

C96-21 "The Literary Shower." *Ev'ry Month* 2 (June): 21–22.\* Attribution: Signed "Edward Al"; see C95-3. Reviews of *Tom Grogan* by F. Hopkinson Smith and *Personal Recollections of Joan of Arc* by Mark Twain, and comments on Richard Harding Davis, Paul Bourget, Rev. John Watson, and the relationship between journalism and literature. 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.

C96-23 "Reflections." *Ev'ry Month* 2 (July): 2–6.\* Attribution: Signed "The Prophet"; see C95-1.

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

C96-24 "Chevalier." *Ev'ry Month* 2 (July): 18.\* Attribution: Signed "S.J. White"; see C95-5. Albert Chevalier.

C96-25 "The Literary Shower." *Ev'ry Month* 2 (July): 24–25.\* Attribution: Signed "Edward

Al"; see C95-3. Reviews of *The XIth Commandment* by Halliwell Sutcliff and *Underwoods* by Robert Louis Stevenson. Reprinted: D77-1 (excerpts).

C96-26 "Reflections " *Ev'ry Month* 2 (August): 2–7.\* Attribution: Signed "The Prophet"; see C95-1.

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).

C96-27 "Woes of Cats." *Ev'ry Month* 2 (August): 10–11.\* Attribution: Signed "S.J. White"; see C95-5. Sketch.

C96-28 "Forgotten." *Ev'ry Month* 2 (August): 16–17. Story.

C96-29 "The Literary Shower." *Ev'ry Month* 2 (August): 21–22.\* Attribution: Signed "Edward Al"; see C95-3. Reviews of *Adam Johnstone's Son* by F. Marion Crawford, *The Folly of Eustace* by Robert Hichens, and *An Ambitious Man* by Ella Wheeler Wicox.

C96-30 "Reflections." *Ev'ry Month* 2 (September): 2–7.\* Attribution: Signed "The Prophet"; see C95-1. The presidential election, the role of art, self-education, change in nature and in society. Reprinted: D77-1 (excerpts).

C96-31 "A Royal Abdication." *Ev'ry Month* 2 (September): 16–17.\* Attribution: Signed "S. J. White"; see C95-5. Queen Victoria.

C96-32 "The Literary Shower." *Ev'ry Month* 2 (September): 22–23.\* Attribution: Signed "Edward Al"; see C95-3. Reviews of *Yekl* by Abraham Cahan, *The Time Machine* by H.G. Wells, and *Lancashire Idylls* by Marshall Mather.

C96-33 "Reflections." *Ev'ry Month* 3 (October): 2–7.\* Attribution: Signed "The Prophet"; see C95-1. Patriotism, the liquor question, the orator, New York strikes. Reprinted: D77-1 (excerpts).

C96-34 "Reflections." *Ev'ry Month* 3 (November): 2–7.\* Attribution: Signed "The Prophet"; see C95-1. Political and judicial corruption, public education, social progress, charity, happiness and faith.

C96-35 "A Metropolitan Favorite." *Ev'ry Month* 3 (November): 22. R.F. Outcault.

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.

C96-37 "Caricatures and a Caricaturist." *Ev'ry Month* 3 (December): 10.\* Attribution: Signed "S.J. White"; see C95-5. Homer Davenport.

## 1897

C97-1 "Reflections." *Ev'ry Month* 3 (January): 2–7.\* Attribution: Signed "The Prophet"; see C95-1. Hopes for the New Year, Cuba, weakness of the drama, American grand opera, a defense of the "Reflections" column. Reprinted: D77-1 (excerpts).

C97-2 "William Gillette." *Ev'ry Month* 3 (January): 17.\* Attribution: Signed "S.J. White"; see C95-5.

C97-3 "Reflections" *Ev'ry Month* 3 (February): 2–7.\* Attribution: Signed "The Prophet"; see C95-1. Financial speculators, Herbert Spencer, winter suffering, Mars, charity, luxury. Reprinted: D77-1 (excerpts).

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).

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C97-5 "A Social Samaritan: Rose Hawthorne Lathrop's Mission to the Afflicted." *Ev'ry Month* 3 (March): 25.\* Attribution: Signed "S.J. White"; see C95-5.

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.

C97-7 *Ev'ry Month* 4 (May): 20–21.\* Attribution: See C97-6. American worship of things European, public architecture, ideals of children, struggle in life. Reprinted: D77-1 (excerpts).

C97-8 *Ev'ry Month* 4 (June): 20–21.\* Attribution: See C97-6. Queen Victoria, American statesmen, aestheticism, American schools, feminism, success.

C97-9 *Ev'ry Month* 4 (July): 20.\* Attribution: See C97-6. Cities in the summer, schools, the Scotch, Independence Day, poverty and hardship in America.

C97-10 *Ev'ry Month* 4 (August): 18.\* Attribution: See C97-6.

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

C97-11 "A Finished Farce-Comedian." *Ev'ry Month* 4 (August): 27.\* Attribution: Signed "S. J.W."; see C95-5. James T. Powers.

C97-12 *Ev'ry Month* 4 (September): 14.\* Attribution: See C97-6. Perniciousness of banquets, patriotism, the collecting fad, death.

C97-13 *New York's Times*, 10 October, Illustrated Weekly Magazine, pp. 14–15. Untitled article on the Lambs Club of New York.



- C97-14 "New York's Art Colony. The Literary and Art Retreat at Bronxville." *Metropolitan* 6 (November): 321–26.\* Attribution: Signed "Theodore Dresser".
- C27-15 "Our Women Violinists." *Puritan* 2 (November): 34–35.
- C97-16 "On the Field of Brandywine." *Truth* 16 (6 November): 7–10.
- C97-17 "James A. Dolph." *New York Times*, 28 November, Illustrated Weekly Magazine, pp. 14–15.

## 1898

- C98-1 "The Haunts of Bayard Taylor." *Munsey's* 18 (January): 594–601. Reprinted: D85-1.
- C98-2 "A Talk with America's Leading Lawyer." *Success* 1 (January): 40–41. Joseph Choate. Reprinted: *Little Visits with Great Americans* (1905); D77-1.
- C98-3 "A Great Editor's Island Home." *Success* 1 (January): 45.\* Attribution: Signed "S. J. White"; see C95-5. Charles A. Dana.
- C98-4 "A High Priestess of Art." *Success* 1 (January): 55.\* Attribution: Signed "Edward Al"; see C95-3. Alice B. Stephens. Reprinted: *Little Visits with Great Americans* (1905).
- C98-5 "She Would Go to Congress." *New York Times*, 2 January, Illustrated Weekly Magazine, p. 12. Mrs. Manila M. Bicker.
- C98-6 "John Addison Porter." *New York Times*, 9 January, Illustrated Weekly Magazine, p. 12.
- C98-7 "Sheldon Jackson, D.D., L.L.D." *New York Times*, 9 January, Illustrated Weekly Magazine, p.12.
- C98-8 "Henry Mosler, A Painter for the People." *Demorest's* 34 (February): 67–69. Reprinted: D85-1.
- C98-9 "The Art of MacMonnies and Morgan." *Metropolitan* 7 (February): 143–51. Frederick MacMonnies and E. Percy Morgan. Reprinted: D85-1.
- C98-10 "A Woman to Run for Congress." *Success* 1 (February): 6.\* Attribution: Reuse of C98-5.
- C98-11 "A Photographic Talk with Edison." *Success* 1 (February): 8–9. Reprinted: *How They Succeeded* (1901); D85-1.
- C98-12 "Historic Tarrytown." *Ainslee's* 1 (March): 25–31. Reprinted: D87-1.
- C98-13 "Work of Mrs. Kenyon Cox." *Cosmopolitan* 24 (March): 477–80.
- C98-14 "Virtue." *Demorest's* 34 (March): 100. Poem.
- C98-15 "Anthony Hope Tells a Secret." *Success* 1 (March): 12–13. Reprinted: *Talks with Great Workers* (1901).
- C98-16 "A Vision of Fairy Lamps." *Success* 1 (March): 23.\* Attribution: Signed "Edward Al"; see C95-3. H. Barrington Cox.
- C98-17 "Benjamin Eggleston, Painter." *Ainslee's* 1 (April): 41–47. Reprinted: D85-1.
- C98-18 "A Prophet, But Not Without Honor." *Ainslee's* 1 (April): 73–79.\* Attribution: Signed "Edward Al"; see C95-3.
- C98-19 "The Harp." *Cosmopolitan* 24 (April): 637–44. Reprinted: D87-1.
- C98-20 "Resignation." *Demorest's* 34 (April): 137. Poem.
- C98-21 "Art Work of Irving R. Wiles." *Metropolitan* 7 (April): 357–61.

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

C98-23 "A Great American Caricaturist." *Ainslee's* 1 (May): 336–41. Homer Davenport. Reprinted: D85-1.

C98-24 "The American Water-Color Society." *Metropolitan* 7 (May): 489–93.

C98-25 "Of One Who Dreamed: W. Louis Sonntag, Jr., Obiit, May 11, 1898." *Collier's* 21 (28 May): 2. Poem.

C98-26 "A Painter of Travels." *Ainslee's* 1 (June): 391–98. Gilbert Gaul.

C98-27 "Where Battleships Are Built." *Ainslee's* 1 (June): 433–39.\* Attribution: Signed "Edward Al"; see C95-3.

C98-28 "With Whom Is Shadow of Turning." *Demorest's* 34 (June): 189. Poem.

C98-29 "Artists' Studios." *Demorest's* 34 (June): 196–98.

C98-30 "The Making of Small Arms." *Ainslee's* 1 (July): 540–49.

C98-31 "Scenes in a Cartridge Factory." *Cosmopolitan* 25 (July): 321–24.

C98-32 "Carrier Pigeons in War Time." *Demorest's* 34 (July): 222–233.

C98-33 "The Harlem River Speedway." *Ainslee's* 2 (August): 49–56. Reprinted: D87-1.

C98-34 "Night Song." *Ainslee's* 2 (August): 73. Poem.

C98-35 "An American Cattle Painter: William H. Howe." *New York Times*, 28 August, Illustrated Magazine Supplement, p.3.

C98-36 "The Sculpture of Fernando Miranda." *Ainslee's* 2 (September): 113–18. Reprinted: D85-1.

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

C98-38 "Mortuarium." *Demorest's* 34 (September): 279. Poem.

C98-39 "Fame Found in Quiet Nooks." *Success* 1 (September): 5–6. John Burroughs. Reprinted: *How They Succeeded* (1901); D85-1.

C98-40 "Thou Giant." *Success* 1 (September): 16. Poem.

C98-41 "Edmund Clarence Stedman." *New York Times*, 11 September, Illustrated Magazine Supplement, p.3.

C98-42 "Haunts of Nathaniel Hawthorne." *Truth* 17 (21 September): 7–9. Reprinted: D85-1.

C98-43 "America's Sculptors." *New York Times*, 25 September, Illustrated Magazine Supplement, pp. 6–7.

C98-44 "Haunts of Nathaniel Hawthorne." *Truth* 17 (28 September): 11–13. Reprinted: D85-1.

C98-45 "The Return." *Ainslee's* 2 (October): 280. Poem.

C98-46 "Great Problems of Organization. III. The Chicago Packing Industry." *Cosmopolitan* 25 (October): 615–26. Reprinted: D87-1.

- C98-47 "Supplication." *Demorest's* 34 (October): 302. Poem.
- C98-48 "The Smallest and Busiest River in the World." *Metropolitan* 8 (October): 355–63. Reprinted: D87-1.
- C98-49 "Life Stories of Successful Men-No. 10, Philip D. Armour." *Success* 1 (October): 3–4. Reprinted: *How They Succeeded* (1901); D85-1.
- C98-50 "The Real Zangwill." *Ainslee's* 2 (November): 351–57. Reprinted: D77-1; D85-1.
- C98-51 "Through All Adversity." *Demorest's* 34 (November): 334. Poem.
- C98-52 "Birth and Growth of a Popular Song." *Metropolitan* 8 (November): 497–502. Reprinted: D87-1.
- C98-53 "Life Stories of Successful Men-No. 11, Chauncey Mitchell Depew." *Success* 1 (November): 3–4. Reprinted: *Talks with Great Workers* (1901).
- C98-54 "And Continueth Not." *Ainslee's* 2 (December): 477. Poem.
- C98-55 "The Treasure House of Natural History." *Metropolitan* 8 (December): 595–601. Reprinted: D87-1.
- C98-56 "Frank Edwin Elwell, Sculptor." *New York Times*, 4 December, Illustrated Magazine Supplement, pp.6–7.
- C98-57 "Life Stories of Successful Men-No. 12, Marshall Field." *Success* 2 (8 December): 7–8. Reprinted: *How They Succeeded* (1901); D85-1.
- C98-58 "More Cargoes." *Saturday Evening Post*. 171 (10 December): 384. Attribution: Dreiser Collection correspondence. Review of *More Cargoes* by W.W. Jacobs.
- C98-59 "A Leader of Young Mankind, Frank W. Gunsaulua." *Success* 2 (15 December): 23–24. Reprinted: *Talks with Great Workers* (1901).

## 1899

- C99-1 "When the Sails Are Furled: Sailor's Snug Harbors." *Ainslee's* 2 (January): 593–601. Reprinted: *New York Tribune*, 22 May 1904, Sunday Magazine, pp. 3–5, 19; A23-1; D87-1.
- C99-2 "Who Wills to Do Good." *Ainslee's* 2 (January): 667. Poem.
- C99-3 "The Making of Stained-Glass Windows." *Cosmopolitan* 26 (January): 243–52.

Reprinted: D85-1

- C99-4 "In Keeping." *Demorest's* 35 (January): 37. Poem.
- C99-5 "Electricity in the Household." *Demorest's* 35 (January): 38–39. Reprinted: D87-1.
- C99-6 "Carrying Out a Career." *Success* 2 (7 January): 86.\* Attribution: See W.A. Swanberg, *Dreiser* (1965), p. 79. Alexander H. Revell.
- C99-7 "A Golden Sorrow." *Saturday Evening Post* 171 (28 January): 496.\* Attribution: Dreiser Collection correspondence. Review of *A Golden Sorrow* by Maria Louise Pool.
- C99-8 "He Became Famous in a Day." *Success* 2 (28 January): 143–44. Paul W. Bartlett. Reprinted: *Talks with Great Workers* (1901); D85-1.

- C99-9 "The Chicago Drainage Canal." *Ainslee's* 3 (February): 53–61. Reprinted: D87-1.
- C99-10 "A Painter of Cats and Dogs." *Demorest's* 35 (February): 68–69. J.H. Dolph.
- C99-11 "Karl Bitter, Sculptor." *Metropolitan* 9 (February): 147–52.
- C99-12 "E. Percy Morgan and His Work." *Truth* 18 (February): 31–35.
- C99-13 "His Life Given Over to Music." *Success* 2 (4 February): 167–68. Theodore Thomas. Reprinted: *How They Succeeded* (1901); D87-1.
- C99-14 "America's Greatest Portrait Painters." *Success* 2 (11 February): 183–84.
- C99-15 "The Career of a Modern Portia." *Success* 2 (18 February): 205–206. Mrs. Clara Foltz. Reprinted: D85-1.
- C99-16 "Literary Lions I Have Met." *Success* 2 (25 February): 223–24. James B. Pond.
- C99-17 "The Town of Pullman." *Ainslee's* 3 (March): 189–200.
- C99-18 "Amelia B. Barr and Her Home Life." *Demorest's* 35 (March): 103–104. Reprinted: D85-1.
- C99-19 "Edmund Clarence Stedman at Home." *Munsey's* 20 (March): 931–38. Reprinted: D85-1.
- C99-20 "Bondage." *Ainslee's* 3 (April): 293. Poem.
- C99-21 "The Real Choate." *Ainslee's* 3 (April): 324–33. Reprinted: D85-1.
- C99-22 "Japanese Home Life." *Demorest's* 35 (April): 123–25.
- C99-23 "Women Who Have Won Distinction in Music." *Success* 2 (8 April): 325–26. Reprinted: D87-1.
- C99-24 "The Making of a Great Singer: A Conversation with Lillian Nordica." *Ainslee's* 3 (May): 438–44.\* Attribution: Material reused by Dreiser in C00-3.
- C99-25 "The Horseless Age." *Demorest's* 35 (May): 153–55. Reprinted: D87-1.
- C99-26 "Woodmen." *Demorest's* 35 (May): 159. Poem.
- C99-27 "The Home of William Cullen Bryant." *Munsey's* 21 (May): 240–46. Reprinted: D85-1.
- C99-28 "Human Documents from Old Rome." *Ainslee's* 3 (June): 586–96.
- C99-29 "Concerning Bruce Crane." *Truth* 18 (June): 143–47.
- C99-30 "A Monarch of Metal Workers." *Success* 2 (3 June): 453–54. Andrew Carnegie. Reprinted: *How They Succeeded* (1901); D85-1.
- C99-31 "A Master of Photography." *Success* 2 (10 June): 471. Alfred Stieglitz. Reprinted: *Talks with Great Workers* (1901); D85-1.
- C99-32 "The Foremost of American Sculptors." *New Voice* 16 (17 June): 4–5, 13. J.Q.A. Ward. Reprinted: D85-1.
- C99-33 "American Women as Successful Playwrights." *Success* 2 (17 June): 485–86.
- C99-34 "American Women Who Play the Harp." *Success* 2 (24 June): 501–502.
- C99-35 "The Log of an Ocean Pilot." *Ainslee's* 3 (July): 683–92. Reprinted: A23-1 (as "The Log of a Harbor Pilot"); D87-1.
- C99-36 "An Important Philanthropy." *Demorest's* 35 (July): 315–17.
- C99-37 "From New York to Boston by Trolley." *Ainslee's* 4 (August): 74–84.\* Attribution: Signed "Herman D. White"; Dreiser Collection correspondence. Reprinted: *American Review of Reviews* 20 (August 1899): 201 (excerpted); D87-1.
- C99-38 "A Notable Colony: Artistic and literary People in the Picturesque Bronx."

*Demorest's* 35 (August): 240–41.

C99-39 "If Force Transmutes." *Demorest's* 35 (August): 243. Poem.

C99-40 "John Burroughs in His Mountain Hut." *New Voice* 16 (19 August): 7, 13.

C99-41 "Christ Church, Shrewsbury." *New York Times*, 27 August, Illustrated Magazine Supplement, pp. 12–13. Reprinted: D87-1.

C99-42 "C.C. Curran." *Truth* 18 (September): 227–31. Reprinted: D85-1.

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C99-43 "It Pays to Treat Workers Generously." *Success* 2 (16 September): 691–92. John H. Patterson. Reprinted: *Talks with Great Workers* (1901).

C99-44 "American Women Violinists." *Success* 2 (30 September): 731–32.

C99-45 "The Camera Club of New York." *Ainslee's* 4 (October): 324–35.

C99-46 "The Unrewarded." *Demorest's* 36 (November): 5. Poem.

C99-47 "Curious Shifts of the Poor." *Demorest's* 36 (November): 22–26. Reprinted: A00-1 (Chapters XLV, XLVII); A23-1 (as *The Bread Line* and *The Men in the Storm*): D77-1; D85-1.

C99-48 "American Women Who Are Winning Fame as Pianists." *Success* 2 (4 November): 815.

C99-49 "Our Government and Our Food." *Demorest's* 36 (December): 68–70.

## 1900

C00-1 "The Trade of the Mississippi." *Ainslee's* 4 (January): 735–43. Reprinted: D87-1.

C00-2 "Atkinson on National Food Reform." *Success* 3 (January): 4.\* Attribution: Signed "Edward Al"; see C95-3.

C00-3 "The Story of a Song-Queen's Triumph." *Success* 3 (January): 6–8. Lillian Nordica. Reprinted: *How They Succeeded* (1901); D87-1.

C00-4 "The Railroad and the People." *Harper's Monthly* 100 (February): 479–84. Reprinted: D87-1.

C00-5 "Little Clubmen of the Tenements." *Puritan* 7 (February): 665–72. Reprinted: D87-1.

C00-6 "The Real Howells." *Ainslee's* 5 (March): 137–42. Reprinted: *America* 37 (April 1943): 275–82 (as "Five Interviews with William Dean Howells"); Ulrich Halfmann, ed. "Interviews with William Dean Howells." *American Literary Realism* 6 (Fall 1973): 347–51; D77-1; D85-1.

C00-7 "New York's Underground Railroad." *Pearson's* 9 (April): 375–84.

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.

C00-11 "Thomas Brackett Reed: The Story of a Great Career." *Success* 3 (June): 215–16.

- C00-12 "The Transmigration of the Sweat Shop." *Puritan* 8 (July): 498–502. Reprinted: D87-1.
- C00-13 "Apples: An Account of the Apple Industry in America." *Pearson's* 10 (October): 336–40.
- C00-14 "Fruit Growing in America." *Harper's Monthly* 101 (November): 859–68.
- C00-15 "Whence the Song." *Harper's Weekly* 44 (8 December): 1165–66a. Reprinted: A23-1; D87-1.

## 1901

- C01-1 "Why the Indian Paints His Face." *Pearson's* 11 (January): 19–23.
- C01-2 "When the Old Century Was New." *Pearson's* 11 (January): 131–40. Reprinted: A18-1.
- C01-3 "Delaware's Blue Laws." *Ainslee's* 7 (February): 53–57.
- C01-4 "Rural Free Mail Delivery." *Pearson's* 11 (February): 233–40.
- C01-5 "Lawrence B. Earle." *Truth* 20 (February): 27–30.
- C01-6 "The Story of the States: No. III-Illinois." *Pearson's* 11 (April): 513–44.
- C01-7 "The Shining Slave Makers." *Ainslee's* 7 (June): 445–50. Reprinted: A18-1 (as *McEwen of the Shining Slave Makers*).
- C01-8 "Plant Life Underground." *Pearson's* 11 (June): 860–64. Reprinted: D87-1.
- C01-9 "Nigger Jeff." *Ainslee's* 8 (November): 366–75. Reprinted: A18-1.
- C01-10 "A True Patriarch." *McClure's* 18 (October): 136–44. Reprinted: A19-1; D85-1.
- C01-11 "Butcher Roganm's Door." *Reedy's Mirror* 11 (12 December): 15–17. Reprinted: A18-1 (as *Old Rogaum and His Theresa*).
- C01-12 "The Color of To-Day." *Harper's Weekly* 45 (14 December): 1272–73. Reprinted: A19-1 (as "W.L.S."); D85-1.

## 1902

- C02-1 "The New Knowledge of Weeds." *Ainslee's* 8 (January): 533–38.
- C02-2 "A Cripple Whose Energy Gives Inspiration." *Success* 5 (February): 72–73. Reprinted: D85-1.
- C02-3 "A Touch of Human Brotherhood." *Success* 5 (March): 140–41, 176.
- C02-4 "The Tenement Toilers." *Success* 5 (April): 213–14, 232. Reprinted: *New York Call*, 24 August 1919, *Call Magazine*, pp. 6–7 (as "The Toilers of the Tenements"); A23-1 (as *The Toilers of the Tenements*); D87-1.
- C02-5 "A Remarkable Art." *Great Round World* 19 (3 May): 430–34.\* Attribution: Material reworked from C99-31. Alfred Stieglitz.

C02-6 "A Doer of the Word." *Ainslee's* 9 (June): 453–59. Reprinted: A19-1.  
C02-7 "Christmas in the Tenements" *Harper's Weekly* 46 (6 December): 52–53. Reprinted: A23-1; D77-1; D87-1.

## 1903

C03-1 "True Art Speaks Plainly." *Booklovers Magazine* 1 (February): 129. Reprinted: *Modernist* 1 (November 1919): 1; D77-1.  
C03-2 "Scared Back to Nature." *Harper's Weekly* 47 (16 May): 816.\* Attribution: Material reused by Dreiser in his sketch *Culhane, the Solid Man* in A19-1.  
C03-3 "A Mayor and His People." *Era* 11 (June): 578–84. Reprinted: A19-1.  
C03-4 "The Problem of the Soil." *Era* 12 (September): 239–49.

## 1904

C04-1 "Just What Happened When the Waters of the Hudson Broke into the North River Tunnel." *New York Daily News*, 23 January, Magazine Section, pp.6–7.\* Attribution: Material reused by Dreiser in his story *Glory Be! McGlathery*, C25-2.  
C04-2 "The Cradle of Tears." *New York Daily News*, 27 March, Colored Section, p. 4.\* Attribution: Republished by Dreiser. Reprinted: *Tom Watson's Magazine* 1 (May 1905): 349–50; A23-1.  
C04-3 "The Sowing." *Ainslee's* 13 (April): 135. Poem.  
C04-4 "The Story of a Human Nine-Pin." *New York Daily News*, 3 April, Colored Section, p. 3.\* Attribution: Republished by Dreiser. Reprinted: *Tom Watson's Magazine* 1 (June 1905): 502–503 (as "The Track Walker"); A23-1 (as *The Track Walker*).  
C04-5 "The Love Affairs of Little Italy." *New York Daily News*, 10 April, Colored Section, p. 3.\* Attribution: Republished by Dreiser. Reprinted: A23-1.  
C04-6 "Hunting for Swordfish." *New York Tribune*, 24 July Sunday Magazine, pp. 11–12.  
C04-7 "The Voyage." *Ainslee's* 14 (October): 136. Poem.

## 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".  
C05-2 "The Rivers of the Nameless Dead." *Tom Watson's Magazine* 1 (March), 112–13. Reprinted: A23-1.  
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.

C05-4 "A Word to the Public." *Smith's* 1 (July), unpaginated advertising section: 4 pp.\* Attribution: See C05-3.

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.

C05-7 "The Silent Worker." *Tom Watson's Magazine* 2 (September): 364. Reprinted: C13-9

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

C05-9 "The City of Crowds." *Smith's* 2 (October): 97-107.

C05-10 "The Loneliness of the City." *Tom Watson's Magazine* 2. (October): 474-75. Reprinted: D77-1.

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

C06-1 "Smith's: The Magazine of Ten Million. What It Will Do During the Coming Year." *Smith's* 2 (January), unpaginated advertising section: 8 pp.\* Attribution: See C05-3.

C06-2 "A Lesson from the Aquarium." *Tom Watson's Magazine* 3 (January): 306-308. Reprinted: D77-1.

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.
- C06-13 "The Poet's Creed." *Broadway* 16 (August): 353. Poem.
- C06-14 "The Peace of the Thousand Isles." *Smith's* 3 (August): 769–84.
- 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 4 pp.\* Attribution: *See* C06-8.
- C07-3 "What Broadway Means to America." *Broadway* 18 (May), unpaginated front matter 4 pp. Attribution: *See* C06-8.
- C07-4 "Broadway Is One Year Old This Number." *Broadway* 18 (June), unpaginated front matter: 4 pp.\* Attribution: *See* C06-8.
- C07-5 "Broadway's Brilliant Mid-Summer Fiction." *Broadway* 18 (July), unpaginated front matter 4 pp.\* Attribution: *See* C06-8.
- 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.
- C07-8 "Concerning Us All." *Delineator* 70 (November): 732–33.\* Attribution: *See* C07-6.
- C07-9 "Your Magazine in 1908." *Delineator* 70 (December): 864–5.\* Attribution: *See* C07-6.
- C07-10 "Concerning Us All." *Delineator* 70 (December): 927–28.\* Attribution: *See* C07-6.

## 1908

- C08-1 "Just You and the Editor." *Delineator* 71 (January): 5–7.\* Attribution: *See* C07-6.
- C08-2 "Concerning Us All." *Delineator* 71 (January): 67–8.\* Attribution: *See* C07-6.
- C08-3 "Just You and the Editor." *Delineator* 71 (February): 161–63.\* Attribution: *See* C07-6.
- C08-4 "Concerning Us All." *Delineator* 71 (February): 221–22.\* Attribution: *See* C07-6.
- C08-5 "Just You and the Editor." *Delineator* 71 (March): 335–37.\* Attribution: *See* C07-6.
- C08-6 "Concerning Us All." *Delineator* 71 (March): 397–98.\* Attribution: *See* C07-6.
- C08-7 "Summer-Time: A Conference." *Delineator* 71 (April): 508–509.\* Attribution: The *Delineator's* "Just You and the Editor" column; *see* C07-6.
- C08-8 "Concerning Us All." *Delineator* 71 (April): 575–76.\* Attribution: *See* C07-6.
- C08-9 "Just You and the Editor." *Delineator* 71 (May): 710–11.\* Attribution: *See* C07-6.
- C08-10 "Concerning Us All." *Delineator* 71 (May): 775–76.\* Attribution: *See* C07-6.
- C08-11 "Concerning Us All." *Delineator* 71 (June): 971–72.\* Attribution: *See* C07-6.
- C08-12 "Concerning Us All." *Delineator* 72 (July): 77–78.\* Attribution: *See* C07-6.
- C08-13 "Just You and the Editor." *Delineator* 72 (August): 162–63. Attribution: *See* C07-6.
- C08-14 "Concerning Us All." *Delineator* 72 (August): 223–24.\* Attribution: *See* C07-6.
- C08-15 "Concerning Us All" *Delineator* 72 (September): 369–70.\* Attribution: *See* C07-6.

- C08-16 "Just You and the Editor." *Delineator* 72 (October): 468–69.\* Attribution: *See* C07-6.
- C08-17 "Concerning Us All." *Delineator* 72 (October): 537–38.\* Attribution: *See* C07-6.
- C08-18 "Just You and the Editor." *Delineator* 72 (November): 659–61.\* Attribution: *See* C07-6.
- C08-19 "Concerning Us All." *Delineator* 72 (November): 739–40.\* Attribution: *See* C07-6.
- C08-20 "Just You and the Editor." *Delineator* 72 (December): 881–83.\* Attribution: *See* C07-6.

## 1909

- C09-1 "Just You and the Editor." *Delineator* 73 (January): 6–7.\* Attribution: *See* C07-6.
- C09-2 "Concerning Us All." *Delineator* 73 (January): 69–70.\* Attribution: *See* C07-6.
- C09-3 "Just You and the Editor." *Delineator* 73 (February): 152–53.\* Attribution: *See* C07-6.
- C09-4 "Concerning Us All." *Delineator* 73 (February): 211–12.\* Attribution: *See* C07-6.
- C09-5 "Just You and the Editor." *Delineator* 73 (March): 318–19.\* Attribution: *See* C07-6.
- C09-6 "Concerning Us All." *Delineator* 73 (March): 391–92.\* Attribution: *See* C07-6.

- C09-7 "Concerning Us All." *Delineator* 73 (April): 556.\* Attribution: *See* C07-6.
- 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.
- C09-11 "Concerning Us All." *Delineator* 74 (August): 113.\* 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.
- C09-14 "At the Sign of the Lead Pencil: In the Matter of Spiritualism." *Bohemian* 17 (October): 424–25.\* Attribution: *See* C09-13.
- C09-15 "At the Sign of the Lead Pencil: The Day of the Great Writer." *Bohemian* 17 (October): 426–27.\* Attribution: *See* C09-13.
- C09-16 "At the Sign of the Lead Pencil: The Defects of Organized Charity." *Bohemian* 17 (October): 429–31.\* Attribution: *See* C09-13. Reprinted: D77-1.
- C09-17 "The Cruise of the Idlewild." *Bohemian* 17 (October): 441–47. Reprinted: A18-1.
- C09-18 "The Flight of Pigeons." *Bohemian* 17 (October): 494–96.\* Attribution: Signed "Edward Al"; *see* C95-3. Reprinted: A23-1.
- C09-19 "Concerning Us All." *Delineator* 74 (October): 292.\* Attribution: *See* C07-6.
- C09-20 "The Waterfront." *Bohemian* 17 (November): 633–36.\* Attribution: Signed "Edward Al"; *see* C95-3. Reprinted: A23-1.
- C09-21 "Concerning Us All" *Delineator* 74 (November): 400.\* Attribution: *See* C07-6.
- C09-22 "At the Sign of the Lead Pencil: Our National literary Debt." *Bohemian* 17 (December): 705–707. Attribution: *See* C09-13.
- C09-23 "At the Sign of the Lead Pencil: Pittsburgh." *Bohemian* 17 (December): 712–14.\* Attribution: *See* C09-13. Reprinted: D77-1.
- C09-24 "The Red Slayer." *Bohemian* 17 (December): 793–95.\* Attribution: Signed "Edward Al"; *see* C95-3. Reprinted: A23-1.
- C09-25 "Concerning Us All." *Delineator* 74 (December): 494.\* Attribution: *See* C07-6.

## 1910

- C10-1 *Six O'Clock*. 1910, no. 4 (n.d.), unpaginated, 2 pp. Reprinted: A23-1.

C10-2 *The Factory*. 1910, no. 5 (n.d.), unpaginated, 2 pp. Reprinted: D77-1.

## 1911

C11-1 "The Mighty Burke." *McClure's* 3740–50. Reprinted: A19-1 (as *The Mighty Rourke*).

## 1912

C12-1 "The Men in the Dark." *American Magazine* 73 (February): 465–68. Reprinted: A23-1.

C12-2 "Deeper Than Man-Made Laws." *Hearst's Magazine* 21 (June): 2395. Contribution to a symposium entitled "How Shall We Solve the Divorce Problem?" Reprinted: D77-1.

## 1913

C13-1 "Lilly Edwards: An Episode." *Smart Set* 40 (June): 81–86. Reprinted: A13-1 (Chapter XIII).

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*.

C13-3 "The Toil of the Laborer." *New York Call*, 13 July, p. 11. Reprinted: *Reconstruction* 1 (October 1919): 310–13; A20-1.

C13-4 "The First Voyage Over." *Century* 86 (August): 586–95. Reprinted: A13-1 (Chapters I–III, V).

C13-5 "An Uncommercial Traveler in London." *Century* 86 (September): 736–49. Reprinted: A13-1 (Chapters VII–XI).

C13-6 "Paris." *Century* 86 (October): 904–915. Reprinted: A13-1 (Chapters XXI–XXIV).

C13-7 "The Girl in the Coffin." *Smart Set* 41 (October): 127–40. Reprinted: A16-1.

C13-8 "The Man on the Bench." *New York Call*, 16 November, p. 9. Reprinted: A23-1.

C13-9 "Three Sketches of the Poor." *New York Call*, 23 November, p. 10. "The Man Who Bakes Your Bread", "The Men in the Snow", and "The Silent Worker". Reprinted: "The Man Who Bakes Your Bread," *New York Call*, 13 Apr 11 1919, *Call Magazine*, pp. 1, 6; "The Men in the Snow", A23-1.

## 1914

C14-1 "My Uncompleted Trilogy." *New York Evening Sun*, 30 May, p. 6.

C14-2 "The Blue Sphere." *Smart Set* 44 (December): 245–52. Reprinted: A16-1.

## 1915

- C15-1 "In the Dark." *Smart Set* 45 (January): 419–25. Reprinted: A16-1.
- C15-2 "Laughing Gas." *Smart Set* 45 (February): 85–94. Reprinted: A16-1.
- C15-3 "The Saddest Story." *New Republic* 3 (12 June): 155–56. Review of *The Good Soldier* by Ford Madox Ford. Reprinted: D77-1.
- C15-4 "Neither Devil Nor Angel." *New Republic* 3 (10 July): 262–63. Review of *One Man* by Robert Steele.
- C15-5 "*The Genius*" *Not of a Trilogy*. *Reedy's Mirror* 24 (15 October): 265. Letter to William Marion Reedy, dated 9 October 1915.
- C15-6 "The Spring Recital." *Little Review* 2 (December): 28–35. Reprinted: A16-1.
- C15-7 "As a Realist Sees It." *New Republic* 5 (25 December): 202–204. Review of *Of Human Bondage* by W. Somerset Maugham. Reprinted: *New Republic Anthology*, ed. Geoff Conklin. N.Y.: Dodge, 1936.

## 1916

- C16-1 "The Light in the Window." *International* 10 (January): 6–8, 32. Reprinted: A16-1.
- C16-2 "Change." *Revolt* 1 (5 February): 1–2. Reprinted: *Pagan* 1 (September 1916); *New York Call*, 26 January 1918, *Call Magazine*, p. 1; *Chicago Examiner*, 30 March 1918, *Fine Arts Supplement*, pp. 1, 7 (as "Dreiser Sees World-Hope in Change"); A20-1.
- C16-3 "Freedom for the Honest Writer." *Cleveland Leader*, 12 March, p. 7. Contribution to a symposium entitled "Literature and Art from the Point of View of American Ideals", syndicated by Newspaper Enterprise Associates.
- C16-4 "The Lost Phoebe." *Century* 91 (April): 885–96. Reprinted: *The Best Short Stories of 1916*, ed. Edward J. O'Brien. Boston: Small Maynard, 1917; A18-1.
- C16-5 "Four Poems." *Smart Set* 49 (May): 277–78. "Wood Note", "For a Moment the Wind Died", "They Shall Fall as Stripped Garments", and "Ye Ages, Ye Tribes!" Reprinted: "For the Moment the Wind Died" in C24-1 and *For a Moment the Wind Died: Song*, Words by Theodore Dreiser, Music by Carl E. Gehring. Londorn Dolart, 1925; all four poems in A26-1.
- C16-6 "America's Foremost Author Protests Against Suppression of Great Books and Art by Self-Constituted Moral Censors." *Los Angeles Record*, 7 November, p. 4. Syndicated by Newspaper Enterprise Associates.

## 1917

- C17-1 *Medical Review of Review*. 23 (January): 8–9. Contribution to a "Symposium on the Medical Profession". Reprinted: D77-1.
- C17-2 "Life, Art and America." *Seven Arts* 1 (February): 363–89. Reprinted: A17-1; A20-1.
- C17-3 "Mister Bottom." *The Social War* 1 (April): 2.
- C17-4 "A Man and His House." *Hoggsan Magazine* 3 (June): 107.

- C17-5 "Our Greatest Writer Tells What's Wrong with Our Newspapers." *Pep* 2 (July): 8–9. Syndicated by Newspaper Enterprise Associates. Reprinted: *New York Call*, 16 December 1917, *Call Magazine*, p. 3 (as "Our Amazing Illusioned Press").
- C17-6 "The Dream." *Seven Arts* 2 (July): 319–33. Reprinted: A20-1.
- C17-7 "Married." *Cosmopolitan* 63 (September): 31–35, 112–15. Reprinted: A18-1.

## 1918

- C18-1 "The Second Choice." *Cosmopolitan* 64 (February): 53–58, 104, 106–107. Reprinted: A18-1.
- C18-2 "Free." *Saturday Evening Post* 190 (16 March): 13–15, 81–89. Reprinted: A18-1.
- C18-3 "The Right to Kill." *New York Call*, 16 March, *Call Magazine*, pp. 1, 12–13. Reprinted: D77-1.
- C18-4 "I Hope the War Will Blow Our Minds Clear of the Miasma of Puritanism." *Philadelphia Press*, 13 April, p. 12.
- C18-5 "The Country Doctor." *Harper's Monthly* 137 (July): 193–202. Reprinted: A19-1.
- C18-6 "The Old Neighborhood." *Metropolitan* 49 (December): 27–30, 46, 48–50. Reprinted: A27-2.
- C18-7 "Rural America in War-Time." *Scribner's* 64 (December): 734–46.

## 1919

- C19-1 Reedy, William Marion. "To Make It Safe for Art." *Reedy's Mirror* 28 (21 February): 101–102.

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).

- C19-2 "The Standard Oil Works at Bayonne." *New York Call*, 16 March, *Call Magazine*, pp. 3, 5. Reprinted: A23-1 (as "A Certain Oil Refinery").
- C19-3 "The Pushcart Man." *New York Call*, 30 March, *Call Magazine*, pp. 1, 7. Reprinted: A23-1.
- C19-4 "The Hand." *Munsey's* 66 (May): 679–88. Reprinted: A27-2.
- C19-5 "Love." *New York Tribune*, 18 May, Part 7, pp. 2–3. Reprinted: *Live Stories* 25 (December 1920): 3–19; A27-2 (as "Chains").

- C19-6 "Ashtoreth." *Reedy's Mirror* 28 (10 July): 456–57. Reprinted: A20-1.
- C19-7 "Man and Romance." *Reedy's Magazine* 28 (28 August): 585. Reprinted: *New York Call*, 14 September 1919, *Call Magazine*, p. 9.
- C19-8 "Hey, Rub-a-Dub-Dub." *Nation* 109 (30 August): 278–81. Reprinted: A20-1.
- C19-9 "Sanctuary." *Smart Set* 60 (October): 35–52. Reprinted: A27-2
- 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

- C20-1 "Mr. Dreiser and the Broadway Magazine." *The Review* 2 (5 June): 597. Letter to the editor, dated 16 May 1920. Reprinted: A20-2.
- C20-2 "Remarkable Remarks." *Independent* 102 (12 June): 349. A one-sentence quote attributed to Dreiser.

## 1921

- C21-1 Harris, Frank. "Dreiser vs. Harris." *Pearson's* 46 (January), 234. Contains a letter to Harris, dated 3 November 1920. Reprinted: *Letters of Theodore Dreiser* (1959), I: 294–95.
- C21-2 "Phantom Gold." *Live Stories* 26 (February): 3–23. Reprinted: A27-2.
- C21-3 "Dreiser Sees No Progress." *New York Globe and Commercial Advertiser*, 22 February, p. 6. Letter to the editor, dated 14 February 1921.
- C21-4 "Americans Are Still Interested in Ten Commandments—For the Other Fellow, Says Dreiser." *New York Call*, 13 March, *Call Magazine*, p. 7. Reprinted: D77-1.
- C21-5 "A Word Concerning Birth Control." *Birth Control Review* 5 (April): 5–6, 12–13. Reprinted: *New York Call*, 1 May 1921, *Call Magazine*, p. 4.
- C21-6 "Hollywood Now." *McCall's* 48 (September): 8, 18, 54.
- C21-7 "Why Not Tell Europe About Bertha M. Clay?" *St. Paul Daily New*, 11 September, Section 2, p. 6. Letter to Thomas A. Boyd, dated 25 August 1921. Reprinted: *New York Call*, 24 October 1921, p. 6.
- C21-8 "I. Chicago. Out of My Newspaper Days." *Bookman* 54 (November): 208–17. Reprinted: A22-1 (Chapters I, XIV).
- C21-9 "Hollywood: Its Morals and Manners." *Shadowland* 5 (November): 37, 61–63.
- C21-10 "A Letter About Stephen Crane." *Michigan Dialy* (Ann Arbor), 27 November, Sunday Magazine Section, p. 1. Contains a letter to Max J. Herzberg, dated 2 November 1921.
- C21-11 "Hollywood: Its Morals and Manners." *Shadowland* 5 (December): 51, 61.

## 1922

- C22-1 "II. St. Louis. Out of My Newspaper Days." *Bookman* 54 (January): 427–33.  
Reprinted: A22-1 (Chapters XX, XXIV–XXV).
- C22-2 "Hollywood: Its Morals and Manners." *Shadowland* 5 (January): 43, 67.
- C22-3 "III. Red" Galvin. *Out of My Newspaper Days*. *Bookman* 54 (February): 542–50.  
Reprinted: A22-1 (Chapters XLIV–XLV).
- C22-4 "Hollywood: Its Morals and Manners." *Shadowland* 5 (February): 53, 66.
- C22-5 "IV. The Bandit. Out of My Newspaper Days." *Bookman* 55 (March): 12–20.  
Reprinted: A22-1 (Chapter XLVI).
- C22-6 "V. I Quit the Game. Out of My Newspaper Days." *Bookman* 55 (April): 118–25.  
Reprinted: A22-1 (Chapters LXXV–LXXVII).
- C22-7 "The Scope of Fiction." *New Republic* 30 (12 April), Spring literary Supplement: 8–9.

## 1923

- C23-1 "A Letter from Vienna to Theo. Dreiser—And His Reply." *Tempest* (Ann Arbor) 1 (2 April): 3.

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

- C23-2 "Applied Religion—Applied Art." *Survey* 50 (1 May): 175.

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

- C23-3 Hammond, Percy. "Oddments and Remainders." *New York Tribune*, 14 May, p. 8.

Contains an undated letter to Sidney Kirkpatrick.

- C23-4 "Dreiser Refuses to Help Films Reach *Higher Level*." *New York Globe and Commercial Advertiser*, 16 May, p. 5.

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

Reprinted: *Letters of Theodore Dreiser* (1959), II: 408–410.



- C23-5 "Ida Hauchawout." *Century* 106 (July): 335–48. Reprinted: A29-3.
- C23-6 "Reina." *Century* 106 (September): 695–716. Reprinted: *The Best Short Stories of 1923*, ed. Edward J. O'Brien. Boston: Small, Maynard, 1924; A29-3.
- C23-7 "These United States-XXXIX. Indiana: Her Soil and light." *Nation* 117 (3 October): 348–50. Reprinted: *These United States: A Symposium, Second Series*, ed. Ernest Gruening, New York: Boni and Liveright, 1924.
- C23-8 "Sombre Annals." *New York Evening Post Literary Review*, 17 November, p. 255.

Review of *Undertow* by Henry K. Marks.

## 1924

- C24-1 "Four Poems." *American Mercury* 1 (January): 8–10. "The little Flowers of Love and Wonder", "Proteus", "For a Moment the Wind Died", and "Take Hands". Reprinted: The first poem in "Little Flowers of Love and Wonder: Song", Words by Theodore Dreiser, Music Carl E. Gehring. London: Dolart, 1925, and C26-7 (as "Love and Wonder"); all four poems in A26-1.
- C24-2 "Fulfillment." *Holland's Magazine* 43 (February): 7–9, 31. Reprinted: A27-2
- C24-3 "The Mercy of God." *American Mercury* 2 (August): 457–64. Reprinted: A27-2(as "The Mercyof God").
- C24-4 "Jealousy: Nine Women Out of Ten." *Harper's Bazaar* 59 (August): 84–85, 92, 94, 96. Reprinted: A27-2(as "The Shadow").
- C24-5 "The Irish Section Foreman Who Taught Me How to Live." *Hearst's International* 46 (August): 20–21, 118–21.
- C24-6 "Five Poems." *New York Evening Post Literary Review*, 20 December, p. 8. "Tall Towers", "The Poet", "In a Country Graveyard", "The Hidden God", and "The New Day". Reprinted: A26-1.

## 1925

- C25-1 "The Great Blossom." *Leonardo, Annual Magazine of the Leonardo da Vinci Art School, 1924–25* (New York), p. 54. Reprinted: A26-1
- C25-2 "Glory Be! McGlathery." *Pictorial Review* 26 (January): 5–7, 51–52, 54, 71. Reprinted: A27-2(as "St. Columba and the River").
- C25-3 "The Most Successful Ball-Player of Them All." *Hearst's International* 47 (February): 82–83, 102–106. Ty Cobb.
- C25-4 "America and the Artist." *Nation* 120 (15 April): 423–25. Reprinted: D77-1.
- C25-5 "Chauncey M. Depew." *Hearst's International-Cosmopolitan* 79 (July): 86–87, 183–85.
- C25-6 "Convention." *American Mercury* 6 (December): 398–408. Reprinted: A27-2
- C25-7 "The Cliff Dwellers': A Painting by George Bellows, A Note by Theodore Dreiser."

*Vanity Fair* 25 (December): 55, 118.

## 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.

C26-6 "Recent Poems of Life and Labour." *Vanity Fair* 26 (August): 61. "The Factory", "The *Bad* House", "The Stream", and "Geddo Street". Reprinted: A26-1.

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C26-7 "Recent Poems of Love and Sorrow." *Vanity Fair* 27 (September): 54. "Love Plaint", "Love and Wonder", "The Last Tryst", and "The Beautiful". Reprinted: A26-1 ("Love and Wonder" as "The little Flowers of Love and Wonder").

C26-8 "The Wages of Sin." *Hearst's International-Cosmopolitan* 81 (October): 42–45, 175–81. Reprinted: A27-2 (as "Typhoon").

C26-9 "Recent Poems of Youth and Age." *Vanity Fair* 27 (October): 70. "The Far Country", "Youth", "Little Moonlight Things", and "Where?" Reprinted: A26-1 ("Little Moonlight Things" as "Little Moonlight Things of Song").

C26-10 "Paris-1926." *Vanity Fair* 27 (December): 64, 136, 147–50.

## 1927

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

C27-2 "America's Restlessness Is Symbol of Our Hidden Power." *New York American*, 10 April, Section E, p. 3.

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.

C27-3 "Victory." *Jewish Daily Forward*(New York), 24 April, English Section, pp. 12–13, 23. Reprinted: A27-2

C27-4 "Can a Criminal Come Back to Society? No!" *Smoker's Companion* 1 (May): 19, 82.

C27-5 "Are We in America Leading Way Toward a Golden Age in the World?" *New York American*, 22 May, Section E, p. 3. See C27-2.

C27-6 "Fools of Success." *New York American*, 31 July, Section E, p. 4. See C27-2.  
C27-7 "You Pays Your Money and You Takes Your Choice." *Theatre Magazine* 46 (August): 7.

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

C27-8 "Fools for Love." *New York American*, 28 August, Section E, p. 4. See C27-2.

C27-9 "Portrait of a Woman." *Bookman* 66 (September): 2–14. Reprinted: A29-3 (as "Ernestine").

C27-10 "The Romance of Power." *Vanity Fair* 29 (September): 49, 94, 96, 98.

## 1928

C28-1 "Dreiser Analyzes the Rebellion of Women." *New York American*, 5 February, Section E, p. 3. See C27-2.

C28-2 "Theodore Dreiser Finds Both Hope and Failure in Russian Soviet Drama." *Chicago Daily News*, 6 February, pp. 1–2.

Dispatch datelined Odessa, 3 January 1928.

C28-3 "Stalin's Apartment in the Kremlin." *New York Times*, 28 February, p. 24. Letter to the editor, dated 22 February 1928.

C28-4 "Dreiser on Matrimonial Hoboes." *New York American*, 11 March, Section E, p. 4. See C27-2.

C28-5 "Mr. Dreiser Excepts." *New York Times*, 15 March, p. 24. Letter to the editor, dated 11 March 1928.

C28-6 "Soviet Plan to Spread to US., Dreiser Thinks." *New York World*, 18 March, pp. 1, 8.

The first of 11 articles on Russia syndicated by the North American Newspaper Alliance. Reprinted: A28-2 (Chapter I, pp. 9–15).

C28-7 "Dreiser Looks at Russia." *New York World*, 19 March, p. 13. Reprinted: A28-2 (Chapter I, pp. 15–21).

C28-8 "Dreiser Looks at Russia." *New York World*, 20 March, p. 15. Reprinted: A28-2 (Chapter VI, pp. 74–81).

C28-9 "Dreiser Looks at Russia." *New York World*, 21 March, p. 15. Reprinted: A28-2 (Chapter VI, pp. 81–88).

C28-10 "Dreiser Looks at Russia." *New York World*, 22 March, p. 15. Reprinted: A28-2 (Chapter XVIII, pp. 245–54).

- C28-11 "Dreiser Looks at Russia." *New York World*, 23 March, p. 15. Reprinted: A28-2 (Chapter VII, pp. 89–92).
- C28-12 "Dreiser Looks at Russia." *New York World*, 24 March, p. 17. Reprinted: A28-2 (Chapter VII, pp. 97–99; Chapter IX, pp. 120–21).
- C28-13 "Dreiser Looks at Russia." *New York World*, 25 March, p. 6. Reprinted: A28-2 (Chapter IX, pp. 121–23).
- C28-14 "Dreiser Looks at Russia." *New York World*, 26 March, p. 15. Reprinted: A28-2 (Chapter VII, pp. 99–101).
- C28-15 "Dreiser Looks at Russia." *New York World*, 27 March, p. 15.
- C28-16 "Dreiser Looks at Russia." *New York World*, 28 March, p. 17. Reprinted: A28-2 (Chapter XVIII, pp. 254–59).
- C28-17 "Rella." *Hearst's International-Cosmopolitan* 84 (April): 36–39, 199–204. Reprinted: A29-3.
- C28-18 "Russian Vignettes." *Saturday Evening Post*, 200 (28 April), 18–19, 80–82. Reprinted: *The Times* (London), 8 May 1928 (excerpted, as "Glimpses of Russia"); A29-3 (Chapter XVII).

- C28-19 "Olive Brand." *Hearst's International-Cosmopolitan* 84 (May): 47–49, 130–34. Reprinted: A29-3.
- 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*".

- C28-21 "Regina C—." *Hearst's International-Cosmopolitan* 84 (June): 56–58, 144–49. Reprinted: A29-3.
- C28-22 "Russia: The Great Experiment." *Vanity Fair* 30 (June): 47–48, 102. Reprinted: A28-2 (Chapter III).
- C28-23 "American Tragedies." *New York Herald-Tribune Books*, 10 June, pp. 1–2. Review of *The New Criminology* by Max Schlapp and Edward H. Smith.
- C28-24 "Woods Hole and the Marine Biological Laboratory." *Collecting Net* (Woods Hole, Mass.) 3 (21 July): 1–2.
- C28-25 "The Best Motion Picture Interview Ever Written." *Photoplay* 34 (August): 32–35, 124–29. Mack Sennett.
- C28-26 *Bookman* 68 (September): 25.

Contribution to a symposium entitled "Statements of Belief".

Reprinted: D77-1.

C28-27 Hansen, Harry. "The First Reader Dreiser's Humanity." *New York World*, 5 September, p. 13.

Contains Dreiser's replies to a series of questions asked by the French journal *Le Monde*.

C28-28 "Dreiser on Tolstoy." *San Francisco Bulletin*, 29 September, p. 12. Dreiser's reply to a request for an estimate of Tolstoy.

C28-29 "Citizens of Moscow." *Vanity Fair* 31 (October): 55–56, 102, 104. Reprinted: A28-2 (Chapter XVI).

C28-30 "Theodore Dreiser on the Elections." *New Masses* 4 (November): 17. Contains an undated letter to Bruce Bliven.

C28-31 "My City." *New York Herald-Tribune*, 23 December, Section 3, p. 1. Consists of the poem "Tall Towers" and a prose poem. Reprinted: A29-4.

## 1929

C29-1 "Dreiser on Hollywood." *New Masses* 4 (January): 16–17.

C29-2 "This Madness—An Honest Novel About Love. Part One—Aglaia." *Hearst's International-Cosmopolitan* 86 (February): 22–27, 192–203.

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

C29-4 "The Muffled Oar." *Nation* 128 (27 February): 258. Reprinted: A35-1.

C29-5 "Another American Tragedy." *Forum* 81 (March): xlviii–li. Letter to the editor.

C29-6 "This Madness. Part Two-Aglaia." *Hearst's International-Cosmopolitan* 86 (March): 44–47, 160–66.

C29-7 "This Madness. The Story of Elizabeth." *Hearst's International-Cosmopolitan* 86 (April): 81–85, 117–20.

C29-8 "Portrait of an Artist." *Vanity Fair* 32 (April): 70, 108, 110. Jerome Blum.

C29-9 "This Madness." *Hearst's International-Cosmopolitan* 86 (May): 80–83, 146–54. "Elizabeth".

C29-10 "The Meddlesome Decade." *Theatre Guild Magazine* 6 (May): 11–13, 61–62.

C29-11 "This Madness. The Book of Sidonie." *Hearst's International-Cosmopolitan* 86 (June): 83–87, 156–68.

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

C29-13 "This Madness." *Hearst's International-Cosmopolitan* 87 (July): 86–87, 179–86. "Sidonie".

C29-14 "Deutschland von Drüben" Gesehen. *Deutsche Allgemeine Zeitung* (Berlin), August,

America-Germany Supplement, p. 1. In German.

C29-15 "Dreiser Discusses Dewey Plan." *New York Telegram*, 28 September, p. 4. Letter to the editor.

C29-16 "What I Believe: Living Philosophies-III." *Forum* 82 (November): 279–81, 317–20. Also contains Dreiser's poems: "All in All", "Suns and Flowers, and Rats, and Kings", "For Answer", and "Related". Reprinted: *Living Philosophies*, New York: Simon and Schuster, 1931; D77-1.

C29-17 "Fine Furniture." *Household Magazine* 29 (November): 5–7. Reprinted: A30-4.

C29-18 *Tambour* (Paris), no. 5 (November), pp. 25–26.

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

C29-19 "Fine Furniture." *Household Magazine* 29 (December): 4–5, 29–32. Reprinted: A30-4.

## 1930

C30-1 "Divorce as I See It." *London Daily Express*, 23 January p. 8. Reprinted: *Divorce as I See It*, London Douglas, 1930 (as "Modern Marriage Is a Farce").

C30-2 "Group Here Scores Anti-Soviet Drive." *New York Times*, 16 March, p. 7.

Contains an undated letter, recipient unnamed.

C30-3 "Whom God Hath Joined Together." *Plain Talk* 6 (April): 401–404.

C30-4 Hansen, Harry. "The First Reader," *New York World*, 9 May, p. 11.

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

C30-5 "The New Humanism." *Thinker* 2 (July): 8–12. Reprinted: D77-1.

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.

C31-2 "The Early Adventures of *Sister Carrie*." *Colophon*, Part 5 (March), unpaginated, 4 pp. Reprinted: *Sister Carrie*. New York: Random House 1932 (Modern Library Edition).

C31-3 "Intellectual Unemployment." *New Freeman* 2 (11 March): 616–17. Letter to the editor.

C31-4 "*Free the Class War Prisoners in Boss Jails*"-Dreiser. *Daily Worker* (New York), 9 May, p. 6.

C31-5 "Where Is Labor's Share?" *New York Times*, 13 May, p. 24. Letter to the editor, dated 9 May 1931. Reprinted: *Progressive* (Madison, Wis.) 2 (30 May 1931): 1–2 (as "Dreiser Raps Industry for Failure to Allow Worker Fair Share of Profits").

C31-6 "Silencing of Press by Gag Laws Flayed by Dreiser." *Progressive* (Madison, Wis.) 2 (23 May): 1.

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

C31-8 "An Open Letter to the Governor of Alabama." *Labor Defender* 6 (June): 109.

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

C31-9 "Why I Believe the Daily Worker Should Live." *Daily Worker* (New York), 24 June, p. 4.

C31-10 "Miners in Strike Zones Live Like Slaves, Theodore Dreiser Writes After a Visit." *New York World-Telegram*, 26 June, pp. 1, 10.

C31-11 "Remarks." *Psychoanalytic Review* 18 (July): 250.

On the occasion of a dinner honoring Freud. Reprinted: D77-1.

C31-12 "Dreiser Defends Norris on Power." *New York Times*, 2 July, p. 16.

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

C31-13 "Dreiser Warns Films on *American Tragedy*." *New York Times*, 8 July, p. 20.

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

C31-14 "Humanitarianism in the Scottsboro Case." *Contempo* (Chapel Hill, N. C.) 1 (Mid-July): 1.

C31-15 "Theodore Dreiser Denounces Campaign Against Communists." *Progressive* (Madison, Wis.) 2 (5 September): 1–2.

C31-16 "America and Her Communists." *Time and Tide* 12 (31 October): 1247–48.

C31-17 "Take a Look at Our Railroads." *Liberty* 8 (7 November): 24–27.

C31-18 "Dreiser Says Judge Evades Mine Issue." *New York Times*, 12 November, p. 13.

Quotes from a statement released by Dreiser.

C31-19 "Mankind's Future Hangs on Russia-Theodore Dreiser." *Progressive* (Madison, Wis.) 2 (21 November): 1.

C31-20 "I Go to Harlan." *Labor Defender* 7 (December): 233.

C31-21 "Dreiser Charges Tyranny in Musicians' Union." *New York World-Telegram*, 15 December, p. 23.

## 1932

C32-1 "Individualism and the Jungle." *New Masses* 7 (January): 1–2.

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

Reprinted: *Crawford's Weekly* (Norton, Va.), 2 January 1932, p. 6; B32-1 (Introduction).

C32-2 "Theodore Dreiser Picks the Six Worst Pictures of the Year." *New Movie Magazine* 5 (January): 25–27, 98.

C32-3 "Mr. Dreiser Replies." *New York Herald-Tribune Books*, 14 February, p. 18.

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

C32-4 *Monatshefte für Deutschen Unterricht* 24 (March–April): 78–79.

Contribution to "Goethe as Viewed by American Writers and Scholars: A Symposium".

C32-5 "Greetings to the Canadian Workers in Their Struggle for Freedom." *The Worker* (Toronto), 26 March, p. 1.

C32-6 "War and America." *International Literature*, nos. 2–3 (April–June), pp. 110–11.

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

C32-7 "The Seventh Commandment." *Liberty* 9 (2 April): 7–11.

C32-8 "The Seventh Commandment." *Liberty* 9 (9 April): 34–38.

C32-9 *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.

C32-10 "At Boulder Dam." *New York Times*, 11 April, p. 14.

Letter to the editor, dated 8 April 1932.

C32-11 "A Statement by Theodore Dreiser." *Experimental Cinema*, no. 4 (May), p. 3.

C32-12 "The Real Sins of Hollywood." *Liberty* 9 (11 June): 6–11. Reprinted: *Authors on Film*, ed. Harry M. Geduld. Bloomington: Indiana Univ. P., 1972.

C32-13 "Capitalism Fails, Says Dreiser." *New York Times*, 5 July; p. 18.

Contains a passage from a statement released by Dreiser.

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C32-14 "The Day of Surfeit." *American Spectator* 1 (November): 2–3.

C32-15 "The Great American Novel." *American Spectator* 1 (December): 1–2. Reprinted: *The American Spectator Yearbook*, ed. George Jean Nathan. New York: Stokes, 1934.

## 1933

C33-1 "Cattails-November." *American Spectator* 1 (January): 3. Reprinted: A35-1.

C33-2 *International Literature*, no. 1 (January), p. 126.

Contains a letter dated 11 October 1932, recipient unnamed.

C33-3 "Dreiser Makes Stirring Appeal for Aid to Save *Daily*" from Suspension. *Daily Worker* (New York), 26 January, p. 1.

C33-4 "Appearance and Reality." *American Spectator* 1 (February): 4. Reprinted: *The American Spectator Yearbook*, ed. George Jean Nathan. New York: Stokes, 1934; D77-1. The untitled poem in the article is republished in A35-1 (as "The Process").

C33-5 "A Writer Looks at the Railroads." *American Spectator* 1 (March): 4.

C33-6 "A Letter to the Outlander." *Outlander* (Portland, Ore.) 1 (Spring): 50.

C33-7 "The Child and the School." *American Spectator* 1 (April): 2.

- C33-8 "Townsend." *American Spectator* 1 (June): 2. Sketch.
- C33-9 "A Tribute." *Greenwich Villager* 1 (June): 1. Hubert Davis.
- C33-10 "The Martyr." *American Spectator* 1 (July): 4. Reprinted: A35-1.
- C33-11 "Flies and Locusts." *New York Daily Mirror*, 1 August, pp. 19, 31. Reprinted: *Common Sense* 2 (December 1933): 20–22 (as "The Profit-Makers Are Thieves").
- C33-12 "Editorial Conference." *American Spectator* 1 (September): 1. With George Jean Nathan, James Branch Cabell, Eugene O'Neill, and Ernest Boyd. Reprinted: *The American Spectator Yearbook*, ed. George Jean Nathan. New York: Stokes, 1934.
- C33-13 *International Literature*, no. 4 (October), p. 123.

Letter dated 4 July 1933, recipient unnamed.

- C33-14 "Query." *American Spectator* 2 (November): 2.

A brief rhetorical question.

- C33-15 "Challenge to the Creative Man." *Common Sense* 2 (November): 6–8. Reprinted: *Artists' and Writers' Chapbook*, ed. J. George Frederick ("Issued on the Occasion of the Costume Ball of the Artists' and Writers' Dinner Club, December 15, 1933...New York"), pp. 9–10, 45.
- C33-16 "Solution." *Woman's Home Companion* 60 (November): 18–20, 132–35. Story.
- C33-17 "Birth Control." *American Spectator* 2 (December): 1.
- C33-18 "Winterton." *American Spectator* 2 (December): 3–4. Sketch.
- C33-19 "Tabloid Tragedy." *Hearst's International-Cosmopolitan* 95 (December): 22–25, 115–16, 119–21.

## 1934

- C34-1 "Editorial Note." *American Spectator* 2 (February): 1.
- C34-2 "Three Poems." *American Spectator* 2 (February): 4. "Evening-Mountains", "Chief Strong Bow Speaks", and "Love". Reprinted: A35-1 ("Love" as "The Unterrified").
- C34-3 "The Myth of Individuality." *American Mercury* 31 (March): 337–42. Reprinted: *Molders of American Thought, 1933–34*, ed. William H. Cordell. Garden City, N.Y.: Doubleday, Doran, 1934.
- C34-4 "Keep Moving or Starve." *Today* 1 (3 March): 6–7, 22–23.
- C34-5 "They Shall Not Die' Indicts North as Well as the South." *New York Post*, 24 March, p. 8. On the play *They Shall Not Die* by John Wesley.
- C34-6 "Rally Around the Flag!" *Common Sense* 3 (May): 23.
- C34-7 "Mathewson." *Esquire* 1 (May): 20–21, 125. Sketch.
- C34-8 "Mathewson," *Esquire* 2 (June): 24–25, 114.

- C34-9 "Temperaments-Artistic and Otherwise." *Golden Book* 19 (June): 650–54.  
C34-10 "Why Capitalists Praise Democracy." *Common Sense* 3 (July): 19–20.  
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.  
C34-13 "Mr. Dreiser Denies Report." *New York Times*, 15 August, p. 16.

Letter to the editor, dated 13 August 1934.

- C34-14 "An Address to Caliban." *Esquire* 2 (September): 20–21, 158D. Reprinted: "1935 Essay Annual", ed. Erich A. Walter. New York: Scott, Foresman, 1935.  
C34-15 *Modern Monthly* 8 (September): 459–61.

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

- C34-16 "A Start in Life." *Scribner's* 96 (October): 211–17. Sketch.  
C34-17 "Theodore Dreiser Describes *American Tragedy*" in *Special Series for the Post*. *New York Post*, 2 October, pp. 1, 6.

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.  
C34-20 "Dreiser Sees Error in Edwards Defense." *New York Post*, 5 October, p. 12.  
C34-21 "Dreiser Says Medical Testimony Would Have Helped Edwards." *New York Post*, 6 October, p. 3.  
C34-22 "You, the Phantom." *Esquire* 2 (November): 25–26. Reprinted: *The Bedside Esquire*, ed. Arnold Gingrich. New York: McBride, 1940; D77-1.  
C34-23 Bernstein, Herman. "Can We Abolish War?" *Liberty* 2 (17 November): 22.

Contains a statement by Dreiser.

Reprinted: Herman Bernstein. *Can We Abolish War?* New York: Broadview, 1935.

C34-24 "The Epic Sinclair." *Esquire* 2 (December): 32–33, 178B-79. Upton Sinclair.

## 1935

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

C35-2 "I Find the Real American Tragedy." *Mystery Magazine* 11 (February): 9–11, 88–90.

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

Reprinted: *Resources for American Literary Study* 2 (Spring 1972): 5–17; D77-1.

C35-3 "Five Moods in Minor Key." *Esquire* 2 (March): 25. "Tribute", "Improvisation", "The Loafer", "Escape", and "Machine". Reprinted: A35-1.

C35-4 "I Find the Real American Tragedy." *Mystery Magazine* 11 (March): 22–23, 77–79. Reprinted: *Resources for American Literary Study* 2 (Spring 1972): 17–26.

C35-5 "I Find the Real American Tragedy." *Mystery Magazine* 11 (April): 24–26, 91–92. Reprinted: *Resources for American Literary Study* 2 (Spring 1972): 26–40.

C35-6 Hapgood, Hutchins. "Is Dreiser Anti-Semitic?" *Nation* 140 (17 April): 436–38.

Contains letters to Hapgood, dated 10 October 1933 and 28 December 1933. Reprinted: *Letters of Theodore Dreiser* (1959), II: 649–53, 658–64.

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

Contains a statement by Dreiser, dated 22 April 1935.

C35-8 "I Find the Real American Tragedy." *Mystery Magazine* 11 (May): 22–24, 83–86. Reprinted: *Resources for American Literary Study* 2 (Spring 1972): 40–55.

C35-9 "I Find the Real American Tragedy." *Mystery Magazine* 11 (June): 20–21, 68–73. Reprinted: *Resources for American Literary Study* 2 (Spring 1972): 55–74.

C35-10 "Crime Analysed by Dreiser." *Los Angeles Examiner*, 23 July, pp. 1–2.

C35-11 "Overland Journey." *Esquire* 4 (September): 24, 97.

C35-12 "Mark the Double Twain." *English Journal* 24 (October): 615–27. Mark Twain.

C35-13 "Mark Twain: Three Contacts." *Esquire* 4 (October): 22, 162, 162A–B.

## 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").

C36-2 "Theodore Dreiser Defends His Brother's Memory." *New York Post*, 27 March, p. 14.

Letter to the editor.

C36-3 *Partisan Review and Anvil* 3 (April): 3–4.

Contribution to a symposium entitled "What Is Americanism?"

C36-4 *Soviet Russia Today* 5 (July): 7.

Contribution to a collection of "Tributes to Gorky".

C36-5 "Mea Culpa!" *Nation* 143 (4 July): 25–26.

Letter to the editor, dated 17 June 1936.

C36-6 Marx, Carolyn. "Book Marks." *New York World-Telegram*, 25 September, p. 23.

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

Reprinted: *Letters of Theodore Dreiser* (1959), II:472.

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

Contains a statement by Dreiser.

C36-8 "Like the Good Deed." *New Masses* 21 (15 December): 9.

**1937**

- C37-1 *Modern Monthly* 10 (March): 5. Contribution to a symposium entitled "Is Leon Trotsky Guilty?"
- C37-2 "Legalizing Games of Chance." *New York Times*, 4 May, p. 24. Letter to the editor, dated 30 April 1937.
- C37-3 "I Am Grateful to Soviet Russia." *Soviet Russia Today* 6 (November): 11. Reprinted: *International Literature*, no. 12 (December), pp. 107–108.
- C37-4 "Foreword." *Direction* 1 (December): 2.
- 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?"

## 1938

- C38-1 A "Conversation." *Direction* 1 (January): 2–3, 28. Between Dreiser and John Dos Passos.
- C38-2 "Lessons I Learned from an Old Man." *Your Life* 2 (January): 6–10. Reprinted: D77-1.
- C38-3 "Is College Worth-While? No!" *Your Life* 2 (March): 8–12.
- C38-4 "The Tithing of the Lord." *Esquire* 10 (July): 36–37, 150, 155–58. Story. Reprinted: *The Armchair Esquire*, Arnold Gingrich and L. Rust Hills. New York: Putnam, 1958.
- C38-5 "Equity Between Nations." *Direction* 1 (September-October): 5–6, 11. Dreiser's speech before the International Association of Writers in Paris on 25 July 1938. Reprinted: *Collection de L'Association Internationale des Écrivains pour la Défense de la Culture ... Conférence Extraordinaire Tenue à Paris le 25 Juillet*. Paris: Denöel, 1938 (as "M. Theodore Dreiser prend la parole": in French).
- C38-6 "Dreiser Gives Vivid Picture of Conditions in Spain." *Philadelphia Evening Bulletin*, 10 September, p.7.
- C38-7 "Dreiser Recounts Loyalist Tension." *New York Times*, 11 September, Section 1, p. 30. Syndicated by the North American Newspaper Alliance.
- C38-8 "Barcelona's Modernity Shines Through Battle Damage." *Philadelphia Evening Bulletin*, 12 September, p.9.
- C38-9 "Good and Evil." *North American Review* 246 (Autumn): 67–86.
- C38-10 "Barcelona in August." *Direction* 1 (November-December): 4–5.

## 1939

- C39-1 "Dreiser Answers French Labor." *Direction* 2 (January-February): 19. Contains an undated telegram to *Messidor*, a French labor publication.
- C39-2 "To the Third Annual Congress." *Direction* 2 (May–June): 2.

- C39-3 "Life at Sixty-Seven." *Rotarian* 55 (August): 8–10.
- C39-4 "Women Are the Realists." *You* 2 (Fall): 5, 48–49. Reprinted: *New York Journal-American*, 13 April 1946, *Saturday Home Magazine*, p. 10; 20 April 1946, *Saturday Home Magazine*, pp. 10–11; 27 April 1946, *Saturday Home Magazine*, pp. 5–6 (as *Women Can Take It!*).
- C39-5 "The Dawn Is in the East." *International Literature*, no. 11 (November), pp. 109–111. Reprinted: *Common Sense* 8 (December): 6–7; A39-1.
- C39-6 "Daily News Ears Batted Down by Dreiser." *Los Angeles Daily News*, 27 November, p. 6.

## 1940

- C40-1 "Theodore Dreiser Snubs Hoover." *People's World* (San Francisco), 12 January, pp. 1, 6. Contains a letter to Fred Smith, dated 9 January 1940. Reprinted: *Letter of Theodore Dreiser* (1959), III: 864–65.
- C40-2 "The Soviet-Finnish Treaty and World Peace." *Soviet Russia Today* 8 (April): 8–9. Reprinted: A40-1 (as *Concerning Dives and Lazarus*); D77-1 (as "Concerning Dives and Lazarus").
- C40-3 "Lenin." *International Literature*, nos. 4–5 (April-May), p. 82.
- 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").
- C40-6 "Upton Sinclair." *Clipper* 1 (September): 3–4.
- C40-7 "Theodore Dreiser and the Free Press." *People's World* (San Francisco), 2 October, p. 5. Reprinted: A40-4 (as *Editor & Publisher*).
- C40-8 "The Story of Harry Bridges." *Friday* 1 (4 October): 1–8, 28.
- C40-9 "The Story of Harry Bridges" *Friday* 1 (11 October): 14–17.
- C40-10 "The Meaning of the USSR in the World Today." *Soviet Russia Today* 9 (November): 23, 47. Reprinted: *Current History* 52 (10 December): 28–30 (as "The USSR Today").
- C40-11 "U. S. Must Not Be Bled for Imperial Britain." *People's World* (San Francisco), 12 November, p. 6. An address given over CBS on 9 November 1940. Reprinted: A40-5
- C40-12 "What Is Democracy?" *Clipper* 1 (December): 3–7. Reprinted: A41-1 (Chapter 11).

## 1941

- C41-1 "Our Democracy: Will It Endure?" *New Masses* 38 (21 January): 8–9. Reprinted: A41-1 (Chapter 16).
- C41-2 "This Is Churchill's Democracy." *New Masses* 38 (18 February): 35–36. Reprinted: A41-2 (as *Concerning Our Helping England Again*).
- C41-3 "Sherwood Anderson." *Clipper* 2 (May): 5. Reprinted: *Story* 19 (September-October):

4; *Homage to Sherwood Anderson, 1876–1941*, ed. Paul P. Appel. Mamaroneck, N.Y.: Paul P. Appel, 1970.

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.

C41-5 "Freedom of the Press." *In Fact* 3 (29 September): 1.

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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".

C42-2 "Lion and the Mange." *Portland Oregonian*, 21 October, p. 12. Letter to the editor.

C42-3 "The Harlot Press." *In Fact* 6 (7 December): 4. Reprinted: *In Fact* 12 (14 January 1946): 1.

C42-4 "A Statement from Dreiser." *New Republic* 107 (14 December): 795.

## 1943

C43-1 "Myself and the Movies." *Esquire* 20 (July): 50, 159. Reprinted: *Esquire* 80 (October 1973): 156, 382.

## 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.

C44-2 "The Russian Advance." *Soviet Russia Today* 13 (July): 9.

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.

C44-4 *The Magazine of Sigma Chi* 63 (October-November): 39–40. Contribution to a symposium on George Ade.

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

C44-6 "Black Sheep Number Two: Otie." *Esquire* 22 (November): 65. See C44-3.

## 1945

C45-1 "Black Sheep Number Five:" Clarence." *Esquire* 23 (February): 49, 129–30. See C44-3.

C45-2 "Black Sheep Number Six: Harrison Barr." *Esquire* 23 (March): 49, 131. See C44-3.

C45-3 "What to Do." *Free World* 9 (March): 10. Poem.

C45-4 "Theodore Dreiser Joins Communist Party." *Daily Worker* (New York), 30 July, p. 5. Contains a letter to William Z. Foster, dated 20 July 1945. Reprinted: *Daily Worker* (New York), 28 December 1947, Magazine Section, p. 11 (as *Why I Joined the Communist Party*); D51-1; D77-1.

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

C58-1 "Background for *An American Tragedy*." *Esquire* 50 (October): 155–57. Chapter VIII of a discarded early draft of the novel.

## 1973

C73-1 "Dreiser's *Address to the Future*." *Dreiser Newsletter* 4 (Fall): 11. A comment by Dreiser placed in a time capsule in 1936.

## 1975

C75-1 "An Unpublished Chapter from *An American Tragedy*," edited by Neda M. Westlake and Jack Salzman. *Prospects* 1: 1–6.

A chapter from an early draft of Book I.

## 1977

C77-1 "Europe without Baedeker: The Omitted Hanscha Jower Story from *A Traveler at Forty*," edited by Thomas P. Riggio. *Modern Fiction Studies* 23 (Autumn): 423–40.

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

C87-1 "Dreiser: Autobiographical Fragment, 1911," edited by Thomas P. Riggio. *Dreiser Studies* 18 (Spring): 12–21. Dreiser's memoir of his relationship with Grant Richards.

C87-2 "The Total Stranger." *Missouri Review*, 10, no 3: 97–107. Story.

## 1988

C88-1 "*Down Hill*": *A Chapter in Dreiser's Story About Himself*, edited by Thomas P. Riggio. *Dreiser Studies* 19 (Fall): 2–21.

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

## 1989

C89-1 "'Up Hill': A Chapter in Dreiser's Story About Himself," edited by Thomas P. Riggio.  
*Dreiser Studies* 20 (Spring): 1–32.

A 1924 account of Dreiser's experiences in 1903 as a day laborer.

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## 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

- D23-1 *Little Blue Books* 659, 660, 661. Girard, Kansas: Haldeman-Julius, [1923].
- 659. *The Lost Phoebe and Old Rogaum and His Theresa (Free)*.
  - 660. *My Brother Paul and W.L.S. (Twelve Men)*.
  - 661. *Neurotic America and the Sex Impulse and Some Aspects of Ow-National Character (Hey Rub-a-Dub-Dub)*.

#### 1928

D28-1 *Dreiser's Russia: An 11 Week Personal Investigation*. Melbourne, Australia: H.E. Langridge.

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

D47-1 *The Best Short Stories of Theodore Dreiser*. Edited with an introduction by Howard Fast. Cleveland: World.

Reprinted: Chicago: Ivan Dee (Elephant Paperbacks), 1989.

Published in German as *Die Besten Novellen*, trans. Marianne Schön. Vienna: Paul Zsolnay, 1950.

Republished with a new introduction by James T. Farrell. Cleveland: World, 1956. This edition republished: Greenwich, Conn.: Fawcett (Premier Book), 1961; New York: Crowell, 1974 (Apollo Edition); Franklin Center, Pa: Franklin Library, 1980; [Mattituck, N.Y.]: Aeonian Press, n.d.

Selections published in Italian with an introduction by Rolando Anzilotti as *Racconti*, trans. Diana Bonaccossa. Bari: De Denato, 1971. Selections published as *The Lost Phoebe & Other Stories*, edited by Fujio Aoyama. Tokyo: Shimizu Shoin, [1967].

Contains: "Free", "McEwen of the Shining Slave Makers", "Nigger Jeff", "The Lost Phoebe" (*Free*); "Khat", "St. Columba and the River", "The Shadow", "The Old Neighborhood", "Phantom Gold", "Convention", *Marriage for One*, "The Prince Who Was A Thief" (*Chains*); "A Doer of the Word" and "My Brother Paul" (*Twelve Men*).

## 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

D52-1 *Americké Osudy*. Translated by Zdenek Urbánek. Afterword by Vladimír Smrz. Prague: Vydavatelstvo Roh (Selections in Czech from *Chains*, *Twelve Men*, *Free*, and *The Color of a Great City*).

D52-2 *The Lost Phoebe & Free*. Edited by Misami Nishikawa. Tokyo: Kenkyusha.

English language instruction text.

## 1959

D59-1 *Ellen Adams Wrynn*. Edited by M. Kawaguchi and S. Mizuguchi. Tokyo and Osaka: Osaka Kyolku Tosho.

English language instruction text.

## 1962

D62-1 *Miraz Zlota*. Translated by Adam Kaska. Warsaw Panstwowy Institut Wydawniczy. "Phantom Gold" and "St. Columba and the River" (in Polish).

D62-2 *Theodore Dreiser*. Edited with an introduction by James T. Farrell. New York: Dell (Laurel Reader). Contains Letters to H.L. Mencken, 8 March 1943, and James T. Farrell, 5 November 1943 (*Letter of Theodore Dreiser*); selections from *Dawn* and *Newspaper Days*; "De Maupassant, Jr." (*Twelve Men*); "Ernestine" (*A Gallery of Women*); "Lilly A Girl of the Street" (*A Traveler at Forty*); "The Log of a Harbor Pilot" (*The Color of a Great City*); "Hey Rub-a-Dub-Dub" (*Hey Rub-a-Dub-Dub*); "Tall

Towers", "The Young God", "The Road I Came", "The Dole", "Requiem" (*Moods*, 1935); "Will You Walk into My Parlor?" "The Cruise of the *Idlewild*", "When the Old Century Was New" (*Free*); "Chains" and "The Mercy of God" (*Chains*).

## 1966

D66-1 *Író Lettem Amerikában*. Selected by Sarolta Valkay. Translated by György Déri, Béla Korponay, György Raáb. Preface by Lenke Bizám. Budapest: Gondolat (Selections in Hungarian from *Dawn*, *A Book A bout Myself*, and *Letter of Theodore Dreiser*).

## 1968

D68-1 *Nigger Jeff*. Edited by Makoto Nagawara. Tokyo: Kenkyusha. English language instruction text.

## 1969

D69-1 *Selected Poems (from Moods) by Theodore Dreiser*. Introduction and notes by Robert P. Saalbach. Jericho, N.Y.: Exposition Press. Contains: 160 poems.

## 1977

D77-1 *Theodore Dreiser: A Selection of Uncollected Prose*. Edited with an introduction by Donald Pizer. Detroit: Wayne State University Press. Contains: Dreiser's previously

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

D82-1 *Dictionary of Literary Biography Documentary Series: An Illustrated Chronicle*. Vol 1, edited by Margaret A. Van Antwerp. Detroit: Gale.

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

D84-1 *Rasskazy*. Translator unknown. Donetsk: Donbas. Selected stories (in Russian).

## 1985

D85-1 *Selected Magazine Articles of Theodore Dreiser: Life and Art in the American 1890s*. Edited with an introduction by Yoshinobu Hakutani. Rutherford, NJ.: Fairleigh Dickinson University Press. Contains: C98-1, C98-8, C98-9, C98-11, C98-17, C98-23, C98-36, C98-39, C98-42, C98-44, C98-49, C98-50, C98-57, C99-3, C99-8, C99-15, C99-18, C99-19, C99-21, C99-27, C99-30, C99-31, C99-32, C99-42, C99-47, C00-6, C01-10, C01-12, C02-2.

## 1987

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

. Vol 2. Rutherford, NJ.: Fairleigh Dickinson University Press. Contains: C98-12, C98-19, C98-33, C98-37, C98-46, C98-48, C98-52, C98-55, C99-1, C99-5, C99-9, C99-13, C99-23, C99-25, C99-35, C99-37, C99-41, C00-01, C00-3, C00-4, C00-5, C00-12, C00-15, C01-8, C02-4, C02-7.

## 1988

D88-1 *Theodore Dreiser: Journalism. Vol. 1, Newspaper Writings, 1892–1895.* Edited by T. D. Nostwich. Philadelphia: University of Pennsylvania Press.

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

Contains: C92-1, C92-2, C92-4, C92-10, C92-12, C92-17, C92-22, C92-23, C92-24, C92-25, C92-26, C92-27, C93-1, C93-8, C93-9, C93-11, C93-13, C93-32, C93-39, C93-51, C93-52, C93-54, C93-79, C93-80, C93-81, C93-82, C93-83, C93-84, C93-86, C93-87, C93-88, C93-89, C93-90, C93-94, C93-97, C93-98, C93-99, C93-100, C93-101, C93-102, C94-2, C94-5, C94-8, C94-9, C94-10, C94-11, C94-13, C94-14, C94-15, C94-16, C94-17, C94-18, C94-24, C94-27, C94-28, C94-29, C94-30, C94-31, C94-32, C94-35, C94-36, C94-37, C94-38, and "probable" attributions not included in this bibliography.

D88-2 *Theodore Dreiser's "Heard in the Corridor" Articles and Related Writings.* Edited by T.D. Nostwich. Ames Iowa State University Press.

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.

Contains: C92-20, C92-23, C92-24, C92-25, C92-26, C92-27, C93-2, C93-3, C93-5, C93-6, C93-7, C93-10, C93-12, C93-13, C93-14, C93-15, C93-16, C93-17, C93-18, C93-19, C93-20, C93-21, C93-22, C93-23, C93-24, C93-25, C93-26, C93-27, C93-28, C93-29, C93-30, C93-31, C93-33, C93-34, C93-35, C93-36, C93-37, C93-40, -C93-41, C93-42, C93-43, C93-44, C93-45, C93-46, C93-47, C93-48, C93-50, C94-20, C94-21, C94-22, C94-23 and "probable" attributions not included in this bibliography.

D88-3 *Teodor Draizer: Zhien, Iskusstvo, i Amerika—Stati, Intervii, Picma.* Edited by I. Paliievskoi. Moscow: Raduga.

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

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**19??**

D-1 *Nigger Jeff and Marriage—For One*. Edited by Osamu Okumura and Koh Kasegawa. Tokyo: Hokuseido.

English language instruction text.

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## 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.

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E51-1 FARRELL, JAMES T. "Some Correspondence with Theodore Dreiser." *General Magazine and Historical Chronicle* (University of Pennsylvania) 53 (Summer): 237–52. Correspondence with Farrell, 1943–45. Reprinted: James T. Farrell, *Reflections at Fifty and Other Essays*. New York: Vanguard, 1954, pp. 124–41.

#### 1955

E55-1 "Dreiser Discusses *Sister Carrie*." *Masses and Mainstream* 8 (December): 20–22. Correspondence with John Howard Lawson, 1928.

#### 1957

E57-1 FRIEDRICH, GERHARD. "The Dreiser-Jones Correspondence." *Bulletin of Friends Historical Association* 5 (Spring): 23–24. Correspondence with Rufus Jones, 1938–45.

## 1959

E59-1 CAMPBELL, LOUISE, ed. *Letter to Louise*. Philadelphia: University of Pennsylvania Press. Correspondence with Louise Campbell, 1917–45.

E59-2 ELIAS, ROBERT H., ed. *Letters of Theodore Dreiser*. 3 vols. Philadelphia: University of Pennsylvania Press.

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

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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

E73-1 "Dreiser on *An American Tragedy* in Prague." *Dreiser Newsletter* 4 (Spring): 21–22. Correspondence with a Mr. Kohl, 1927.

## 1975

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

E75-2 OLDANI, LOUIS. "Dreiser and Paperbacks: An Unpublished Letter." *Dreiser Newsletter* 6 (Fall): 1–9. Correspondence with Will Lengel, 1939.

## 1976

E76-1 CARRINGER, ROBERT, and BENNETT, SCOTT. "Dreiser to Sandburg: Three Unpublished Letters." *Library Chronicle* of the University of Pennsylvania Library 40 (Winter): 252–56. Correspondence with Carl Sandburg, 1915–27.

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E77-1 ENSOR, ALLISON R. "All of Us Fail": Theodore Dreiser Writes a Creator of Nick Carter. *Dreiser Newsletter* 8 (Fall): 19–20. Correspondence with Eugene T. Sawyer, 1917.

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E87-1 ALEKSANDROVA, V., ed. "Pis'ma Sovetskim Korrespondentam." *Voprosy Literaturny*, 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).

E87-2 RIGGIO, THOMAS P., ed. *Dreiser-Mencken Letters: The Correspondence of Theodore Dreiser and H.L. Mencken 1907–1945*. 2 vols. Philadelphia: University of Pennsylvania Press.

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E88-1 COLTRANE, ROBERT, ed. "Dear Marguerite": *An Early Dreiser Letter to Marguerite Tjader Harris*. *Dreiser Studies* 19 (Fall): 22–26. A letter dated June 8, 1937.

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

Writings by Theodore Dreiser

### 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.

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

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F07-1 NOTMAN, OTIS. "Talks with Four Novelists: Mr. Dreiser." *New York Times Saturday Review of Books*, 15 June, p. 393. Reprinted: D77-1; 1955.19; 1970.40.

F07-2 "*Sister Carrie*" Theodore Dreiser. *New York Herald*, 7 July Literary and Art Section, p. 2. Reprinted: 1970.40.

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- 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.

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- 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  
F11-2 "Theodore Dreiser." *New York Evening Post*, 15 November, pp. 6–7.  
F11-3 "Realistic Novelists." *New York Daily People*, 20 November, p. 3.  
F11-4 "Novels to Reflect Real Life." *New York Sun*, 21 November, p. 9. Reprinted:D77-1.  
F11-5 MACY, BALDWIN. "New York Letter." *Chicago Evening Post Friday Literary Review*, 24 November, p. 6.

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- F12-1 MOSES, MONTROSE J."Theodore Dreiser." *New York Times Review of Books*, 23 June, pp. 377–78. Reprinted:D77-1.  
F12-2 "Theodore Dreiser on the Novel." *New York Evening Sun*, 28 September, p. 7.  
F12-3 "Theodore Dreiser Now Turns to High Finance." *New York Sun*, 19 October, Part 2, p. 3. Reprinted:D77-1.

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- F13-1 "Calls American Mothers Unfit." *Chicago Examiner*, 13 January, p. 8.  
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.  
F13-4 "An Author *Personally Conducted*." *New York Times Review of Books*, 30 November, p. 696.

- F13-5 MORDELL, ALBERT. "Theo. Dreiser-Radical." *Philadelphia Record*, 7 December, Part 3, p. 8.

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- F14-1 "Dreiser Plays Role of Van Winkle Here." *Chicago Daily News*, 17 March, p. 3.
- F14-2 "Theo. Dreiser Cries City Is Backsliding." *Chicago Daily Journal*, 18 March, p. 1.
- F14-3 "Civic Torpidity Retards City, Says Dreiser." *Chicago Daily Journal*, 20 March, Section 2, p. 1.
- F14-4 "Author Criticises Orthodox Editors." *Philadelphia Public Ledger*, 26 April, p. 7.
- F14-5 MARSHALL, MARGUERITE MOOERS. "Business Overlords of America Greatest, Most Powerful Men Since Days of Old Rome." *New York Evening World*, 18 June, p. 3.
- F14-6 "Business and Morality Are To Be Separate." *Rochester Union and Advertiser*, 10 July, p. 2.

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- F15-1 McDONALD, BENNETT. "Genius Is a Merciless Obsession, Says Dreiser." *New York Tribune*, 5 December, Part 5, p. 3.

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- F16-2 "Vice Society Assails Book." *New York Times*, 21 August, p. 20.
- F16-3 "Sees Literary Reign of Terror." *New York Tribune*, 9 September, p. 9.

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- F17-1 H[OLMES], R[ALPH] F. "Musings with the Muses." *Detroit Journal*, 5 December, p. 4.
- F17-2 H[OLMES], R[ALPH] F. "Musings with the Muses." *Detroit Journal*, 5 December, p. 4.

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- F18-1 KITCHEN, KARL K. "To Batter Down Gates of Fame." *Cleveland Plain Dealer*, 24 January, p. 8.
- F18-2 KARSNER, DAVID. "Theodore Dreiser." *New York Call*, 3 March, Call Magazine, pp. 20, 16.
- F18-3 SKIDELSKY, BERENICE C. "Theodore Dreiser Deplores Suppression of His Novel *The Genius*," by Vice Agent. *Brooklyn Dolly Eagle*, 26 May, [Section 3], pp. 2, 5.
- F18-4 HARRIS, FRANK "Theodore Dreiser." *Pearson's Magazine* 39 (October): 346–51. Reprinted: Frank Harris. *Contemporary Portraits: Second Series*. New York: Frank Harris, 1919, pp. 81–106.

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

F19-3 "Labor Union of Authors? They Need Protection, Says Theodore Dreiser." *Brooklyn Daily Eagle*, 11 October, p. 9.

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F22-1 RYAN, EDITH MILLICENT. "Cruel Words, Theodore Dreiser!" *Los Angeles Sunday Times*, 17 September, Part 3, pp. 13,15.

F22-2 RASCOE, BURTON. "A Bookman's Day Book." *New York Tribune*, 24 December, Section 6, p. 22. Reprinted: Burton Rascoe, *A Bookman's Daybook*. Ed: C. Hartley Grattan. New York: Liveright, 1929, pp. 53–56 (as "First Visit to Dreiser").

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

F23-4 FELD, ROSE C. "Mr. Dreiser Passes Judgement on American Literature." *New York Times Book Review*, 23 December, p. 7.

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- F25-2 HUNTER, SUSAN FRANCIS. "See America, Says Dreiser." *New York World*, 5 April, Third Section, pp. 1, 9.
- F25-3 TITTLE, WALTER "Glimpses of Interesting Americans: Theodore Dreiser." *Century* 110 (August): 441–47.
- F25-4 GOLDBERG, ISAAC. "A Visit with Theodore Dreiser." *Haldeman-Julius Monthly* 5 (October): 448-52.
- F25-5 MERRILL, FLORA. "Master of Creative Art Discusses Modern Problems." *Success* 9 (November): 21, 109.

- F25-6 "Dreiser Interviews Pantano in Death House: Doomed Man Avows Faith in a Hereafter." *New York World*, 30 November, pp. 1, 14.

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- F26-1 MAURY, JEAN WEST. "In the Workshop of an American Realist." *Literary Digest International Book Review* 4 (March): 223–24.
- 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.
- F26-3 "England Gone America Mad," *Dreiser Says on Return Here. New York Herald Tribune*, 23 October, p. 7.
- F26-4 STONG, PHIL D. "Dreiser Says Jury Systems Fail in *Knife Edge*" *Criminal Cases. Denver Post*, 28 November, p. [24].

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- F27-1 MOUNT, LAURA. "Theodore Dreiser Defends Heavy Baumes Law Penalty." *New York Evening Post*, 11 January, p. 9.
- F27-2 MAURY, JEAN WEST. "A Neighborly Call on Theodore Dreiser." *Boston Evening Transcript*, 29 January, Book Section, p. 1.
- F27-3 "Censor Coming to Stop Sex Wave, Says Dreiser." *New Orleans Morning Tribune*, 3 February, p. 1.
- F27-4 HARVEY, ALEXANDER. "New York Vicious? No, Just Dull," *Says Dreiser. New York World*, 16 October, Metropolitan Section, pp. 1, 14.

- F27-5 "Dreiser Sails Tonight for Red Celebration." *New York Times*, 19 October, p. 3.  
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F28-3 "Dreiser Back from Russia; Praises Soviet." *New York Herald Tribune*, 22 February, p. 6.  
F28-4 "Dreiser Home, Sees Soviet Aims Gaining." *New York Times*, 22 February, p. 9.  
F28-5 BERCOVICI, H.L.B. "Newspaper Soulless, Dreiser Says." *American Press* 47 (October): 3. Source: PU.

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- F29-1 ISH-KISHOR, SULAMITH. "Dreiser Looks at the Russian Jews." *New York Day*, 10 February. Source: PU.  
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F29-3 BIRD, CAROL "Theodore Dreiser Speaks." *Writer's Monthly* 33 (May): 392–98.  
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.

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- F30-1 DAVIS, FORREST. "1980": *Theodore Dreiser Foresees a Ban on Babies.* *New York Telegram*, 24 January, p. 7.  
F30-2 COSULICH, GILBERT. "Next 25 Years Will Find Folks" *Happier Famous Author Says.* *Tucson Daily Citizen*, 6 April, pp. 1, 4.  
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F30-4 "Sock, Sock, Sock. Theodore Dreiser in Town: *Too Many Potato Minds In U.S.,*" *He States; Lams Reformers, Y Secretaries, Newspapers.* *Albuquerque New Mexico State Tribune*, 19 April, pp. 1, 3. Source: PU.  
F30-5 "Dreiser Says Religion Total Loss in America." *El Paso Evening Post*, 26 April, pp. 1, 8.  
F30-6 COSULICH, GILBERT. "Theodore Dreiser Asserts Religion Is Total Loss and Its Dogma Worn Out." *Tucson Daily Citizen*, 30 April, p. 7.  
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.
- F30-11 DANNENBAUM, RAYMOND. "Theodore Dreiser Discounts Inter-marriage." *Jewish Journal* 3 (4 June): 3, 16.
- F30-12 HAZEN, DAVID W. "Dreiser Asserts His Books Never Will Sell for \$1.50." *Portland Morning Oregonian*, 13 June, p. 9.
- F30-13 FLEXNER, JAMES. "Dreiser Brings Pessimism Back from US. Tour." *New York Herald Tribune*, 8 July, p. 14.
- F30-14 DAVIS, FORREST. "Dreiser Now Rediscovered America." *New York Telegram*, 9 July, p.9.
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- F31-1 "Slapping Lewis Proves Nothing, Dreiser Admits." *New York Herald Tribune*, 22 March, p. 3.

- F31-2 "Lewis Calls Witness to Challenge Dreiser." *New York Times*, 25 March, p. 27.
- F31-3 "Dreiser Threatens Suit." *New York Times*, 9 April, p. 28.
- F31-4 "A Sneer for Hollywood." *Kansas City Times*, 10 April, p. 1.
- F31-5 "Dreiser Scorns Movies." *New York Times*, 11 April, p. 17.
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- F31-8 "Dreiser, 60, Glad He's Rich, but Doubts He's Happier." *New York World-Telegram*, 27 August, p. 3.
- F31-9 KELLOGG, ELENORE. "Dreiser Carries His Pessimism Lightly at Sixty." *New York Herald Tribune*, 28 August, p. ii.
- F31-10 KROPOTKIN, ALEXANDRA. "To the Ladies." *Liberty* 8 (26 September): 63–64.
- F31-11 "Writers Are to Test Harlan 'Free Speech' for Miners on Nov. 8." *Knoxville News-Sentinel*, 3 November, p. 3.
- F31-12 "Dreiser Group in Mine War Area." *New York Times* 6 November, p. 9.

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- F31-17 "Public Blinded, Dreiser Avers." *Knoxville News-Sentinel*, 12 November, pp. 1, 18.
- F31-18 WORTH, CEDRIC. "Angry Mr. Dreiser Speaks His Mind." *New York Evening Post*, 12 November\*. Source: PU.
- F31-19 "Dreiser Here Says Miners Will Rebel." *New York Times*, 13 November, p. 18.
- F31-20 "Dreiser Ready to Come Back if Necessary." *Knoxville News-Sentinel*, 13 November, p. 24.
- F31-21 JOHNSTON, ALVA. "Theodore Dreiser, Explaining His Political and Economic Views, Calls Himself an *Equitist*"; *Novelist, Indicted in Kentucky, Coins Word to Describe Those Who Favor Fair Break for All*. *New York Herald Tribune*, 22 November, Section 8, p. 2.
- F31-22 TEED, DEXTER H. "Dreiser Case May Be Fight to Finish as John W. Davis Takes Writer's Defense." *Knoxville News-Sentinel*, 23 November, p. 2.

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- F32-2 "Dreiser at 61 Still Lost in Riot of Words." *New York Herald Tribune*, 26 August, p. 11.
- F32-3 "Dreiser Here, Sees Hope for Tom Mooney." *San Francisco Call-Bulletin*, 5 November, p. 3.
- F32-4 McQUADE, EDWARD. "Indignant Dreiser Sees Victory for Masses Ahead." *San Francisco News*, 5 November, p. 2.
- F32-5 ESTCOURT, ZILFA. "Dreiser Holds Mooney Bomb Sympathy Act." *San Francisco Chronicle*, 6 November, p. 4.
- F32-6 "Dreiser Plea for Mooney." *San Francisco Call-Bulletin*, 7 November, p. 2.
- F32-7 RYAN, DON. "Parade Ground." *Los Angeles Daily News*, 12 November. Source: PU.
- F32-8 BRITT, GEORGE. "Dreiser Overlooks His Former Experiences with Hollywood, for Things Will Be Different in the Filming of *Jennie Gerhardt*." *New York World-Telegram*, 15 December, p. 15.

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- F33-2 "Dreiser Says NRA Is Training Public." *New York Times*, 28 August, p. 19.
- F33-3 "Dreiser in Court Action." *New York Times*, 11 November, p. 12.

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- F34-2 WITT, BONITA. "Theodore Dreiser Isn't Surprised Over Parallel between His Novel and Real-Life Drama in News." *Passaic [N.J.] Herald News*, 15 August, p. 2. Source: PU.
- F34-3 "No *Sitting in Shade*" for Dreiser, at 63. *New York Times*, 28 August, p. 19.
- F34-4 "Dreiser, at 63, Clings to Hope of Better World." *New York Herald Tribune*, 28 August. Source: PU.
- F34-5 SPARLING, EARL. "Dreiser to Commit Suicide if Bored, He Insists at 63." *New York World-Telegram*, 28 August\*. Source: PU.

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- F35-1 HAZEN, DAVID W. "Dreiser Laughs at Nursing Case." *Portland Sunday Oregonian*, 30 June, pp. 1, 3.
- F35-2 "Rake Calls to Dreiser." *Los Angeles Times*, 29 July, Part 2, p. 1.
- F35-3 PURDY, RICHARD. "A Visit with Dreiser." *Fayette Review*, 7 November. Source: PU.

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- F36-4 "Dreiser, at 65, Hails Roosevelt on Peace." *New York Times*, 30 August, Section 2, p. 2.
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- F37-1 "Dreiser Sees Lone Writer Doomed by Movie and Radio Specialists." *New York World-Telegram*, 24 February, p. 4.

F37-2 "Sad Dreiser Grows Gay in Scientific *Monastery*." *New York Herald Tribune*, 25 August, p. 13.

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F38-1 CRAWFORD, BRUCE. "Ere the Sun Sets." *Bluefield* (W. Va.) *Sunset News*, 18 April, pp. 1, 10. Interview reprinted from *Real America* magazine, date unknown.

F38-2 TINKLE, LON. "Theodore Dreiser Discusses Dallas and His Next Novel." *Dallas Morning News*, 14 August, Section Two, p. 8.

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F39-3 ESTCOURT, ZILFA. "Right Off the Chest." *San Francisco Chronicle*, 15 February, p. 13.

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F39-10 "Theodore Dreiser Warns of Anglo-French Duplicity." *Salt Lake City Deseret News*, 21 February, p. 3.

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F39-12 "Theodore Dreiser *Gentleman for Lousy Reasons*." *Hollywood Tribune*, 17 July. Source: PU.

F39-13 BRUNSTEIN, MAX. "Hour with Dreiser." *Huntington Park Signal*, 18 October, pp.

1-2. Source: PU.

F39-14 SMITH, LORNA D. "Theodore Dreiser's Plan to Enlighten U.S. Workers." *People's Daily World*, 7 November, p. 5.

F39-15 BLAKE, CHARLES E. "Mr. Dreiser Says Earful to Clubwomen." *Los Angeles Evening Herald*, 22 November, pp. 2, 8. Source: PU.

## 1940

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## 1941

F41-1 YOUNG, JACK. "3000 Jam Biggest L.A. Peace Rally." *People's Daily World*, 15 January, p. 3.

F41-2 RYAN, PAUL WILLIAM [Mike Quin]. "Double Check." *People's Daily World*, 29 January, p. 5.

F41-3 ROBBIN, EDWARD. *Radio Interview with Theodore Dreiser*. n.p., [ca. 1 February]. 5 pp. Text of interview on KMTR, Hollywood, aired on 1 February.

F41-4 "Dreiser Stresses Need to Spread Truth of U.S.S.R." *Sunday Worker*, 2 March, p. 3.

F41-5 "Theodore Dreiser Airs His Views." *People's Daily World*, 6 March, p. 5.

F41-6 Van GELDER, ROBERT. "An Interview with Theodore Dreiser." *New York Times Book Review*, 16 March, pp. 2, 16. Reprinted: Robert Van Gelder, *Writers and Writing* New York: Scribner, 1946, pp. 164-68.

F41-7 "Dreiser Asks End of Aid to British." *Indianapolis News*, 2 November, p. 5.

F41-8 TIERNAN, ARTHUR P. "Not a Communist, Dreiser Declares; Answers Chaillaux." *Indianapolis Star*, 2 November pp. 1, 16.

## 1942

F42-1 OTHMAN, FREDERICK C. "Filmland Just Has Him Down." *Boston Post*, 15 May\*. Source: PU.

F42-2 SCHEUER, PHILLIP K. "Theodore Dreiser Goes All-Out for New Pictures." *Los Angeles Times*, 25 May, Part 2, p. 14.

F42-3 "Abuse for Britain Dreiser's Contribution to Anglo-U.S. Amity." *Toronto Evening Telegram*, 21 September, p. 2.

F42-4 "Dreiser Gibes at Canada." *New York Times*, 25 September, p. 6.

F42-5 "Dreiser Tells Friends Here of Speech Intended for Audience in Toronto." *Indianapolis Star*, 5 October\*. Source: PU.

## 1944

F44-1 WILSON, EARL. "I Take In Some Saloons with Theodore Dreiser (Salted)." *New York Post*, 18 May, p. 32.

F44-2 NORMAN, DOROTHY. "The Eternally Youthful Theodore Dreiser." *New York Post*, 10 July, Magazine and Comic Section, p. 1.

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### 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

G16-1 *LAUGHING GAS*. Stage Production. Opened 7 December 1916 at the Masonic Temple, Indianapolis, Ind. Producer: Indianapolis Little Theatre Society. Director: Carl Bernhardt.

#### 1917

G17-1 *THE GIRL IN THE COFFIN*. Stage Production. Opened 28 January 1917 at the St. Louis Artist's Guild, Knights of Columbus Hall, St. Louis, Mo. Producer: St. Louis Players Club. Director: A.H. Brueggman.

G17-2 *THE GIRL IN THE COFFIN*. Stage Production. Opened 9 October 1917 at the Colony Ball Room, St. Francis Hotel, San Francisco, Calif. Producer: St. Francis Little Theatre Club. Director: Arthur Maitland.

G17-3 *THE GIRL IN THE COFFIN*. Stage Production. Opened 3 December 1917 at the Comedy Theatre, New York, N.Y. Producer: Washington Square Players. Director: Edward Goodman.

## 1918

G18-1 *THE OLD RAGPICKER*. Stage Production. Opened 30 January 1918 at the Colony Ball Room, St. Francis Hotel, San Francisco, Calif. Producer: St. Francis Little Theatre Club. Director: Arthur Maitland.

G18-2 *THE GIRL IN THE COFFIN*. Stage Production. Opened 21 March 1918 at the Arts and Crafts Players Theatre, Detroit, Mich. Producer: Arts and Crafts Players. Director: Sam Hume.

## 1920

G20-1 *THE GIRL IN THE COFFIN*. Stage Production. Opened 24 January 1920 at the Provincetown Playhouse, New York, N.Y. Producer: Workers' Theatre Guild. Director: Wayne Arey.

G20-2 *THE GIRL IN THE COFFIN*. Stage Production. Opened 9 February 1920 at the Princess Theatre, New York, N.Y. Producer: Workers' Theatre Guild. Director: Wayne Arey.

## 1921

G21-1 *THE HAND OF THE POTTER*. Stage Production. Opened 5 December 1921 at the Provincetown Playhouse, New York, N.Y. Producer: Provincetown Players. Director: Charles O'Brien Kennedy.

## 1923

G23-1 *THE OLD RAGPICKER*. Stage Production. Opened 1 June 1923 at the Hudson Guild, New York, N.Y. Producer: Cellar Players. Director: George Bamman.

## 1926

G26-1 DREISER INTERVIEWS PANTANO. Play Dramatization of F25-6 by Eleanor Oshatz and others. Premiere: 4 January 1926 at the Poet's Theatre, New York.

G26-2 AN AMERICAN TRAGEDY. Play. Dramatization by Patrick Kearney. Premiere: 5 October 1916 at the Shubert Theatre, New Haven, Conn.

## 1928

G28-1 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

G30-1 AN AMERICAN TRAGEDY. Screenplay by Sergei M. Eisenstein, Grigori Alexandrov and Ivor Montagu. Unproduced. *Publication*: Eisenstein, Sergei M. *The Film Sense*. New York: Harcourt, 1942, pp. 236–42 (excerpts). Montagu, Ivor. *With Eisenstein in Hollywood*. New York: International, 1969, pp. 207–341 (complete).

G30-2 THE BLUE SPHERE. Radio Production. Broadcast 4 June 1930 over station WABC, New York, N.Y. Producer: Columbia Network. Director: Georgia Backus.

## 1931

G31-1 AN AMERICAN TRAGEDY. Film. Released in August 1931. Screenplay by Josef von Sternberg and Samuel Hoffenstein. Director: Josef von Sternberg. Producer: Paramount Publix.

## 1933

G33-1 JENNIE GERHARDT. Film. Released in June 1933. Adapted by S.K. Lauren and Frank Partos. Screenplay by Josephine Lovett and Joseph Moncure March. Director: Marion Gering. Producer: Paramount.

## 1935

G35-1 CASE OF CLYDE GRIFFITHS. Play based on *An American Tragedy*. Dramatization by Edwin Piscator and Lina Goldschmidt. Translated by Louise Campbell. U.S. premiere: 20

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

## 1938

G38-1 THE HAND OF THE POTTER. Stage Production. Opened 5 May 1938 at the Portfolio Playhouse, London, England. Producer: Portfolio Players. Director: Hector Abbas.

## 1941

G41-1 THE GIRL IN THE COFFIN. Stage Production. Opened 11 July 1941 at the Village Playhouse, Institute, W. Va. Producer: West Virginia State College. Director: F.S. Belcher. Source: 1965.3.

## 1942

G42-1 MY GAL SAL. Film based on "My Brother Paul." Released in May 1942. Screenplay by Sexton I. Miller, Darrell Ware and Karl Tunberg. Director: Irving Cummings. Producer: Robert Bassler for Twentieth Century-Fox.

## 1951

G51-1 THE PRINCE WHO WAS A THIEF. Film. Released in July 1951. Screenplay by Gerald Drayson Adams and Aenaes MacKenzie. Director: Rudolph Mate. Producer: Leonard Goldstein for Universal-International.

G51-2 A PLACE IN THE SUN. Film based on *An American Tragedy* and Patrick Kearney's dramatization (G26-2). Released in August 1951. Screenplay by Michael Wilson and Harry Brown. Director: George Stevens. Producer: George Stevens for Paramount. Screenplay publication: Gessner, Robert. *The Moving Image*. New York: Dutton, 1968 (excerpt).

## 1952

G52-1 CARRIE. Film based on *Sister Carrie*. Released in July 1952. Screenplay by Ruth and Augustus Goetz. Director: William Wyler. Producer: William Wyler for Paramount.

## 1954

G54-1 SANDHOG. Play based on "St. Columba and the River." Dramatization by Earl Robinson and Waldo Salt. Premiere: 23 November 1954 at the Phoenix Theatre, New York, N.Y.

**1965**

G65-1 THE TOBACCO MEN. A novel by Borden Deal based on notes and a screenplay by Theodore Dreiser and Hy Kraft. New York: Holt, 1965.

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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.

H.L. Mencken Collection. Ca. 600 letters to Mencken (1907–45).

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).

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# Theodore Dreiser Bibliography

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

Writings about Theodore Dreiser, 1900–1989

### Introduction

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 legitimize 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 Historicist, 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 Party 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 co-existed 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."

The first full-life biography was Robert H. Elias's scholarly attempt to correlate Dreiser's life, philosophy and literature, *Theodore Dreiser: Apostle of Nature*. Major

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biographies since then have been W.A. Swanberg's exhaustively researched and often unflattering *Dreiser* and Richard Lingeman's sympathetic and eminently readable two-volume study, *Theodore Dreiser: At the Gates of the City, 1871–1907* (1986) and *Theodore Dreiser: An American Journey, 1908–1945* (1990). Other scholars who have used the life to frame or significantly inform book-length studies of Dreiser's literature include F.O. Matthiessen (1951), Philip L. Gerber (1964), John J. McAleer (1968), Ellen Moers (1969), Richard Lehan (1969), Robert Penn Warren (1971), Donald Pizer (1976), Yoshinobu Hakutani (1980), and Lawrence E. Hussman (1983).

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 Ouentin 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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# Theodore Dreiser Bibliography

## 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.

Review of *Sister Carrie*. Reprinted: 1972.61, p. 3.

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

Review of *Sister Carrie*. Reprinted in part: 1972.61, p. 6.

1900.3 [KENTON, EDNA.] "Glances at New Books." *Chicago Daily News*, 30 November, p. 14.

Review of *Sister Carrie*. Reprinted: 1972.61, pp. 2–3.

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

Review. Reprinted: 1955.19, pp. 55–58. Reprinted in part: 1972.61, pp. 4–5.

1900.5 M., I.F. "A Round of the Latest Fiction." *Louisville Times*, 20 November, p. 7.

Review of *Sister Carrie*. Reprinted: 1955.19, pp. 53–54; 1972.61, p. 1.

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

Review. Reprinted: 1972.61, p. 2.

1900.7 "New Books and Announcements." *Albany Journal*, 22 December, p. 9. Review of *Sister Carrie*.

Reprinted: 1972.61, p. 5.

1900.8 Review of *Sister Carrie*. *Life*, 24 November.

Source: Salzman, 1972.61; unverified. Reprinted in part: 1972.61, p. 2.

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

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

1900.10 SEIBEL, GEORGE. "A Novel of City Life." *Pittsburgh Commercial Gazette*, 28 December, p. 7.

Review of *Sister Carrie*. Reprinted: 1972.61, pp. 5–6.

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

Review of *Sister Carrie*. Reprinted: 1972.61, p. 6.

## **1901**

1901.1 "American Fiction." *London Daily Chronicle*, 26 August.

Review of *Sister Carrie*. Source: PU. Reprinted in part: 1972.61, pp. 21–22. Some of the reprinted sections are erroneously attributed to the London Express.

1901.2 "Among the New Books." *Chicago Daily Tribune*, 25 February, p. 6.

Review of *Sister Carrie*. Reprinted: 1972.61, pp. 14–15.



1901.3 "Books Worth Reading: Dollar Library, No. 6." *London Daily Express*, 12 August, p. 2.

Review of *Sister Carrie*.

1901.4 "Fiction: Sister Carrie." *Academy*61 (24 August): 153.

Review. Reprinted: 1972.61, pp. 20–21.

1901.5 "Fiction: Sister Carrie." *Edinburgh Scotsman*, 12 August, p. 2.

Review. Reprinted: 1972.61, p. 18.

1901.6 HORTON, GEORGE. "Strong Local Novel." *Chicago Times-Herald*, 16 January, p. 9.

Review of *Sister Carrie*. Reprinted in part: 1972.61, p. 10.

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

Review of *Sister Carrie*. Reprinted: 1972.61, p. 11.

1901.8 KERFOOT, J.B. "The Latest Books." *Life*37 (7 March): 187.

Review of *Sister Carrie*.

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

Reports the critical acclaim of *Sister Carrie* in England. Reprinted: 1955.19, p. 65; 1972.61, p. 24.

1901.10 "Must Not Defy Social Law." *Chicago Chronicle*, 14 January, p. 10.

Review of *Sister Carrie*. Reprinted in part: 1972.61, p. 9.

1901.11 "New Books: A Study in *Realism*." *Denver Republican*, 20 January, p. 29.

Review of *Sister Carrie*. Reprinted in part: 1972.61, pp. 10– 11.

1901.12 "New Books of the Week: *Sister Carrie*." *Indianapolis News*, 9 March, p. 23.

Review. Reprinted: 1972.61, pp. 17–18.

1901.13 "New Fiction." *Louisville Courier-Journal*, 23 February, p. 5.

Review of *Sister Carrie*. Reprinted: 1972.61, p. 14.

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

Review of *Sister Carrie*. Reprinted: 1972.61, pp. 18–19.

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

Review of *Sister Carrie*. Reprinted: 1972.61, p. 6.

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

Review of *Sister Carrie*. Reprinted: 1972.61, pp. 19–20.

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*.

1901.18 "Recent Publications: *Sister Carrie*." *Indianapolis Journal*, 14 January, p. 4.

Review. Reprinted: 1972.61, p. 9.

1901.19 REEDY, WILLIAM MARION. Editorial. *St. Louis Mirror* 11 (26 September): 4.

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.

1901.20 REEDY, WILLIAM MARION[Litte, pseud.]. "Sister Carrie: A Strangely Strong Novel in a Queer Milieu." *St. Louis Mirror*10 (3 January): 6–7.

Review. Reprinted: 1972.61, pp. 6–8; 1981.66, pp. 157–59.

1901.21 Review of *Sister Carrie*. *Eversham Journal*, 7 September.

Source: PU. Reprinted: 1972.61, pp. 22–23.

1901.22 Review of *Sister Carrie*. *Interior*, 21 February.

Source: PU. Reprinted: 1972.61, p. 13.

1901.23 Review of *Sister Carrie*. *Liverpool Daily Post*, 11 September.

Source: PU. Reprinted: 1972.61, p. 24.

1901.24 Review of *Sister Carrie*. *London Daily Mail*, 13 August(?).

Source: PU. Reprinted: 1972.61, p. 18.

1901.25 Review of *Sister Carrie*. *New Haven Journal and Courier*, 12 January.

Source: PU. Reprinted: 1972.61, pp. 8–9.

1901.26 Review of *Sister Carrie*. *Syracuse (N.Y.) Post-Standard*, ? February.

Source: PU. Reprinted: 1955.19, p. 61; 1972.61, pp. 12–13.

1901.27 RICE, WALLACE. Review of "Sister Carrie." *Chicago American*, 26 January.

Source: PU. Reprinted in part: 1972.61, p. 12.

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

Review. Reprinted: 1955.19, pp. 62–64; 1972.61, pp. 15–17.

1901.29 VAN WESTRUM, A. SCHADE. "The Decadence of Realism." *Book Buyer* 22 (March): 136–37.

Review of *Sister Carrie*. Reprinted in part: 1928.46, pp. 115–16.

1901.30 [WATTS-DUNTON, THEODORE.] "New Novels: Sister Carrie." *Athenaeum*, 7 September, pp. 312–13.

Review. Reprinted: 1972.61, pp. 23–24. Reprinted in part: 1983.51, p. 163.

## 1902

1902.1 HENRY, ARTHUR. *An Island Cabin*. New York: McClure, Phillips, pp. 159–236.

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

1902.2 "Strange Adventures of Authorship." *Bookman* 15 (March): 11–12.

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

1905.1 HENRY, ARTHUR. *Lodgings in Town*. New York: A.S. Barnes, pp. 80–88.

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

1907.1 "American Realism." *Los Angeles Sunday Times*, 16 June, Part 6, p. 14.

Review of *Sister Carrie*. Reprinted: 1972.61, pp. 38–40.

1907.2 "Book Review *Sister Carrie*." *Akron(Ohio) Beacon Journal*, 30 November, p. 4.

Reprinted: 1972.61, pp. 53–54.

1907.3 "Books: *Sister Carrie*." *Denver Republican*, 30 June, p. 19.

Review.

1907.4 "Books and Bookmen: A *Purpose*" *Novel*. *New York Press*, 31 July, p. 5.

Review of *Sister Carrie*. Reprinted: 1955.19, p. 68, under incorrect date; 1972.61, pp. 45–46, under incorrect date.

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

Review. Reprinted: 1972.61, pp. 32–33.

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

Review.

1907.7 "The Career of *Sister Carrie*." *Boston Daily Advertiser*, 5 June, p. 7.

Review. Reprinted: 1972.61, pp. 31–32.

1907.8 COATES, JOSEPH HORNER. *Sister Carrie*. *North American Review* 186 (October): 288–91.

Review. Reprinted: 1972.61, pp. 51–53; 1981.66, pp. 166–68.

1907.9 COOPER, FREDERIC TABER. "The Fallacy of Tendencies in Fiction: *Sister Carrie*." *Forum* 39 (July): 117–18.

Review. Reprinted: 1972.61, pp. 43–44.

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

Review of *Sister Carrie*. Reprinted: 1972.61, p. 26.

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

Review. Reprinted: 1972.61, p. 50.

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*.

1907.13 GILDER, JEANETTE L. "Among the New Books: Withdrawn Novel Is to Be Given a Second Publication." *Chicago Daily Tribune*, 27 April, p. 8.

Review of *Sister Carrie*. Reprinted: 1972.61, p. 25.

1907.14 HINSDALE, LAURA F. "Biography of a Country-Bred Girl in a Metropolis." *Denver Rocky Mountain News*, 15 July, p. 7.

Review of *Sister Carrie*.

1907.15 HUBNER, CHARLES W. "Literary Gossip: *Sister Carrie*." *Atlanta Journal*, 16 November, p. 7.

Review.

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

Review of *Sister Carrie*.

1907.17 LEWIS, SINCLAIR. "The literary Zoo: Editors Who Write." *Life* 50 (10 October): 114–15.

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.

1907.19 LYON, HARRIS MERTON. "Theodore Dreiser's *Sister Carrie*": A Review of a Re-published Book. *Houston Post*, 9 June, p. 26.

Reprinted: 1972.61, pp. 35–38; 1981.66, pp. 162–65.

1907.20 MATINEE GIRL, THE[pseud.]. Review of *Sister Carrie*. *New York Dramatic Mirror*, 6 July, p. 2.

1907.21 MAYNADIER, EMILY W. "Praise for *Sister Carrie*." *New York Times Saturday Review of Books*, 29 June, p. 420.

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.

1907.23 MOYER, REED. *Our Literary Letter*. *Mobile (Ala.) Register*, 15 September, p. 13.

Review of *Sister Carrie*.

1907.24 "New Books." *Milwaukee Evening Wisconsin*, 22 November, p. 15.

Review of *Sister Carrie*.

1907.25 "New Books: Romances for May." *New York Sun*, 11 May, p. 7.

Review of *Sister Carrie*.

1907.26 "New Books: Sister Carrie." *Boston Journal*, 4 July, p. 11.

Review. Reprinted: 1972.61, p. 46.

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

Review of *Sister Carrie*. Reprinted in part: 1972.61, pp. 46–47.

1907.28 "The New Fiction." *Chicago Evening Post*, 27 July, p. 8.

Review of *Sister Carrie*.



1907.29 "New Publications: Some Summer Fiction." *New Orleans Times-Democrat*, 25 August, Part Third, p. 2.

Review of *Sister Carrie*.

1907.30 NON, A. [pseud.]. "Major and Minor." *Musical Leader and Concert Goer* 13 (27 June): 13.

Review of *Sister Carrie*. Reprinted in part: 1972.61, p. 42.

1907.31 NON, A. "Major and Minor." *Musical Leader and Concert Goer* 14 (28 November): 13.

Review of *Sister Carrie*. Reprinted: 1972.61, p. 53.

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 of *Sister Carrie*. Reprinted: 1972.61, pp. 33–34.

1907.34 "Recent Fiction and the Critics: *Sister Carrie*." *Current Literature* 43 (July): 109–10.

Review.

1907.35 "Recent Publications: *Sister Carrie*." *New Orleans Daily Picayune*, 1 July, p. 14.

Review. Reprinted: 1972.61, pp. 44–45.

1907.36 [REPPLIER, AGNES?] "Among the Books: *Sister Carrie*." *Philadelphia Public Ledger*, 1 June, p. 10.

Review. Reprinted in part: 1972.61, pp. 29–30.

1907.37 Review of *Sister Carrie*. *Advance* (Chicago), 27 June.

Source: PU. Reprinted: 1972.61, pp. 42–43.

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

Source: PU.

1907.39 Review of *Sister Carrie*. *Buffalo Courier*, 8 June.

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

1907.40 Review of *Sister Carrie*. *Buffalo Times*, 6 June.

Source: PU.

1907.41 Review of *Sister Carrie*. *Harrisburg (Pa.) Star-Independent*, 31 July.

Source: PU.

1907.42 Review of *Sister Carrie*. *Paris Modes*, September.

Source: PU. Reprinted: 1972.61, pp. 50–51.

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.

1907.45 RHODES, HARRISON. "Mr. Dreiser's *Sister Carrie*." *Bookman* 25 (May): 298–99.

Review. Reprinted: 1972.61, pp. 27–29.

1907.46 ROBERTSON, CARL T. "A Week's Selection of Fiction: *Sister Carrie*." *Cleveland Plain Dealer*, 16 June, p. 7.

Review. Reprinted: 1972.61, p. 40.

1907.47 "*Sister Carrie*." *Louisville Courier-Journal*, 27 July, p. 9.

Review. Reprinted: 1972.61, pp. 48–49.

1907.48 "*Sister Carrie*." *New York Evening Sun*, 1 June, p. 4.

Review. Reprinted: 1972.61, pp. 30–31.

1907.49 "*Sister Carrie*." *New York Times Saturday Review of Books*, 25 May, p. 332.

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1907.53 "Some Summer Novels." *Indianapolis Star*, 27 July, p. 11.

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

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1911.4 BIBLIOPHILE, THE[pseud.]. "The Book Shelf: *Jennie Gerhardt*." *Birmingham (Ala.) Age-Herald*, 12 November, p. 44.

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1911.5 B[LOCK], A[NITA] C."One of the New Books: *Jennie Gerhardt*." *New York Call*, 24 December, Magazine Section, p. 15.

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1911.6 "A Bold, Pitiful Story." *Brooklyn Standard Union*, 25 November.

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1911.7 "Book Reviews: *Jennie Gerhardt*. A Novel." *Washington Evening Star*, 25 November, Part 2, p. 9.

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

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1911.9 "Books and Bookmen: *Jennie Gerhardt*." *New York Press*, 23 December, p. 5.

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

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1911.15 HARRIS, FRANK. "Twenty Favourite Books." *Academy*80 (27 May): 653–54.

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1911.17 "In the Realm of Imagination." *Boston Herald*, 18 November, p.8.

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1911.18 "Jennie Gerhardt." *Brooklyn Citizen*, 10 December.

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

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1911.21 "Jennie Gerhardt." *Philadelphia Telegraph*, 15 November.

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1911.22 "Jennie Gerhardt." *Pittsburgh Index*, 30 December.

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

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

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1911.26 "Jennie Gerhardt on a Big Canvas." *New York Times Review of Books*, 19 November, p. 728.

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1911.27 "Jennie Gerhardt's Love." *New York World*, 21 October, p. 10.

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1911.28 KENTON, EDNA. "Some Incomes in Fiction." *Bookman*34 (October): 147–52.

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1911.30 "The Latest Books: Jennie Gerhardt." *Argonaut*69 (30 December): 449.

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1911.31 LESTER, WILLIAM R. "Realistic Novel of Present Time." *Philadelphia North American*, 9 December, p. 15.

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1911.32 "Literary Notes: Jennie Gerhardt". *Peoria*(Ill.) *Herald-Transcript*, 19 November, p. 24.

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1911.33 "Literature: Jennie Gerhardt." *Independent*71 (7 December): 1267–68.



1911.34 "Love Stories of Many Years Told in Mr. Nevill's *Romantic Past*." *New York Herald*, 28 October, p. 8.

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1911.35 "A Luckless Woman." *Boston Daily Advertiser*, 2 December, p. 8.

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1911.36 MACY, BALDWIN. "New York Letter." *Chicago Evening Post*, 4 August, p. 4.

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1911.37 [MARKHAM, EDWIN.] "Theodore Dreiser's Second Novel." *New York American*, 25 November, p. 8.

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1911.39 MENCKEN, H.L. "*Jennie Gerhardt*." *Los Angeles Sunday Times Magazine*, 10 December, Holiday Book Section, p. 4.

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1911.41 "Mirthful Knights in Modern Days: *Jennie Gerhardt*." *Dallas Morning News*, 20 November, p. 4.

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1911.42 "More Craving for Love." *Chicago Daily Journal*, 11 November, p. 13.

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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.

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1911.45 "New Fiction: *Jennie Gerhardt*." *Detroit Free Press*, 4 November, p. 11.

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

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

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1911.50 "Passing Reference to a Few of the New Books Seen in the Stalls: Real Life on the Printed Page." *Pittsburg Press*, 18 November, p. [4].

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1911.51 PEATTIE, ELIA W. "A New Novel by Robert Herrick: Some Other New Fiction." *Chicago Daily Tribune*, 11 November, p. 11.

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Review of *Jennie Gerhardt*. Reprinted: 1972.61, p. 57.

1911.53 "Recent Publications: Jennie Gerhardt." *New Orleans Daily Picayune*, 12 November, Third Part, p. 10.

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1911.54 REEDY, WILLIAM MARION. "Jennie Gerhardt." *St. Louis Mirror* 20 (30 November): 4.

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1911.55 Review of *Jennie Gerhardt*. *Baltimore Evening News*, 5 December

Source: PU. Reprinted in part: 1972.61, p. 80.

1911.56 Review of *Jennie Gerhardt*. *New Haven Journal and Courier*, 25 November.

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1911.57 Review of *Jennie Gerhardt*. *New York Evening Mail*, 9 December.

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1911.58 Review of *Jennie Gerhardt*. *New York Satire*, 30 December.

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1911.59 Review of *Jennie Gerhardt*. *Waterbury (Cons.) Democrat*, 25 November.

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1911.63 SMITH, EMILY FRANCES. "Books Worth While: *Jennie Gerhardt*." *Independent* (Kansas City, Mo.) 26 (16 December): 6.

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1911.64 "Some New Books of the Week." *New York Globe and Commercial Advertiser*, 28

October, p. 8.

Review of *Jennie Gerhardt*. Reprinted: 1972.61, pp. 60–61.

1911.65 "Some of the New Books This Week." *St. Paul Pioneer Press*, 26 November, Section 3, p. 4.

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1911.66 "Stories of Two Women." *New York Herald*, 2 December, p. 10.

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1911.67 "Story Books and Others: Story of a Woman." *Buffalo Express*, 19 November, Part 2, p. 17.

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1911.68 "Strong But Not Pleasant". *Hartford (Cons.) Times*, 15 December, p. 21.

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1911.69 "Study of Femininity." *Boston Daily Globe*, 11 November, p. 9 (Morning ed.); p. 7 (Evening ed.).

Review of *Jennie Gerhardt*.

1911.70 "Theodore Dreiser's Second Novel." *New Orleans Times-Democrat*, 19 November.

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1911.71 WARREN, FREDERIC BLOUNT. "Reviews of Some of the Season's New

Books." *New York Morning Telegraph*, 5 November.

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1911.72 WINTER, CALVIN. "Theodore Dreiser's *Jennie Gerhardt*." *Bookman* 34 (December): 432–34.

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

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1912.2 [BASHFORD, HERBERT?] "The Financier. Theodore Dreiser Writes Another Big Novel." *San Francisco Bulletin*, 16 November, p. [18].

Review. Reprinted in part: 1972.61, p. 106.

1912.3 [BASHFORD, HERBERT?] "Sister Carrie." *San Francisco Bulletin*, 9 March, p. [14].

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1912.4 BENNETT, ARNOLD. "The Future of the American Novel." *North American Review* 195 (January): 76–83.

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1912.5 "Book Notices: The Financier." *Bookseller, Newsdealer, and Stationer* 37 (15 December): 671.

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1912.6 "Book Reviews: Jennie Gerhardt: Theodore Dreiser's Second Novel of American Life." *Craftsman*21 (January): 458–59.

Reprinted: 1972.61, pp. 85–86.

1912.7 "Book Reviews: The Financier." *Washington Evening Star*, 23 November, Part 2, p. 9.

1912.8 "Books and Bookmen: *The Financier*." *New York Press*, 18 November, p. 11.

Review.

1912.9 "Books and Their Writers: America's Greatest Novelist." *Yorkshire Observer*, 21 December.

Review of *The Financier*. Source: PU.

1912.10 "Books of the Week: By Theodore Dreiser." *New York Globe and Commercial Advertiser*, 2 November, p.7.

Review of *The Financier*.

1912.11 C., R."New Novels: An American Novel" *Manchester Guardian*, 4 December, p. 4.

Review of *The Financier*.

1912.12 CABELL, ISA CARRINGTON. "Recent Books." *Bellman*12 (6 January): 20.

Review of *Jennie Gerhardt*. Reprinted in part: 1972.61, pp. 88–89.

1912.13 CABELL, ISA CARRINGTON. "Recent Fiction." *Bellman*12 (6 April): 436.

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1912.14 CARROLL, LAWRENCE. "Sister Carrie." *Reedy's Mirror*21 (25 April): 6–7.

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1912.15 CARY, LUCIAN. "A Big Novel." *Chicago Evening Post Friday Literary Review*, 22 November, p. 1.

Review of *The Financier*. Reprinted in part: 1972.61, pp. 109–12.

1912.16 COOK PAUL. "The Book Shelf: *Sister Carrie*". *Birmingham(Ala.) Age-Herald*, 12 May, p. 33.

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1912.17 COOPER, FREDERIC TABER. "Theory of Endings and Some Recent Novels: The Financier." *Bookman*36 (December): 435–36.

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1912.18 "Cowperwood the Primitive." *Boston Daily Advertiser*, 28 November, p. 8.

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1912.19 "Current Fiction." *New York Evening Post*, 21 December, Saturday Supplement, p. 9.

Review of *The Financier*.

1912.20 "Current Fiction: Jennie Gerhardt." *Nation*94 (11 January): 34–35.

Review. Reprinted: 1972.61, pp. 89–90.

1912.21 "Current Fiction: Jennie Gerhardt." *New York Evening Post*, 27 January, Saturday Supplement, p.7.



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1912.22 "Current Fiction: *Sister Carrie*." *Des Moines Register Leader*, 11 May.

Review. Source: PU.

1912.23 "Current Fiction: *Sister Carrie*." *Nation*95 (25 July): 80.

Review.

1912.24 "Current Fiction: *The Financier*." *Nation*95 (19 December): 589–90.

Review. Reprinted: 1972.61, pp. 121–22.

1912.25 DAINGERFIELD, ELIZABETH. "Jennie Gerhardt". *Lexington(Ky.) Herald*, 24 March, Fourth Section, p. 2.

Review. Reprinted: 1972.61, pp. 91–92.

1912.26 DELL, FLOYD. "Theodore Dreiser's Chicago." *Chicago Evening Post Friday Literary Review*, 23 February, p. 1.

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1912.27 E[DGETT], E[DWIN] F[RANCIS]. "Theodore Dreiser." *Boston Evening Transcript*, 6 November, p. 24.

Review of *The Financier*. Reprinted in part: 1972.61, pp. 99–100.

1912.28 "A Fascinating Story." *Salt Lake City Tribune*, 25 February, p. 20.

Review of *Sister Carrie*.

1912.29 "Fiction: The Financier." *Detroit Free Press*, 16 November, p. 6.

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1912.30 "Fiction: *Traction*" *Interests*. *New York Tribune*, 2 November, p. 11.

Review of *The Financier*. Reprinted: 1972.61, pp. 97–98.

1912.31 "Fiction Built of Fact." *Minneapolis Sunday Journal*, 1 December, Part 2, p. 4.

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

1912.32 "Fiction's Mirror: Millionaire Natural History." *London Daily Chronicle*, 17 December.

Review of *The Financier*. Source: PU.

1912.33 FIELD, ROSWELL. "Dreiser's Novel Nearly Great." *Chicago Examiner*, 4(?) January.

Review of *Jennie Gerhardt*. Source: PU. Reprinted in part: 1972.61, p. 88.

1912.34 "The Financier". *Hartford (Conn.) Courant*, 28 November, p. 21.

Review. Reprinted: 1972.61, pp. 112–13.

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

Review. Source: PU; unverified.

1912.36 "The Financier." *New York American*, 2 November, p. 6.

Review.

1912.37 "The Financier". *Newark (N.J.) Sunday Call*, 8 December, Part 3, p. 9.

Review.

1912.38 "The Financier." *Philadelphia Press*, 16 November, p. 8.

Review. Reprinted in part: 1972.61, p. 105.

1912.39 "The Financier". *Portland (Oreg.) Evening Telegram*, 16 November, p. 19.

Review.

1912.40 "The Financier." *St. Louis Post-Dispatch*, 16 November, p. 4.

Review. Reprinted: 1972.61, pp. 107–8.

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

Review. Reprinted: 1972.61, pp. 108–9.

1912.42 FORD, JAMES L. "The Financier' Is a *Loaf of Human Life*." *New York Herald*, 2 November, p. 14.

Review.

1912.43 "Good Books for Christmas." *Chicago Banker*, 7 December, p. 19.

Review of *The Financier*.

1912.44 "Good Native Stories." *Brooklyn Daily Eagle*, 2 November, Picture and Sporting Section, p. 7.

Review of *The Financier*. Reprinted in part: 1972.61, pp. 98–99.

1912.45 GRENDON, FELIX. "The Contemporary Novel." *International* 5 (January): 19.

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

1912.46 "A Grim Tale, Out of the Common and Well Told." *Indianapolis Star*, 10 March, p. 17.

Review of *Jennie Gerhardt*.

1912.47 H., M.O. "*Jennie Gerhardt*." *Toronto Globe*, 13 July, p. 18.

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1912.48 "A Hero of High Finance." *New York World*, 2 November, p. 6.

Review of *The Financier*. Reprinted in part: 1972.61, p. 98.

1912.49 "In *The Financier*." *Boston Daily Globe* 23 November, p. 9 (Morning ed.); p. [13] (Evening ed).

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1912.50 "James Burrill Angell: *Jennie Gerhardt*". *Portland (Oreg.) Evening Telegram*, 10 February, p. 19.

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.

1912.53 JEWETT, C.T. "News of Authors and Their Books". *Terre Haute (Ind.) Star*, 18 November, p. 4.

Review of *The Financier*.

1912.54 K., D.S. "The Financier." *Boston Times*, 30 November.

Review. Source: PU. Reprinted in part: 1972.61, pp. 113–14.

1912.55 KERFOOT, J.B. "The Antics of Maiden Aunts." *Life* 59 (4 January): 65.

Review of *Jennie Gerhardt*. Reprinted in part: 1972.61, pp. 87–88.

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

Review of *Jennie Gerhardt*.

1912.57 KERFOOT, J.B. "A Row of Books." *Everybody's Magazine* 26 (January): 284.

Review of *Jennie Gerhardt*.

1912.58 KUTTNER., ALFRED B. "The Lyrical Mr. Dreiser." *International* 5 (January): 21–22.

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.

1912.59 LANDON, ROWANA HEWITT. Review of *Jennie Gerhardt*. *Columbus (Ohio) Dispatch*, 11 May.

Source: PU. Reprinted in part: 1972.61, pp. 92–93.

1912.60 "The Latest in Books". *Grand Rapids (Mich.) Evening Press*, 21 November, p. 16.

Review of *The Financier*.

1912.61 "The Latest in Books: *Sister Carrie*. by Theodore Dreiser". *Grand Rapids (Mich.) Evening Press*, 7 March, p. 11.

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

Review of *The Financier*. Source: PU.

1912.63 LESLIE, JAMES EDWARD. "Book News" *Pittsburg Dispatch*, 14 January.

Review of Jennie Gerhardt. Source: PU; unverified.

1912.64 LESTER, W.R. "Dreiser's *The Financier*." *Philadelphia North American*, 16 November, p. 13.

Review.

1912.65 LESTER, W.R. "Strong Novel of American Life." *Philadelphia North American*, 14 December, p. 15.

Review of *The Financier*.

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

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1912.67 "Literature and Art." *Current Literature* 53 (December): 696–97.

Review of *The Financier*.

1912.68 LUBLIN, CURTIS. "The Case of *Jennie Gerhardt*." *Town and Country* 66 (3 February): 22.

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1912.69 MABIE, HAMILTON W. "A Few Books of To-Day." *Outlook* 102 (23 November): 650.

Recommends *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.

1912.70 MACY, BALDWIN. "New York Letter." *Chicago Evening Post Friday Literary Review*, 10 May, p. 6.

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

1912.71 "Many New Volumes for Spring Readers: *Sister Carrie*" *Dallas Morning News*, 8 April, p. 4.

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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."

*New York Times Review of Books*, 10 November, p. 654.

Review of *The Financier*. Reprinted: 1972.61, pp. 101–4; 1981.66, pp. 229–32; 1986.38, pp. 744–48.

1912.74 MENCKEN, H.L. "*The Financier*." *Powerful Novel of Modern Commerce by Theodore Dreiser*. *Los Angeles Times Magazine*, 8 December, Holiday Book Section, p. 6.

Review.

1912.75 MENCKEN, H.L. "The Free Lance." *Baltimore Evening Sun*, 15 November, p. 6.

Review of *The Financier*.

1912.76 MENCKEN, H.L. [The Ringmaster.] "The Literary Show: A Great American Novel." *Town Topics* 68 (19 December): 19–20.

1912.77 [MENCKEN, H.L.] "Today's Book." *Baltimore Evening Sun*, 29 October, p. 4.

Review of *The Financier*.

1912.78 "Miss in Her Teens." *London Daily Chronicle*, 16 July.

Review of *Sister Carrie*. Source: PU.

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

Review of *Sister Carrie*. Source: PU.

1912.80 "New Books: The Career of a Money Maker." *New York Sun*, 30 November, Second Section, p. 2.

Review of *The Financier*.

1912.81 "The New Fiction." *New Orleans Daily Picayune*, 17 March, Part Three, p. 10.



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1912.82 "A New Novel by Theodore Dreiser". *Newark (N.J.) Evening News*, 16 March, p. 28.

Review of *Jennie Gerhardt*. Reprinted: 1972.61, p. 91.

1912.83 "The News of the New Books: The Financier' Did Not Get His Training in Sunday School". *Kansas City (Mo.) Star*; 23 November, p. 7.

Review.

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

Review of *The Financier*. Reprinted: 1972.61, pp. 120–21, under incorrect date.

1912.85 NON, A. [pseud.]. "Major and Minor." *Musical Leader and Concert Goer* 23 (15 February): 19.

Review of *Jennie Gerhardt*.

1912.86 NON, A. "Major and Minor." *Musical Leader and Concert Goer* 23 (2 May): 19.

Review of *Jennie Gerhardt*. Reprinted: 1972.61, p. 92.

1912.87 "Notices of New Books: *The Financier*". *Burlington (Iowa) Saturday Evening Post*, 28 December, p. 4.

Review.

1912.88 "Of an Early Financier." *Buffalo Express*, 10 November, Part 2, p. 19.

Review of *The Financier*.

1912.89 "On the Library Table: New Books". *Utica (N.Y.) Press*, 3 March.

Review of *Sister Carrie*. Source: PU.

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

Review of *The Financier*. Source: PU.

1912.91 PECKHAM, H.H. "Theodore Dreiser Scores a Success". *Raleigh (N.C.) News and Observer*, 8 December.

Review of *The Financier*. Source: PU; unverified: Reprinted in part: 1972.61, pp. 118–19.

1912.92 "A Philadelphia Novel." *Philadelphia Inquirer*, 16 November, p. 16.

Review of *The Financier*.

1912.93 "A Realistic Story". *Newark (N.J.) Call*, 24 March.

Review of *Sister Carrie*. Source: PU.

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

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Review of *Jennie Gerhardt*. Reprinted in part: 1972.61, p. 90.

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

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

Third Part, p. 14.

Review.

1912.97 Review of *Jennie Gerhardt*. *Advance* (Chicago), January.

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

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

1912.99 Review of *Jennie Gerhardt*. *London Times*, 12 March.

Source: PU; unverified.

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

Source: PU.

1912.101 Review of *Sister Carrie*. *Detroit Free Press*, 9 March.

Source: PU.

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

Source: PU.

1912.103 Review of *Sister Carrie*. *Trenton (N.J.) Advertiser*, 31 March.

Source: PU.

1912.104 Review of *The Financier*. *Des Moines Register Leader*, 14 December.

Source: PU. Reprinted in part: 1972.61, p. 119.

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

Source: PU.

1912.106 Review of *The Financier*. *New York Morning Telegraph*, 30 November.

Source: PU.

1912.107 Review of *The Financier*. *Trenton (N.J.) Advertiser*, 15 December.

Source: PU.

1912.108 Review of *The Financier*. *Waco (Tex.) Times Herald*, 14 November.

Source: PU.

1912.109 RICHARDS, EDMUND C. "As to Theodore Dreiser." *Chicago Evening Post Friday Literary Review*, 29 November, p. 4.

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."

1912.110 RICHMOND, JOHN. "The Realism of Theodore Dreiser." *Metropolitan Magazine* 35 (January): 50.

Review of Jennie Gerhardt. Reprinted: 1972.61, pp. 86–87.

1912.111 ROBERTSON, CARL T. "On the Book Shelves: Fiction Received:" *Cleveland Plain Dealer*, 16 November, p. 8.

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1912.112 ROBINSON, HELEN RING. "Views and Reviews." *Denver Rocky Mountain News*, 11 March, p. 10.

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. Reprinted in part: 1972.61, p. 109.

1912.114 "The Season's Best Fiction: Some Novels of Distinction." *American Review of Reviews* 45 (January): 123.

Review of Jennie Gerhardt.

1912.115 "Second Edition of *Sister Carrie*." *Baltimore Sun*, 5 May, Part 4, p. 7.

Review.

1912.116 SHERWOOD, MARGARET. "Characters in Recent Fiction." *Atlantic Monthly* 109 (May): 672–84.

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1912.117 "*Simkin's on Equity*" by Texas Writer *The Financier*. *Dallas Morning News*, 25 November, p.3.

Review.

1912.118 "Sister Carrie." *Boston Zion's Herald*, 8 May.

Review. Source: PU.

1912.119 "Sister Carrie." *Brooklyn Times*, 6 April.

Review. Source: PU.

1912.120 "Sister Carrie." *New Haven Journal Courier*, 6 April.

Review. Source: PU.

1912.121 "Sister Carrie." *New Orleans Times-Democrat*, 17 March, Part Four, p. 7.

Review.

1912.122 "Sister Carrie". *Portland (Oreg.) Evening Telegram*, 9 March, p. 19.

Review.

1912.123 "*Sister Carrie*". *Springfield (Mass.) Sunday Republican*, 24 March, p. 31.

Review.

1912.124 "Sister Carrie." *Washington Evening Star*, 2 March, Part 2, p. 9.

Review.

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

Review. Source: PU.

1912.126 "*Sister Carrie*" *Once More*. *Brooklyn Daily Eagle*, 20 April, p. 5.

Review.

1912.127 "Sister Carrie Reprinted." *Philadelphia Inquirer*; 30 March, p. 6.

Review.

1912.128 "Some Recent Novels". *Providence (R.I.) Sunday Journal*, 17 November, Third Section, p. 9.

Review of *The Financier*. Reprinted: 1972.61, p.108.

1912.129 "Springtime Literature: Sister Carrie." *Boston Herald*, 30 March, p. 4.

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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*.

1912.133 "A Strong Novel of Finance by Theodore Dreiser." *Baltimore Sun*, 1 December,  
Part 3, p. 7.

Review of *The Financier*. Reprinted: 1972.61, pp. 117–18.

1912.134 "A Tale of Boston: Mr. Russell Sullivan's New Novel and Other Examples of  
Current Tendencies in Fiction". *Providence (R.I.) Sunday Journal*, 10 March, Third Section,  
p. 9.

Review of *Sister Carrie*.

1912.135 "Theodore Dreiser's New Novel." *New York Evening Sun*, 11 November, p. [8].

Review of *The Financier*. Reprinted in part: 1972.61, pp. 104–5.

1912.136 "An Unsuccessful Financier." *New York Evening Mail*, 9 November, p. 8.

Review of *The Financier*. Reprinted in part: 1972.61, p. 101.

1912.137 "A Very Long Novel by Theodore Dreiser." *Toronto Mail Empire*, 7 December.

Review of *The Financier*. Source: PU.

1912.138 "With Authors and Books." *Chicago Record-Herald*, 29 February, p. 6.

Review of *Sister Carrie*.

1912.139 "Year's Strongest Novels." *Continent* 43 (14 November): 1616–17.

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1913.1 ALSPAUGH, AUDRIE. "Dreiser's *Financier*," a Big Theme. *Chicago Daily Tribune*, 1 February, p. 8.

Review. Reprinted in part: 1972.61, p. 131.

1913.2 BASHFORD, HERBERT. "A Traveler at Forty." *San Francisco Bulletin*, 6 December, p. [14].

Review. Reprinted in part: 1972.61, p. 145.

1913.3 "Book Reviews: A Traveler at Forty." *Washington Evening Star*, 20 December, Part 2, p. 7.

Reprinted: 1972.61, p. 150.



1913.4 "Books and Literature: The Financier." *Cotton & Finance*(New York) 2 (5 April): 173.

Review.

1913.5 BULLOCK, SHAN F."London Letter." *Chicago Evening Post Friday Literary Review*, 3 January, p. 4.

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."

1913.6 C., W.J."New Books: A Traveler at Forty." *Detroit Tribune*, 21 December, Financial and Realty Section, p. [6].

Review. Reprinted: 1972.61, p. 152.

1913.7 CABELL, ISA CARRINGTON. "The Bellman's Bookshelf." *Bellman*14 (25 January): 117.

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.

1913.9 COLSON, ETHEL M."Gossip Out of Bookland." *Chicago Record-Herald*, 5 December, p. 6.

Review of *A Traveler at Forty*.

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

Review of *A Traveler at Forty*. Reprinted: 1972.61, pp. 150–51.

1913.11 "Considering the Fictionists." *Vogue*41 (1 April): 94, 96.

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1913.12 DAWSON, CONINGSBLY. "A Row of Books." *Everybody's Magazine*28 (April): 570–71.

Review of *The Financier*.

1913.13 D[AWSON], N.P. "Mr. Dreiser Travels" *New York Globe and Commercial Advertiser*, 6 December, p. 6.

Review of *A Traveler at Pony*. Reprinted in part: 1972.61, p. 144.

1913.14 DELL, FLOYD. "Chicago in Fiction (Part 1)." *Bookman*38 (November): 270–77.

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

1913.15 DELL, FLOYD. "Chicago in Fiction (Part II)." *Bookman*38 (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*.

1913.17 "A Dispassionate Observer." *New York Evening Post*, 20 December, Saturday Supplement, p. 4.

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*.

1913.19 "Dreiser as a Traveler." *St. Louis Globe-Democrat*, 29 November, p. 8.

Review of *A Traveler at Forty*.

1913.20 E[DGETT], E[DWIN] F[RANCIS]. "A Traveler at Forty." *Boston Evening Transcript*, 3 December, p. 24.

Review. Reprinted in part: 1972.61, pp. 141–42.

1913.21 "A Few Thought-Compelling Novels." *American Review of Reviews* 47 (February): 242.

Review of *The Financier*.

1913.22 "The Financier." *Book News Monthly* 31 (February): 448.

Review. Reprinted: 1972.61, pp. 128–29.

1913.23 "The Financier". *Charlotte(N.C.) Observer*, 12 January, p. 20.

Review. Reprinted: 1972.61, p. 126

1913.24 "The Financier: A Novel" *New Orleans Times-Democrat*, 12 January, Magazine Section, p. 7.

Review.

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

December, p. 22.

Review of *A Traveler at Forty*. Reprinted in part: 1972.61, pp. 145–46

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

Review of *The Financier*. Reprinted: 1972.61, p. 135.

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

Review of *A Traveler at Forty*.

1913.28 GUITERMAN, ARTHUR. "Rhymed Review: The Financier." *Life* 61 (13 February): 313.

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

Review of *The Financier*.

1913.30 HARRIS, FRANK. "American Novelists Today: Theodore Dreiser." *Academy* 85 (2 August): 133–34.

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".

1913.31 HASSELGRAVE, CHARLES E. "A Holiday Trip into the Land of Books." *Independent* 76 (11 December): 507–8.

Review of *A Traveler at Forty*. Reprinted in part: 1972.61, pp. 146–47.

1913.32 JARMUTH, EDITH DeLONG. "*The Financier*" Reviewed. *New York Globe and Commercial Advertiser*, 11 April, p. 10.

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.

1913.33 "The Latest Books: The Financier." *Argonaut* 72 (25 January): 58.

Review. Reprinted: 1972.61, p. 127.

1913.34 LESTER, WILLIAM R. "Views of People in Strange Lands." *Philadelphia North American*, 13 December, p. 12.

Review of *A Traveler at Forty*. Reprinted in part: 1972.61, p. 147.

1913.35 "Literature: A Traveler at Forty." *Nation* 97 (18 December): 591–92.

Review. Reprinted: 1972.61, pp. 148–49.

1913.36 M., I.E. "Vanity of Vanities." *Chicago Tribune*, 19 January.

Review of *The Financier*. Source: PU; unverified. Reprinted in part: 1972.61, pp. 126–27.

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

Review. Reprinted in part: 1972.61, pp. 151–52.

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

Review of *The Financier*. Reprinted in part: 1972.61, p. 128.

1913.39 MENCKEN, H.L. "Again the Busy Fictioneers." *Smart Set* 39 (January): 153, 155–57.

Review of *The Financier*.

1913.40 "Mr. Dreiser." *New York Times Review of Books*, 28 December, p. 763.

Review of *A Traveler at Forty*. Reprinted: 1972.61, pp. 152–54.

1913.41 "Mr. Dreiser Abroad." *New York Tribune*, 13 December, p. 9.

Review of *A Traveler at Forty*.

1913.42 "Mr. Dreiser in Europe". *Providence (R.I.) Daily Journal*, 13 December, p. 6.

Review of *A Traveler at Forty*. Reprinted in part: 1972.61, pp. 149–50, under incorrect date.

1913.43 [MORDELL, ALBERT.] "Novel Book of Travels." *Philadelphia Record*, 6 December, p. 11.

Review of *A Traveler at Forty*. Reprinted in part: 1972.61, pp. 144–45.

1913.44 "The New Books: Mr. Dreiser's Financier." *Independent* 74 (27 February): 470–71.

Review. Reprinted: 1972.61, pp. 132–34.

1913.45 "News of Books." *Denver Times*, 25 January, p. 7.

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.

1913.48 "Passing Reference to a Few of the New Books Seen in the Stalls: Finance in Days of Panics." *Pittsburg Press*, 15 February, p. [4].

Review of *The Financier*.

1913.49 PAYNE, WILLIAM MORTON. "Recent Fiction." *Dial* 54 (1 February): 99–100.

Review of *The Financier*. Reprinted in part: 1972.61, pp. 130–31.

1913.50 "The Praise of Theodore Dreiser." *Minneapolis Journal*, 23 February.

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.

1913.51 "Recent Oferings [*sic*] of Story Writers". *Newark (N.J.) Evening News*, 18 January, p. 24.

Review of *The Financier*.

1913.52 "Recent Reflections of a Novel Reader." *Atlantic Monthly* 111 (May): 689–91.

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1913.53 REEDY, WILLIAM MARION. "Reflections: Dreiser's Great Book." *St. Louis Mirror* 21 (2 January): 2.

Review of *The Financier*. Reprinted: 1972.61, pp. 124–26.

1913.54 Review of *A Traveler at Forty*. *Boston Traveler and Evening Herald*, 29 November.

Source: PU.

1913.55 Review of *A Traveler at Forty*. *Buffalo Commercial*, 29 November.

Source: PU.

1913.56 \*Review of *The Financier*. *Brooklyn Times*, 18 January.

Source: PU.

1913.57 \*Review of *The Financier*. *New Haven Journal and Courier*, 17 February.

Source: PU.

1913.58 \*Review of *The Financier*. *Los Angeles Graphic*, 15 February.

Source: PU. Reprinted: 1972.61, pp. 131–32.

1913.59 \*Review of *The Financier*. *San Francisco Evening Post*, 13 September.

Source: PU.

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

Review of *The Financier*. Reprinted: 1972.61, pp. 129–30.

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

Review of *A Traveler at Forty*. Reprinted in part: 1972.61, pp. 142–43.

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

Review.



1913.63 \*STEARNS, MARY ADAMS. "The Two-Faced Shield of American Life." *Detroit Free Press*, 19 October.

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.

1913.66 "A Traveler at Forty". *Portland (Oreg.) Evening Telegram*, 6 December, Section 2 (Annual Booklover's Edition), p. 5.

Review.

1913.67 \*"*Traveler at Forty* Worthily Sketched." *New York Morning Telegraph*, 20 December.

Review. Source: PU.

1913.68 "Two American Novelists." *Nation* (London) 12 (4 January): 613.

Review of *The Financier*.

1913.69 "Two Novelists Abroad." *Brooklyn Daily Eagle*, 20 December, p. 8.

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*. Reprinted: 1972.61, pp. 147–48.

1913.71 WOOD, GARDNER W. "Books of the Day: The Financier." *McClure's Magazine* 40 (March): 231, 235.

Review. Reprinted in part: 1972.61, pp. 134–35.

1913.72 "Writers and Books." *New York Evening Post*, 19 November, p. 6.

Review of *A Traveler at Forty*.

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

Review of *The Financier*.

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1914.1 A., E.F. "A Traveller at Forty." *Travel* 22 (February): 58.

Review.

1914.2 ALSPAUGH, AUDRIE. "The Titan' a Record, Not Literature." *Chicago Daily Tribune*, 22 August, p 10.

Review. Reprinted in part: 1972.61, p. 202.

1914.3 \* "An American's View of England." *Eastern Morning News*, 29 June.

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

1914.4 ANDERSON, MARGARET STEELE. "Dreiser's Story of Chicago. The Titan." *Louisville Evening Post*, 27 June, p. 5.

Review. Reprinted in part: 1972.61, pp. 190–91.

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 of *A Traveler at Forty*. Reprinted in part: 1972.61, p. 166.

1914.8 BARBER, S.E. "Book Review: The Titan." *Memphis News Scimitar*, 2 June, p. [4].

1914.9 BASHFORD, HERBERT. "The Titan." *San Francisco Bulletin*, 30 May, p. 8.

Review.

1914.10 "Best Things on Shelves for Followers of Books: Philandering Abroad." *New York Press*, 11 January, Part 4, p. 7.

Review of *A Traveler at Forty*. Reprinted: 1972.61, pp. 154–55.

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* is making and the range of responses it has stimulated.

1914.12 BIBLIOPHILE, THE[pseud.]. "The Book Shelf: *The Titan*". *Birmingham(Ala.) Age-Herald*, 26 July, p. 24.

Review.

1914.13 "Book Reviews." *Magazine of Wall Street* 14 (July): 287.

Review of *The Titan*.

1914.14 "Book Reviews". *Rochester(N.Y.) Union and Advertiser*, 20 November, p. 17.

Review of *The Titan*.

1914.15 "Book Reviews: The Titan." *Craftsman*26 (August): 564.

1914.16 "Books: A Traveler at Forty." *Milwaukee Evening Wisconsin*, 13 February, p. 13.

Review.

1914.17 "Books: The Titan." *Milwaukee Evening Wisconsin*, 22 September, p. 9.

Review. Reprinted: 1972.61, pp. 202–3.

1914.18 \*"Books and Authors: The Titan." *Scoop*(Chicago), 13 June.

Review. Source: PU.

1914.19 "Books and Literary Notes". *Terre Haute (Ind.) Star*, 25 May, p. 6.

Review of *The Titan*.

1914.20 "Books of the Day." *Chicago Daily News*, 15 January, p. 15.

Review of *A Traveler at Forty*.

1914.21 "Books of the Day." *Chicago Daily News*, 9 June, p. 11.

Review of *The Titan*.

1914.22 "Books of the Day." *Toronto Globe*, 24 June, p. 6.

Review of *The Titan*.

1914.23 "Books of the Day: *The Titan*." *New York Evening Mail*, 19 September, p. 6.

Review.

1914.24 "Books of Travel and Description." *American Review of Reviews* 49 (January): 119.

Review of *A Traveler at Forty*.

1914.25 "Books Talked About: Theodore Dreiser's American Superman." *Cincinnati Enquirer*, 6 June, p. 10.

Review of *The Titan*.

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

Review of *The Titan*. Source: PU.

1914.27 BOWERS, EDWIN F. "Reviews of New Books: *The Titan*." *New York Call*, 7 June, p. 14.

1914.28 "Bribes and Sordid Love Told in Book." *Chicago Daily Journal*, 18 May, pp. 1–2.

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.

Review of *The Titan*. Reprinted: 1972.61, p. 189.

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

Review of *The Titan*. Reprinted in part: 1972.61, pp. 186–87.

1914.33 COOPER, FREDERIC TABER. "Summer-Time Fiction: The Titan." *Bookman* 39 (June): 447.

Review. Reprinted: 1972.61, pp. 180–81.

1914.34 "Current Fiction: The Titan." *Nation* 98 (11 June): 697–98.

Review.

1914.35 DAWSON, N.P. "Adventures All: A Row of Books." *Everybody's Magazine* 30 (April): 514.

Review of *A Traveler at Forty*.

1914.36 D[AWSON], N.P. "Mr. Dreiser Continued." *New York Globe and Commercial Advertiser*, 23 May, p. 8.

Review of *The Titan*.

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

Review of *A Traveler at Forty*. Reprinted in part: 1972.61, pp. 162–64.

1914.38 "Dreiser Does More Reporting." *Minneapolis Sunday Journal*, 31 May, Part II, p. 2.

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."

1914.39 DUFFY, RICHARD. "When They Were Twenty-On, II-A New York Group of Literary Bohemians," *Bookman* 38 (January): 521–31.

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.

1914.40 E[DGETT], E[DWIN] F[RANCIS]. "Dreiser and His Titan." *Boston Evening Transcript*, 23 May, Part 3, p. 8.

Review of *The Titan*. Reprinted in part: 1972.61, pp. 173–75; 1981.66, pp. 235–36.

1914.41 "Fiction: Amorous Money-Maker." *Los Angeles Sunday Times*, 28 June, Part 3, p. 23.

Review of *The Titan*. Reprinted in part: 1972.61, p. 191.

1914.42 "Financier Becomes Titan." *New York World*, 23 May, p. 8.

Review of *The Titan*. Reprinted in part: 1972.61, pp. 175–76.

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

Review of *A Traveler at Forty*.

1914.44 GILDER, JEANNETTE L. "Books of the Day: The Titan." *McClure's Magazine* 43 (September): 223–24.

Review.

1914.45 "Glimpses of New Books: The Titan." *Little Rock Arkansas Gazette*, 20 May, p. 10.

Review.

1914.46 GRAVES, REV. CHARLES. "Among the Books." *Albany Knickerbocker Press*, 31 May, p. 6.

Review of *The Titan*.

1914.47 GUITERMAN, ARTHUR. "Rhymed Reviews: The Titan." *Life* 63 (18 June): 1132.

1914.48 HAWTHORNE, HILDEGARDE. "Mr. Dreiser's Trilogy." *New York Times Review of Books*, 24 May, pp. 241–42.

Review of *The Titan*. Reprinted: 1972.61, pp. 176–78.

1914.49 HENRY, STUART. "Theodore Dreiser's *A Traveler at Forty*." *Bookman* 38 (February): 673–74.

Review. Reprinted: 1972.61, pp. 160–62.

1914.50 \*HERSEY, HAROLD. "Theodore Dreiser: An Appreciation by Harold Hersey." *The Minaret*, October.

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.

1914.51 HUNEKER, JAMES. "The Seven Arts: *The Titan*." *Puck* 75 (27 June): 21.

Review. Reprinted: 1985.31.

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 of *The Titan*. Reprinted: 1972.61, pp. 182–83.

1914.54 \*J., C.K. "*The Titan*." *Los Angeles Graphic*, 8 August.

Review. Source: PU.

1914.55 \*J., F. "Trilogy of Desire Lurid But Tiresome." *Toronto Mail Empire*, 20 June.

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*.

1914.57 \*K., D.S. "A Delightful Book of Travel." *Boston Times*, 24 January.

Review of *A Traveler at Forty*. Source: PU. Reprinted in part: 1972.61, pp. 156–57.

1914.58 KERFOOT, J.B. "The Latest Books." *Life* 63 (22 January): 152.

Review of *A Traveler at Forty*. Reprinted: 1972.61, p. 156.

1914.59 KERFOOT, J.B. "The Latest Books." *Life* 64 (13 August): 268.

Review of *The Titan*. Reprinted in part: 1972.61, pp. 201–2.

1914.60 "The Latest Books: *The Titan*". *Akron (Ohio) Beacon Journal*, 27 May, p. 2.

Central Press Association Review.

1914.61 LEE, J.M. "A Traveler at Forty." *Book News Monthly* 32 (February): 297.

Review. Reprinted: 1972.61, p. 164.

1914.62 LESTER, WILLIAM R. "Magnate's Career in Dreiser Novel." *Philadelphia North American*, 23 May, p. 15.

Review of *The Titan*.

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

Review of *A Traveler at Forty*. Reprinted in part: 1972.61, pp. 165–66; 1983.51, p. 164.

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

Review of *The Titan*.

1914.65 "Literature and Art: The Financier Gets Out of Jail." *Current Opinion* 57 (July): 47–48.

Review of *The Titan*.

1914.66 LONG, LILY A. "The American Business Baron." *St. Paul Pioneer Press*, 26 July, Third Section, p. 6.

Review of *The Titan*.

1914.67 "The Loves and Labors of a Business Titan." *New York Sun*, 4 July, p. 5.

Review of *The Titan*.

1914.68 LUBLIN, CURTIS. "Some Recent Books." *Town & Country* 68 (7 February): 19, 25.

Review of *A Traveler at Forty*. Reprinted in part: 1972.61, pp. 164–65.

1914.69 [LYON, HARRIS MERTON.] "From an Old Farmhouse: The Author of *The Titan*." *Reedy's Mirror* 23 (August): 7–8.

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.

1914.70 MACY, JOHN. "The Titan: Mr. Dreiser's New Novel." *Boston Herald*, 30 May, p. 4.

Review.

1914.71 MAN, A [pseud.]. "A Note on Theodore Dreiser." *International: A Review of Two Worlds* 8 (August): 249.

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.

1914.72 "A Master of Immortality". *Providence (R.I.) Sunday Journal*, 14 June, Third Section, p. [8].

Review of *The Titan*. Reprinted: 1972.61, pp. 187–88.

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

Review of *The Titan*. Reprinted: 1972.61, pp. 194–98; 1981.66, pp. 237–42; 1986.38, pp. 748–53.

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

Review of *A Traveler at Forty*. Reprinted in part: 1972.61, pp. 159–60.

1914.75 M[ENCKEN], H.L. "Dreiser in Foreign Parts." *Baltimore Evening Sun*, 3 January, p. 3.

Review of *A Traveler at Forty*.

1914.76 MENCKEN, H.L. [The Ringmaster.] "The Literary Show: Dreiser and His Titan." *Town Topics* 71 (18 June): 17–18.

Review of *The Titan*.

1914.77 "Mr. Dreiser's New Novel." *Newark Evening News*, 18 July, p. 12.

Review of *The Titan*. Reprinted: 1972.61, pp. 193–94.

1914.78 [MORDELL, ALBERT.] "New Dreiser Novel Has Business Theme." *Philadelphia Record*, 15 August, p. 7.

Review of *The Titan*.

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

Review of *The Titan*.

1914.80 "The New Books: A Traveler at Forty." *Outlook* 106 (3 January): 48.

Review.

1914.81 "The New Books: The Failure of Success." *Independent* 80 (12 October): 63.

Review of *The Titan*.

1914.82 "New Books and Magazines". *Rochester (N.Y.) Democrat and Chronicle*, 17 July, p. 5.

Review of *The Titan*.

1914.83 "New Publication: The Titan." *New Orleans Times-Picayune*, 28 June, Magazine Section, p. 6.

Review.

.84">1914.84 "News and Reviews of Recent Books." *Seattle Post-Intelligencer*, 17 October, p. 6.

Review of *The Titan*. Reprinted: 1972.61. pp. 204–5.

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

Review.

1914.86 \*"Praises Writer, Hits Censors." *Philadelphia Press*, 21 December.

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.

1914.87 "Rabid Realism." *Philadelphia Press*, 30 May, p. 8.

Review of *The Titan*.

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

Review of *The Titan*. Reprinted: 1972.61, pp. 203–4.

1914.89 REEDY, WILLIAM MARION. "Reflections: Dreiser's *Titan*." *Reedy's Mirror* 23 (29 May): 3.

Review. Reprinted: 1972.61, pp. 178–79.

1914.90 \*Review of *A Traveler at Forty*. *Boston Congregationalist*, 20 August.

Source: PU.

1914.91 \*Review of *A Traveler at Forty*. *Christian Advocate*, 29 January.

Source: PU.

1914.92 \*Review of *A Traveler at Forty*. *Christian Intelligencer*, 21 January.

Source: PU. Reprinted: 1972.61, pp. 155–56.

1914.93 \*Review of *The Financier*. *New York Evening Sun*, 22 June.

Source: 1972.61; unverified. Reprinted: 1972.61, pp. 189–90.

1914.94 \*Review of *The Titan*. *Argonaut*, 25 July.

Source: PU.

1914.95 \*Review of *The Titan*. *Bookseller*, 1 June.

Source: PU.

1914.96 \*Review of *The Titan*. *Rochester (N.Y.) Post Express*, 8 June.

Source: PU. Reprinted in part: 1972.61, p. 185.

1914.97 "Reviews of New Books: Dreiser, Theodore." *Literary Digest* 48 (9 May): 1124.

Review of *A Traveler at Forty*.

1914.98 S., H.S. "Theodore Dreiser's *Titan*." *Baltimore Evening Sun*, 23 May, p. 4.

Review. Reprinted in part: 1972.61, pp. 172–73.

1914.99 "A Self-Centered Traveler." *New York Evening Mail*, 10 January, p. 8.

Review of *A Traveler at Forty*.

1914.100 SKIDELSKY, BERENICE C. "The Titan." *Book News Monthly* 32 (August): 591.

Review. Reprinted: 1972.61, pp. 198–99.

1914.101 "Some of the New Books and People Who Write Them: The Titan." *Chicago Daily Journal*, 6 June, p. 13.

Review. Reprinted in part: 1972.61, pp. 183–85.

1914.102 "Some Travel Books." *Athenaeum*, 18 July, Holiday Supplement, p. 94.

Review of *A Traveler at Forty*.

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

Review of *The Titan*. Source: PU; unverified.

1914.104 "The Test of Time: *Jennie Gerhardt*." *Indianapolis News*, 14 February, p. 7.

Review.

1914.105 "Theodore Dreiser, Hoosier, Sees Europe at Forty." *Indianapolis News*, 31 January, p. 11.

Review of *A Traveler at Forty*. Reprinted: 1972.61, pp. 158–59.

1914.106 \*"The Titan." *Boston Times*, 6 June.

Review. Source: PU. Reprinted: 1972.61, p. 183.

1914.107 "The Titan." *Louisville Courier-Journal*, 1 June, p. 6.

Review. Reprinted in part: 1972.61, p. 181.

1914.108 "The Titan." *New York American*, 29 August, p. 7.

Review.

1914.109 "The Titan." *Pittsburgh Post*, 11 July, p. 5.

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.

1914.111 "*The Titan*." *San Francisco Chronicle*, 21 June, p. 31.

Review.

1914.112 \*"The Titan." *Toronto World*, 21 June.

Review. Source: PU.



1914.113 "The Titan: A Business Novel" *Philadelphia Public Ledger*, 30 May, p. 12.

Review.

1914.114 "*The Titan.*" *Is Second in Trilogy.* *Chicago Examiner*, 13 December, Society and Club News Section, p. [7].

Review.

1914.115 "*The Titan Not for Infants*". *Kansas City (Mo.) Star*, 20 June, p. 12.

Review.

1914.116 TOWNE, CHARLES HANSON. "A Traveller—And Sporty. By Theodore Dry, Sir." *New York Tribune*, 26 February, p. 6.

Review of *A Traveler at Forty*.

1914.117 "A Traveler at Forty." *Argonaut* 74 (3 January): 7.

Review.

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

Review. Reprinted: 1972.61, pp. 157–58.

1914.119 "A Traveler at Forty." *Louisville Courier-Journal*, 5 January, p. 6.

Review.

1914.120 "A Traveler at Forty." *New York World*, 31 January, p. 7.

Review.

1914.121 "A Traveler at Forty." *Vogue* 43 (1 February): 88.

Review.

1914.122 "A Traveler at Forty: By Theodore Dreiser." *Craftsman* 26 (June): 355–56.

Review.

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1914.123 "A Traveler's Impressions." *Philadelphia Public Ledger*, 24 January, p. 18.

Review of *A Traveler at Forty*.

1914.124 UNTERMEYER, LOUIS. "In the Manner of:—Thomas Hardy, James Oppenheim, Arnold Bennett, and Theodore Dreiser: A Lesson in Beginning a Novel." *Vanity Fair* 2 (April): 33.

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

1914.125 \*UPDEGRAFF, ALLAN. "Theodore Dreiser's American Superman." *Baltimore News*, 3 June.

Review of *The Titan*. Source: PU. Reprinted: 1972.61, pp. 181–82.

1914.126 "Views and Reviews of Current Fiction: The Eighteen-Eighties." *New York Tribune*, 23 May, p. 11.

Review of *The Titan*. Reprinted: 1972.61, pp. 171–72.

1914.127 "What Happened to *The Titan*." *New York Evening Sun*, 11 April, p. 9.

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.

1914.128 WILLIAMS, S.C. "A Mirabeau of Finance." *Boston Daily Advertiser*, 17 June, p. 4.

Review of *The Titan*.

1914.129 WING, DeWITT C. "An Unreeling Realist." *Little Review* 1 (July): 49–51.

Review of *The Titan*. Reprinted: 1972.61, pp. 191–92.

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

Review of *The Titan*. Reprinted: 1972.61, pp. 185–86.

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

Reprint of 1914.28. Source: PU; unverified.

## 1915

1915.1 A., M.A. "Sex in Fiction." *Nation* 101 (16 December): 716.

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

1915.2 "The Apotheosis of the Blackguard." *Saturday Review*(London) 119 (3 April): 359.

Review of *The Titan*.

1915.3 "The Appeal Book Shelf: The *Genius*". *Girard(Kans.) Appeal to Reason*, 25 December, p. 5.

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.

Review of *The "Genius*." Reprinted: 1972.61, pp. 249–50.

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

Review of *The "Genius*."

1915.9 "Book Reviews: *The Genius*." *Washington Sunday Star*, 17 October, Part 7, p. [10].

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

1915.10 "Book Reviews in Tabloid: *The Genius*." *Atlanta Constitution*, 28 November, Magazine Section, p. [6].

1915.11 "Books of the Day." *Chicago Daily News*, 6 October, p. 13.

Review of *The "Genius*."

1915.12 BOURNE, RANDOLPH. "Dreiser as Hero." *New Republic* 5 (20 November), Fall Literary Review: 5–6.

Review of *The "Genius."* Reprinted: 1972.61, pp. 233–36; 1981.66, pp. 243–46.

1915.13 BOURNE, RANDOLPH S. "Theodore Dreiser." *New Republic* 2 (17 April): Spring Literary Review, 7–8.

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*.

1915.14 BOYNTON, H.W. "Varieties of Realism." *Nation* 101 (14 October): 461–62.

Review of *The "Genius."* Reprinted: 1972.61, pp. 220–21, under incorrect title.

1915.15 BRINSLEY, HENRY. "The Genius of Mr. Theodore Dreiser And Some Other Geniuses." *Vanity Fair* 5 (December): 41, 112.

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.

1915.16 C., G. "New Novels: Man or Monster?" *Manchester Guardian*, 25 March, p. 5.

Review of *The Titan*.

1915.17 COLSON, ETHEL M. "New Books Covering Wide Range: Dreiser's Latest Epic." *Chicago Herald*, 2 October) p. 7.

Review of *The "Genius."* Reprinted in part: 1972.61, p. 214.

1915.18 COOPER, FREDERIC TABER. "Some Novels of the Month: The Genius." *Bookman* 42 (November): 322–23.

Review. Reprinted: 1972.61, pp. 230–31.

1915.19 D[AWSON], N.P. "Books of the Week: Theodore Dreiser." *New York Globe and Commercial Advertiser*, 30 October, p. 8.

Review of *The "Genius."* Reprinted in part: 1972.61, pp. 225–26.

1915.20 DELL, FLOYD. "The *Genius*" and Mr. Dreiser. *New Review* 3 (15 December): 362–63.

Review. Reprinted: 1972.61, pp. 246–49.

1915.21 DODGE, LOUIS. "The *"Genius"* Once Again Proves Theodore Dreiser Great Novelist." *St. Louis Republic*, 9 October, p. 10.

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

1915.22 E[DGETT], E[DWIN] F[RANCIS]. "The *Genius.*" *Boston Evening Transcript*, 9 October, Part 3, p. 9.

Review. Reprinted in part: 1972.61, pp. 216–17.

1915.23 FICKE, ARTHUR DAVISON. "Portrait of Theodore Dreiser." *Little Review* 2 (November): 6–7.

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.

1915.24 "Fiction: The *Genius.*" *Bookseller, Newsdealer and Stationer* 43 (1 October): 394.

Review. Reprinted: 1972.61, p. 212.

1915.25 "Fiction: *The Titan.*" *Athenaeum*, 13 March, p. 235.

Review.

1915.26 FORD, JAMES L. "The Sex Question Dominating Theme in *The Genius*." *New York Herald*, 20 November, p. 7.

Review. Reprinted in part: 1972.61, p. 236.

1915.27 \*GARNETT, EDWARD. "A Book of the Day: A Novel of Size." *London Daily News and Leader*, 18 March.

Review of *The Titan*. Source: PU.

1915.28 GARNETT, EDWARD. "A Gossip on Criticism." *Atlantic Monthly* 117 (February): 182–84.

Review of *The Titan*.

1915.29 "The Genius." *Bookseller, Newsdealer, and Stationer* 43 (15 November): 693.

Review.

1915.30 \*"The Genius." *London Globe*, 4 December.

Review. Source: PU.

1915.31 "The *Genius*." *Louisville Courier-Journal*, 25 October, p. 6.

Review. Reprinted in part: 1972.61, p. 225.

1915.32 "The "*Genius*."" *Newark (N.J.) Evening News*, 18 December, p. 26.

Review.

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

p. 23.

Review.

1915.34 "A Genius and Also a Cur." *Brooklyn Daily Eagle*, 9 October, p. 8.

Review of *The "Genius."* Reprinted in part: 1972.61, pp. 215–16.

1915.35 "Genius Misconceived." *Minneapolis Sunday Journal*, 26 December, Editorial Section, p. 2.

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."

1915.36 "A Good and Realistic Tale of Vast Extent." *New York Sun*, 20 November, p. 9.

Review of *The "Genius."*

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

Review of *The "Genius."* 31"

1915.38 HERSEY, HAROLD. "Great Novelist Dreiser." *New York Globe and Commercial Advertiser*, 9 November, p. 10.

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.

1915.39 \*HUEFFER, FORD MADDOX. "A Literary Portrait: Chicago." *Outlook* (London), 6 March.

Review of *The Titan*. Source: PU.



1915.40 "In the Book-Mart". *Spartanburg (S.C.) Herald*, 7 February, p. 4.

Review of *The Titan*.

1915.41 KAUN, ALEXANDER S. "Choleric Comments." *Little Review* 2 (November): 20–23.

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.

1915.42 KERFOOT, J.B. "The Latest Books." *Life* 66 (11 November): 914.

Review of *The "Genius."* Reprinted: 1972.61, p. 232.

1915.43 "Latest Fiction: *The Genius.*" *Detroit Free Press*, 9 October, p. 6.

Review.

1915.44 LENGEL, WILLIAM C. "The Genius?" *International: A Review of Two Worlds* 9 (December): 382–84.

Review of *The "Genius."*

1915.45 LESTER, WILLIAM R. "New-Century Life Study in Dreiser's *The Genius.*" *Philadelphia North American*, 9 October, p. 8.

Review.

1915.46 LEWIS, ADDISON. "Dreiser's *Genius.*" *Bellman* 19 (6 November): 524.

Review. Reprinted in part: 1972.61, p. 231.

1915.47 LOCKE, W.J. "A Colossus of Finance." *London Pall Mall Gazette*, 6 March, p. 5.

Review of *The Titan*.

1915.48 LUBLIN, CURTIS. "Some Recent Books." *Town & Country* 70 (10 December): 28, 48.

Review of *The "Genius."*

1915.49 M., A. "New Novels: One of the Americas." *Manchester Guardian*, 2 December, p. 4.

Review of *The "Genius."*

1915.50 MASTERS, EDGAR LEE. "An American *Genius*." *Chicago Evening Post*, 22 October, p. 11.

Review of *The "Genius."* Reprinted: 1972.61, pp. 221–24. Reprinted in part: 1983.51, pp. 164–65.

1915.51 MASTERS, EDGAR LEE. "Theodore Dreiser—A Portrait." *New York Times Book Review*, 31 October, p. 424.

Poem capturing Dreiser's appearance, idiosyncrasies, moods and contradictions. Reprinted: 1916.63; 1917.36; 1926.20; 1955.25.

1915.52 MASTERS, EDGAR LEE. "Theodore the Poet." In *Spoon River Anthology*. New York: Macmillan, p. 41.

Poem noting Dreiser's fascination with Nature and man. Originally enclosed in a letter from Masters to Dreiser dated April 1914. Reprinted: 1981.66, p. 3.

1915.53 MENCKEN, H.L. "A Literary Behemoth." *Smart Set* 47 (December): 150–54.

Review of *The "Genius."* Reprinted in part: 1972.61, pp. 237–42; 1981.66, pp. 247–52; 1986.38, pp. 754–59.

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

Review. Reprinted: 1972.61, pp. 213–14.

1915.55 "Mr. Dreiser's Latest Novel". *Providence (R.I.) Sunday Journal*, 10 October, Fifth Section, p. 8.

Review of *The "Genius."* Reprinted in part: 1972.61, pp. 218–19.

1915.56 \*"Mr. Dreiser's New Novel." *London Evening Standard and St. James Gazette*, 3 December.

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

1915.57 M[ONTGELAS], A[LBRECHT]. "Dreiser's *Genius.*" *Chicago Examiner*, 11 December, p. 16.

Review. Reprinted: 1972.61, pp. 244–46.

1915.58 MORDELL, ALBERT. "Dreiser's *The Genius.*" *Philadelphia Record*, 13 November, p. 11.

Review. Reprinted in part: 1972.61, pp. 232–33.

1915.59 "The New Books: Too Much Genius." *Independent* 84 (8 November): 237.

Review of *The "Genius."* Reprinted: 1972.61, p. 232.

1915.60 "New Novels: *The Genius.*" *London Times Literary Supplement*, 18 November, p. 416.

Review.

1915.61 "New Novels: *The Titan*." *London Times Literary Supplement*, 11 March, p. 86.

Review.

1915.62 \*"New Novels: *The Titan*." *Westminster Gazette*, 3 April.

Review. Source: PU.

1915.63 "Notice of Books: *The Titan*." *Bookseller* 63 (26 March): 320.

Review.

1915.64 "Our American Balzac." *Minneapolis Sunday Journal*, 19 December, Editorial Section, p. 2.

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"*. Reprinted in part: 1972.61, pp. 242–44.

1915.66 POWYS, JOHN COWPER. "Theodore Dreiser." *Little Review* 2 (November): 7–13.

Review of *The "Genius"*. Reprinted in part: 1972.61, pp. 226–29. Reprinted: 1917.48; 1953.13; 1979.40.

1915.67 \*PURVIS, WILLIAM. "The Artist as Blackguard." *London Daily Chronicle*, 28 November.

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

1915.68 \*Recent Fiction: *The "Genius."* *Argonaut*, 13 November.

Review. Source: PU.

1915.69 REEDY, WILLIAM MARION. "The Genius of Theodore Dreiser." *Reedy's Mirror* 24 (8 October): 239.

Review of *The "Genius."* Reprinted in part: 1972.61, pp. 214–15.

1915.70 \*Review of *The "Genius."* *Cincinnati Commercial Tribune*, 3 October.

Source: PU.

1915.71 \*Review of *The "Genius."* *Cincinnati Times Star*, 6 December.

Source: PU.

1915.72 \*Review of *The "Genius."* *Los Angeles Graphic*, 6 November.

Source: PU. Reprinted: 1972.61, pp. 231–32.

1915.73 \*Review of *The Titan*. *Columbus (Ohio) Dispatch*, 9 January.

Source: PU.

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

Review of *The "Genius."* Reprinted: 1972.61, p. 224.

1915.75 ROBERTSON, CARL T. "On the Book Shop Shelves" *Cleveland Plain Dealer*, 6 November, p. 6.

Review of *The "Genius."*

1915.76 SCAVENGER, THE [pseud.]. "The Dionysian Dreiser." *Little Review* 2 (October): 10–13.

Review of *The "Genius."* Reprinted in part: 1972.61, pp. 209–12.

1915.77 SCAVENGER, THE. "The Scavenger's Swan Song." *Little Review* 2 (November): 23–24.

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

1915.78 SHERMAN, STUART P. "The Naturalism of Mr. Dreiser." *Nation* 101 (2 December): 648–50.

Attacks Dreiser's disdain for conventional morality and his "crude and naively simple naturalistic philosophy" which lowers man to the animal level and "reduces the problem of the novelist to the lowest possible terms." Reprinted: 1917.52; 1929.52; 1955.19, pp. 71–80; 1963.20; 1971.47, pp. 63–72; 1981.66, pp. 4–12. Reprinted in part: 1983.51, pp. 165–68.

1915.79 "Some of the Latest Books: The Genius." *Buffalo Express*, 7 November, p. 35.

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.

1915.83 "Theodore Dreiser Writes Story of Genius Whose Life Was a Failure." *St. Louis Globe-Democrat*, 2 October, p. 6.

Review of *The "Genius."*

1915.84 "Three New Novels of American Life: The Genius." *New York Times Review of Books*, 10 October, p. 362.

Review. Reprinted in part: 1972.61, p. 218.

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1915.85 "Very Artistic" Temperament. *New York Evening Post*, 20 November, Feature Supplement, p. 6.

Review of *The "Genius."* Reprinted: 1972.61, pp. 236–37.

1915.86 "Views and Reviews of Current Fiction: *The Genius.*" *New York Tribune*, 2 October, p. 8.

Review. Reprinted in part: 1972.61, pp. 212–13.

1915.87 W., C. [CLEMENT WOOD?] "Genius and Today." *New York Call*, 24 October, Magazine Section, p. 14.

Review of *The "Genius."* Reprinted in part: 1972.61, pp. 224–25.

1915.88 \*WEST, REBECCA. "A Book of the Day: The Artist." *London Daily News*, 23 December.

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

1915.89 WILLIAMS, SIDNEY. "An Amorous Specimen of Genius." *Boston Herald*, 16

October, p. 4.

Review of *The "Genius."*

## 1916

1916.1 A., F.P. "The Conning Tower: The Meeting of Pericles and Aspasia, by Our Own Theodore Dreiser." *New York Tribune*, 27 January, p. 9.

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

1916.2 "An Alp of Words." *Minneapolis Journal*, 4 January, p. 17.

Review of *The "Genius."*

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

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

1916.4 "Among Some Worthy Books: *Plays of the Natural and the Supernatural.*" *Los Angeles Sunday Times*, 19 March, Part 3, p. 24.

Review. Reprinted in part: 1972.61, pp. 260–61.

1916.5 ANDERSON, SHERWOOD. "Dreiser." *Little Review* 3 (April): 5.

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.

1916.6 "The Appeal Book Shelf: Seven One-Act Plays". *Girard(Kans.) Appeal to Reason*, 15 April, p. 5.

Review of *Plays of the Natural and the Supernatural*. Reprinted: 1972.61, p. 265.



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

Source: PU. Reprinted in part: 1972.61, pp. 264–65.

1916.8 BASHFORD, HERBERT. "Most Outstanding American Novelist Reveals New Vein." *San Francisco Bulletin*, 30 December, p. 14.

Review of *A Hoosier Holiday*. Reprinted in part: 1972.61, p. 292.

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

Review of *Plays of the Natural and the Supernatural*. Source: 1972.61. Reprinted: 1972.61, p. 270.

1916.10 "Book Chat: Theodore Dreiser's Plays." *Detroit Saturday Night*, 22 July, p. 20.

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*.

1916.12 "Book of the Week." *Denver Rocky Mountain News*, 2 April, Section 2, p. 6.

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

1916.13 "Book of the Week: Freak Plays." *Everyman*(London) 9 (3 November): 70.

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

1916.14 "Books: A Genius and A Genius." *Harper's Weekly* 62 (1 January): 20.

Review. Reprinted in part: 1972.61, p. 252.

1916.15 "Books for Christmas Giving." *Book News Monthly* 35 (December): 148.

Review of *A Hoosier Holiday*.

1916.16 COLSON, ETHEL M. "The Dreiser Plays and Mrs. Atherton's Latest." *Chicago Herald*, 26 February, p. 5.

Review of *Plays of the Natural and the Supernatural*. Reprinted: 1972.61, pp. 255–56.

1916.17 COLSON, ETHEL M.. "Holiday Jaunt With Theodore Dreiser." *Chicago Herald*, 16 December, p. 9.

Review of *A Hoosier Holiday*. Reprinted in part: 1972.61, p. 291.

1916.18 "Confused Standards of Literary Censorship." *Literary Digest* 53 (21 October): 1033–34.

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.

1916.19 \*"Curiosity and Censorship." *New York Morning Telegraph*, 19 September.

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.

1916.20 "Mr. Dreiser on Holiday." *New York Globe and Commercial Advertiser*, 25 November, p. 6.

Review of *A Hoosier Holiday*. Reprinted in part: 1972.61, p. 283.

1916.21 D[AWSON], N.P.. "Plays by Mr. Dreiser." *New York Globe and Commercial Advertiser*, 26 February, p. 8.

Review of *Plays of the Natural and the Supernatural*. Reprinted in part: 1972.61, pp. 256–57.

1916.22 DELL, FLOYD. "Talks With Live Authors: Theodore Dreiser." *Masses* 8 (August): 36.

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

1916.23 DILLON, MICHAEL FRANCIS. "With the Writers of Books: A Book of Travel." *Indianapolis Indiana Catholic and Record*, 17 March, p. 4.

Review of *A Traveler at Fortyy*. Reprinted: 1972.61, pp. 166–67, under incorrect name of newspaper and date.

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

Review of *Plays of the Natural and the Supernatural*. Reprinted: 1972.61, pp. 261–62, under incorrect date.

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

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

1916.26 "Edgar Lee Masters' Tribute to Theodore Dreiser." *Current Opinion* 60 (January): 48.

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.

1916.27 E[DGETT], E[DWIN] F[RANCIS]. "Theodore Dreiser on A Hoosier Holiday." *Boston Evening Transcript*, 15 November, Part 2, p. 5.

Review of *A Hoosier Holiday*. Reprinted in part: 1972.61, p. 281.

1916.28 E[DGETT], E[DWIN] F[RANCIS]. "Writers and Books." *Boston Evening Transcript*, 2 September, Part 3, p. 9.

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 blushing 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.

1916.29 E[DGETT], E[DWIN] F[RANCIS]. "Writers and Books." *Boston Evening Transcript*, 16 September, Part 3, p.9.

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

1916.30 E[DGETT], E[DWIN] F[RANCIS]. "Writers and Books." *Boston Evening Transcript*, 30 September, Part 3, p.7.

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

1916.31 "Editorial Notes." *New Republic* 8 (26 August): 79–80.

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 \*"Fiction Here: A Novel of Passion." *London Daily Chronicle*, 3 January.

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

1916.33 "A Flock of Poets and Dramatists. A Mad Swede, a Sane Irishman. A Parodist Among Song Birds." *Brooklyn Daily Eagle*, 18 March, Section 2, p.4.

Review of *Plays of the Natural and the Supernatural*. Reprinted: 1972.61, p. 260.

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.

1916.35 FUESSLE, NEWTON A. "An Admirer of Dreiser." *Reedy's Mirror* 25 (8 September): 576.

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*.

1916.37 \*G., W.J. "Bowers Pays Tribute to Author of *Sister Carrie*." *Fort Wayne New Sentinel*, 14 December.

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.

1916.38 \*"The Genius." *Outlook* (London), 12 February.

Review. Source: PU.

1916.39 "*Genius*" Put Under Ban. *Cincinnati Enquirer*, 14 September, p. 14.

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

1916.40 GILMAN, LAWRENCE. "The Book of the Month: The Biography of an Amorist." *North American Review* 203 (February): 290–93.

Review of *The "Genius"*.

1916.41 "Good Books for Adults." *Seattle Post-Intelligencer*, 10 December, Part 5, p.9.

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.

1916.43 [HARVEY, ALEXANDER] ["The Suppression of *The Genius*"]. *Bang* 11 (25 September): 1-8.

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 of *Plays of the Natural and the Supernatural*. Reprinted in part: 1972.61, p. 264.

1916.45 "A Hoosier Holiday." *New York Evening Sun*, 9 December, p. 7.

Review. Reprinted in part: 1972.61, p. 287.

1916.46 "A Hoosier Holiday". *Springfield (Mass.) Sunday Republican*, 31 December, Second Section, p. 15.

Review.

1916.47 "A Hoosier Holiday with Theodore Dreiser." *New York Sun*, 26 November, Section 6, p. 2.

Review of *A Hoosier Holiday*. Reprinted in part: 1972.61, p. 284.

1916.48 [HOPPER, ANNA L.?] "Plays by Theodore Dreiser." *Louisville Courier-journal*, 8 May, p. 6.

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

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

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

1916.50 HUNEKER, JAMES. "The Seven Arts." *Puck* 79 (12 February): 10.

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 *A Hoosier Holiday*. Source: PU. Reprinted in part: 1972.61, pp. 286–87.

1916.52 JONES, LLEWELLYN. "The Book of the Week: Men and Ghosts." *Chicago Evening Post*, 24 March, p. 10.

Review of *Plays of the Natural and the Supernatural*. Reprinted in part: 1972.61, pp. 263–64.

1916.53 KAUN, ALEXANDER. "Homo Americanus." *Daily Maroon*, 19 January.

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

1916.54 LAIT, JACK. "Protests Against Damning Dreiser, Who Wrote *The Genius*": Attorney Says Censors Hunt Smut. *Chicago Herald*, 7 November, p. 18.

Refers to and quotes from Elias Rosenthal's *Theodore Dreiser's "Genius" Damned* (1916.101).

1916.55 LESLIE, JAMES EDWARD. Review of *Plays of the Natural and the Supernatural*. *Pittsburg Dispatch*, 26 February, p. 11.

Reprinted: 1972.61, pp. 257–58.

1916.56 "Literature and Art: Our Most Suppressed Novelist." *Current Opinion* 61 (November): 338–39.

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."

1916.57 "Literature and Art: The New Massive Novel of Theodore Dreiser." *Current Opinion* 60 (January): 47–48.

Review of *The "Genius"*.

1916.58 "Little Theater Gives Plays." *Indianapolis Star*, 10 December, p. 10.

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.

1916.60 M., D.L. [DOROTHEA LAURENCE MANN?] "With the Supernatural." *Boston Evening Transcript*, 18 March, Part 3, p. 9.

Review of *Plays of the Natural and the Supernatural*. Reprinted in part: 1972.61, pp. 259–60

1916.61 "Marked Improvement at the Little Theater." *Indianapolis News*, 11 December, p. 15



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

1916.62 MASSINGHAM, HAROLD. "The American Novel." *Bookman* (London) 50 (April): 21–22.

Review of *The "Genius"*.

1916.63 MASTERS, EDGAR LEE. "Theodore Dreiser." In *The Great Valley*. New York Macmillan, pp.228–30.

Reprint of 1915.51. Reprinted: 1955.25.

1916.64 MENCKEN, H.L. *The Creed of a Novelist*. New York John Lane, 16 pp.

Reprint of 1916.65 used for advertising.

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

Review of *A Hoosier Holiday*. Reprinted: 1916.64; 1968.17; 1972.61, pp. 275–81; 1986.38, pp. 760–67.

1916.66 MENCKEN, H.L. "More Dreiseriana." *Baltimore Evening Sun*, 1 August, p. 6.

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.

1916.67 MENCKEN, H.L. "A Soul's Adventures." *Smart Set* 49 (June): 154.

Review of *Plays of the Natural and the Supernatural*. Reprinted: 1972.61, p. 268; 1986.38, pp. 759–60.

1916.68 MENCKEN, H.L. "Theodore Dreiser." *Baltimore Evening Sun*, 26 July, p. 6.

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.

1916.70 "A Methodical Novel." *Nation* (London) 18 (8 January): 550, 552.

Review of *The "Genius"*.

1916.71 "Miscellaneous: *Plays of the Natural and the Supernatural*." *Detroit Free Press*, 5 March, Part 4, p. 13.

Review.

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

Review of *A Hoosier Holiday*. Reprinted in part: 1972.61, p. 285.

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.

Review of *Plays of the Natural and the Supernatural*. Reprinted in part: 1972.61, pp. 258–59.

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

English.

1916.76 MOSES, MONTROSE J. "Plays by Theodore Dreiser." *Book News Monthly* 34 (May): 414–15.

Review of *Plays of the Natural and the Supernatural*. Reprinted: 1972.61, pp. 265–67.

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1916.77 "Motoring in the West." *Brooklyn Daily Eagle*, 2 December, Christmas Book Supplement, p. 2.

Review of *A Hoosier Holiday*. Reprinted in part: 1972.61, p. 285.

1916.78 "Music and Drama." *Independent* 86 (26 June): 554.

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

1916.79 "New Books and Magazines". *Rochester (N.Y.) Democrat-Chronicle*, 21 January, p. 9.

Review of *The "Genius"*.

1916.80 "New Books and Magazines". *Rochester (N.Y.) Democrat-Chronicle*, 19 November, p. 27.

Review of *A Hoosier Holiday*.

1916.81 "A Novelist's Wrong Angle on Life." *Indianapolis Sunday Star*, 27 August, p. 16.

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"*.

1916.83 PEATTIE, ELLA W. "Dreiser's Plays Natural and Supernatural." *Chicago Daily Tribune*, 18 March, p. 7.

Review.

1916.84 "Plays and Pageants." *American Review of Reviews* 53 (May): 634.

Review of *Plays of the Natural and the Supernatural*. Reprinted in part: 1972.61, p. 265.

1916.85 "Plays by Dreiser." *Indianapolis News*, 20 May, p. 20.

Review of *Plays of the Natural and the Supernatural*. Reprinted: 1972.61, p. 267.

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

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

1916.87 "Plays of the Natural and the Supernatural." *Burlington (Iowa) Saturday Evening Post*, 25 March, p. 4.

Review.

1916.88 "Plays of the Natural and the Supernatural." *Philadelphia Public Ledger*, 15 July, p. 7.

Review. Reprinted in part: 1972.61, p. 270.

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.

1916.90 POWYS, JOHN COWPER. "Theodore Dreiser. *The Titan*." In *One Hundred Best Books*. New York: CA. Shaw, p. 28. Reprint. New York: American Library Service, 1922.

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].

Reprinted in part: 1972.61, p. 258.

1916.92 \*A *Protest against the Suppression of Theodore Dreiser's The "Genius"*. n.p., 4 pp.

Statement issued by the Authors' League of America and endorsed by 130 writers whose names appear in the pamphlet Source: 1928.46. Reprinted: 1928.46, pp. 101–2; 1986.38, pp. 802–4.

1916.93 "Realism and Naturalism." *Philadelphia Press*, 9 January, Magazine Section, p. 21.

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".

1916.94 R[EEDY], W[ILLIAM] M[ARION]. "What I've Been Reading." *Reedy's Mirror* 25 (14 July): 463.

Review of *Plays of the Natural and the Supernatural*. Reprinted: 1972.61, p. 269.

1916.95 R[EEDY], W[ILLIAM] M[ARION]. "What I've Been Reading." *Reedy's Mirror* 25 (15 December): 839–40.

Review of *A Hoosier Holiday*. Reprinted: 1972.61, pp. 289–91, under incorrect date.

1916.96 \*Review of *A Hoosier Holiday*. *Bookseller*, 15 November.

Source: PU.

1916.97 \*Review of *A Hoosier Holiday*. *New York Evening Post*, 16 December.

Source: PU; unverified. Reprinted in part: 1972.61, pp. 291–92.

1916.98 \*Review of *The "Genius."* *Ithaca (N.Y.) Daily News*, 22 January.

Source: PU.

1916.99 "Reviews and Criticisms of Books and Magazines Plays of the Natural and the Supernatural." *New Orleans Times-Picayune*, 26 March, Magazine Section, p. 2.

1916.100 ROSE, W.R. "All in the Day's Work" *Cleveland Plain Dealer*, 23 November, p. 8.

Review of *A Hoosier Holiday*.

1916.101 ROSENTHAL, ELIAS. *Theodore Dreiser's "Genius" Damned*. n.p., 8 pp.

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

1916.102 \*S., R. "Books of the Week: An American Novel." *Bystander* (London), 5 January.

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

1916.103 SAYLER, OLIVER M. "Novel Style Experimental" *Boston Evening Transcript*, 22 December, p. 14.

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

1916.104 SELL, HENRY BLACKMAN. "A Hoosier Holiday" by Theodore Dreiser. *Chicago Daily News*, 22 November, p. 11.

Review. Reprinted in part: 1972.61, pp. 281–83.

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

Review of *Plays of the Natural and the Supernatural*. Source: PU. Reprinted in part: 1972.61, p. 269.

1916.106 [SHERMAN, STUART P.] "The Understanding of Mr. Dreiser." *Nation* 103 (12 October): 355.

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Review of *Plays of the Natural and the Supernatural*. Reprinted: 1972.61, pp. 271–72.

1916.107 SKIDELSKY, BERENICE C. "The Genius." *Book News Monthly* 34 (January): 218.

Review. Reprinted in part: 1972.61, p. 251.

1916.108 \*"Some Plays." *Outlook* (London), 25 November.

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

1916.109 "Some Recent Books of Unusual Interest: Plays of the Natural and the Supernatural." *New England Magazine*, n.s. 55 (August): 117–18.

Review.

1916.110 "Theo. Dreiser on Wheels." *New York World*, 19 November, Editorial Section, p. 4.

Review of *A Hoosier Holiday*.

1916.111 "Theodore Dreiser and His Comstock Case." *International* 10 (October): 293–94.

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.

1916.112 "Theodore Dreiser Revisits Indiana." *Indianapolis Star*, 11 December, p. 5.

Review of *A Hoosier Holiday*. Reprinted: 1972.61, pp. 287–88.

1916.113 "Theodore Dreiser's New Book Affords a Near View of American Scenes" *New York Herald*, 2 December, p. 7.

Review of *A Hoosier Holiday*. Reprinted in part: 1972.61, p. 286.

1916.114 \*"Theodore Dreiser's Plays". *Springfield (Mass.) Union*, 28 May.

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*.

1916.115 "Travel Books: A Hoosier Holiday." *American Hebrew* 100 (8 December): 191.

Review.

1916.116 "Travel in America." *Dial* 61 (30 November): 474.

Review of *A Hoosier Holiday*. Reprinted: 1972.61, p. 284.

1916.117 "Unrestrained Passion in the Novel." *Chicago Herald* 14 March, p. 4.

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.

1916.118 "Very Original Plays." *New York Evening Sun*, 11 March, p. 7.



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

1916.119 W., T. "The Sex Questioner." *Louisville Courier-Journal*, 11 December, p. 6.

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. Reprinted in part: 1972.61, p. 252.

1916.122 \*"Why Should Novelists Fill So Many Pages." *Philadelphia Telegraph*, 14 January.

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

1916.123 "Word Pictures of Life of Working Class Thrill." *St. Louis Globe-Democrat*, 26 February, p. 7.

Review of *Plays of the Natural and the Supernatural*. Reprinted in part: 1972.61, p. 257.

1916.124 "Writers Are Opposing Literary Censorship." *New York Sun*, 14 October, p. 6.

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.

1916.125 [YOUNG, GORDON RAY?] "Comstockians Would Muzzle Another American Novelist." *Los Angeles Sunday Times* 27 August, Part 3, p. 18.

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.

1916.126 YOUNG, GORDON RAY. "Theodore Dreiser." *Los Angeles Sunday Times*, 10 December, Part 3, p. 26.

Review of *A Hoosier Holiday*. Reprinted in part: 1972.61, p. 287.

## 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*.

1917.2 ANDERSON, SHERWOOD. "An Apology for Crudity." *Dial* 63 (8 November): 437–38.

Defends the crudity and ugliness in Dreiser's novels by noting that the industrial life that he is capturing is crude and ugly. Reprinted: 1955.19, pp. 81–83; 1972.1. Reprinted in part: 1961.2.

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 *A Hoosier Holiday*. Reprinted: 1972.61, pp. 297–99.

1917.6 BEACH, BURTON T. "First-Night Facts from Broadway." *Chicago Evening Post*, 10 December, p. 9.

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

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1917.7 BLOCK, RALPH. "When the Theatre Wakes Up." *New York Tribune*, 9 December, Section 4, p. 2.

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

1917.8 "Book Notes." *Milwaukee Evening Wisconsin*, 13 February, p. 11.

Review of *A Hoosier Holiday*.

1917.9 "Books: A New Dramatic Form." *Spectator* (London) 118 (3 February): 139–40.

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

1917.10 "The Books: Priggish and Ponderous." *Minneapolis Journal*, 13 February, p. 19.

Review of *A Hoosier Holiday*.

1917.11 BOURNE, RANDOLPH. "The Art of Theodore Dreiser." *Dial* 62 (14 June): 507–9.

Calls Dreiser's talent "thoroughly American", particularly in its winning portrayal of lower-middle-class life and its understanding of human sexuality. Reprinted: 1920.7; 1971.47, pp. 81–85; 1981.66, pp. 15–18.

1917.12 "Casual Comment." *Dial* 63 (22 November): 532–33.

Assails Dreiser for his humorless negativism.

1917.13 DALE, ALAN. "Washington Square Players' New Bill Is Entertaining." *New York American*, 7 December, p. 8.

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

1917.14 DARNTON, CHARLES. "The New Plays." *New York Evening World*, 7 December, p. 25.

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

1917.15 D[OUGLAS], G[EORGE]. "A Hoosier Holiday." *San Francisco Chronicle*, 14 January, Editorial, Music, Drama and Special Features Section, p. 22.

Review. Reprinted in part: 1972.61, pp. 294–95.

1917.16 "Dreiser's Arraignment of Our Intellectual Aridity." *Current Opinion* 62 (May): 344–45.

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.

1917.18 F. "The Washington Square Players." *Nation* 105 (13 December): 675.

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

1917.19 F., W.O. "A Hoosier Holiday." *Terre Haute (Ind.) Saturday Spectator*, 31 March, pp. 23–24.

Review.

1917.20 FICKE, ARTHUR DAVISON. "To Theodore Dreiser on Reading *The Genius*." In *Theodore Dreiser: America's Foremost Novelist*, pp. 13–14. See 1917.57.

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.

1917.24 "*Girl in the Coffin*" Is Villagers' Offering. *New York World*, 4 December, p. 9.

Review of Washington Square Players production.

1917.25 GLAENZER, RICHARD BUTLER. "Snap-Shots of American Novelists: Dreiser." *Bookman* 46 (September): 28.

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

1917.26 HEDGES, M.H. "Mr. Dreiser." *Dial* 62 (19 April): 343.

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.

Reprinted: 1972.61, p. 272.

1917.28 "A Hoosier Holiday." *Indianapolis News*, 26 May, p. 3.

Review. Reprinted in part: 1972.61, pp. 299–300.

1917.29 HURD, CARLOS F. "*Girl in the Coffin*" Has Dramatic Power. *St. Louis Post-Dispatch*, 30 January, p. 9.

Review of St. Louis Players Club production.

1917.30 JENKINS, WILLIAM E. "A Hoosier Holiday." *Indiana University Alumni Quarterly* 4 (July): 415–17.

Review.

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

Review of *A Hoosier Holiday*. Reprinted in part: 1972.61, pp. 295–96.

1917.32 KERFOOT, J.B. "The Latest Books." *Life* 69 (15 February): 272.

Review of *A Hoosier Holiday*.

1917.33 LYON, HARRIS MERTON. "What Manner of Man He Is." In *Theodore Dreiser: America's Foremost Novelist*, pp. 5–12. See 1917.57. Reprint of 1914.69.

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.

1917.35 MANTLE, BURNS. "Washington Sq. Players Win New Laurels in a Bill of American Plays." *New York Evening Mail*, 12 December, p. 11.

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

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1917.36 MASTERS, EDGAR LEE. "Theodore Dreiser." In *Theodore Dreiser: America's Foremost Novelist*, pp. 3–4. See 1917.57.

Reprint of 1915.51.

1917.37 MENCKEN, H.L. "The Dreiser Bugaboo." *Seven Arts* 2 (August): 507–17.

Excoriates the university professors, who ignore Dreiser or attack him for his naturalism, and the Comstockians, who achieved the suppression of *The "Genius"* on charges of lewdness and profanity; predicts that Dreiser's earlier books will survive because of their honesty, courage and Greek-like sense of life's "universal and inexplicable tragedy." Reprinted: 1955.19, pp. 84–91; 1971.47, pp. 73–80; 1973.28; 1981.66, pp. 19–26; 1986.38, pp. 768–75. Reprinted in part: 1983.51, pp. 168–69. Revised: 1917.39.

1917.38 MENCKEN, H.L. "*Sister Carrie's*" History. *New York Evening Mail*, 4 August, p. 7.

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

1917.39 MENCKEN, H.L. "Theodore Dreiser." In *A Book of Prefaces*. New York: Knopf, pp. 67–148.

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

instances of philosophical inconsistency, stultifying detail, structural confusion, and pedestrian style, Dreiser's compassion and sense of life's inexplicable nature warrant him "consideration as an artist." Reprinted: 1943.4; 1965.23; 1986.38, pp. 775–90. Abridged: 1972.43. Reprinted in part: 1961.20.

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

Review of *A Hoosier Holiday*. Reprinted: 1972.61, pp. 296–97.

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

Review of Washington Square Players production of *The Girl in the Coffin*. Source: PU; unverified.

1917.42 M[ONTGELAS], A[LBRECHT]. "A *Hoosier Holiday*." *Chicago Examiner*, 6 January, p. 10.

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 on 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*.

1917.45 P., J.A. "Washington Square Players Present an American Programme." *New York Tribune*, 4 December, p. 9.

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



1917.46 "Plays and Players" *Town and Country* 73 (20 December): 19.

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

1917.47 "Plays and Players: All American Bill by the Washington Square Players." *New York Evening Telegram*, 4 December, p. 10.

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

1917.48 POWYS, JOHN COWPER. "The Writer and His Writings." In *Theodore Dreiser: America's Foremost Novelist*, pp. 16–23. See 1917.57.

Reprint of 1915.66.

1917.49 "Priests Attack *Genius*" *Novel*. *Chicago Examiner*, 8 January, p. 6.

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.

1917.51 "Reviews of New Books: A Hoosier Holiday." *Washington Sunday Star*, 14 January, Part 4, p. 2.

Reprinted: 1972.61, pp. 292–93.

1917.52 SHERMAN, STUART P. "The Barbaric Naturalism of Mr. Dreiser." In *On Contemporary Literature*. New York: Holt, pp. 85–101.

Reprint of 1915.78.

1917.53 SHERWIN, LOUIS. "The New Play: Theodore Dreiser and Others at the Comedy." *New York Globe and Commercial Advertiser*, 4 December, p. 12.

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

1917.54 SIME. "Washington Square Players." *Variety*, 14 December, p. 20.

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

1917.55 SPRAGUE, ROGER "The Favorite Son." *The Dial* 63 (19 July): 77.

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."

1917.56 "The Theatre: New Washington Square Bill." *New York Evening Sun*, 4 December, p. 12.

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

1917.57 *Theodore Dreiser: America's Foremost Novelist*. New York: John Lane, 32 pp.

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*.

1917.59 TUCKER, MARION. "Out-of-Door Books." *Churhman* 115 (12 May): 551.

Review of *A Hoosier Holiday*. Reprinted: 1972.61, p. 300.

1917.60 "Washington Square Players." *New York Dramatic Mirror*, 15 December, p. [5].

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

1917.61 "The Washington Square Players." *New York Evening Post*, 4 December, p. 9.

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

1917.62 "Washington Square Players Seen in Interesting Bill." *New York Clipper*, 12 December, p. 10.

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*.

1917.64 WOOD, CLEMENT. "The Stuff We Are Made Of." *New York Call*, 14 January, Magazine and Editorial Section, p. 14.

Review of *A Hoosier Holiday*. Reprinted: 1972.61, pp. 293–94.

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.

1917.66 WOODBRIDGE, HOMER E. "Some Experiments in American Drama." *Dial* 62 (17 May): 440.

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

1917.67 "Works of Dreiser and Bernard Shaw Given by Players." *St. Louis Globe-Democrat*, 30 January, p. 7.

Review of St. Louis Players Club production of *The Girl in the Coffin*.

1917.68 \*[YOST, CHARLES?] Review of *A Hoosier Holiday*. *Fayette (Ohio) Review*, February.

Source: PU.

## 1918

1918.1 "Among the Publishers." *Publishers Weekly*94 (31 August): 634.

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."

1918.2 ANDERSON, MARGARET. "Mr. Mencken's Truisms." *Little Review*4 (January): 13–14.

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."

1918.3 ANDERSON, SHERWOOD. "Introduction." *In Free and Other Stories*. New York: Modern Library, pp. v–x. Reprint. St. Clair Shores, Mich.: Scholarly Press, 1971.

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.

1918.4 ARENS, EGMONT. "The Right to Love." *New York Call*, 30 March, Call Magazine, pp. 6, 16.

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.

1918.5 AUERBACH, JOSEPH S. "Authorship and Liberty." *North American Review* 207 (June): 902–17.

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.

1918.6 "Book of the Day." *Philadelphia Inquirer*, 29 August, p. 10.

Review of *Free and Other Stories*. Reprinted in part: 1972.61, p. 304.

1918.7 "The Books: Dreiser Again." *Minneapolis Journal*, 20 December, p. 11.

Review of *Free and Other Stories*. Reprinted in part: 1972.61, p. 315.

1918.8 "Books and Reading." *New York Evening Post*, 3 September, p. 6.

Review of *Free and Other Stories*.

1918.9 BROOKS, VAN WYCK. *Letters and Leadership*. New York: B.W. Huebsch, pp. 13–15.

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.

1918.10 "Call *The Genius*" Indecent. *New York Times*, 2 May, p. 19.

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*. Reprinted in part: 1972.61, p. 305.

1918.13 D[AWSON], N.P."Mr. Dreiser's Short Stories." *New York Globe and Commercial Advertiser*, 14 September, p. 8.

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.

1918.15 "Dreiser Case Argued in Court." *Chicago Herald & Examiner*, 4 May, Fine Arts Supplement, p. 1.

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.

Review of *Free and Other Stories*. Reprinted: 1972.61, p. 314.

1918.18 "Dress and Gold." *Philadelphia Press*, 14 September, p. 8.

Review of *Free and Other Stories*. Reprinted: 1972.61, pp. 306–7.

1918.19 E[DGETT], E[DWIN] F[RANCIS]. "Theodore Dreiser and the Short Story." *Boston Evening Transcript*, 28 August, Part 2, p. 6.

Review of *Free and Other Stories*. Reprinted in part: 1972.61, pp. 303–4.

1918.20 "Five Judges Will Decide If *The Genius*" Is *Genius*, *Tommyrot*, or *Plain Filth*. *Brooklyn Daily Eagle*, 9 June, Sec. 3, p. 2.

Anticipates a decision by the Appellate Division of the Supreme Court on charges of obscenity against *The "Genius"*.

1918.21 FOLLETT, HELEN THOMAS, and FOLLETT, WILSON. *Some Modern Novelists: Appreciations and Estimates*. New York: Henry Holt, pp. 350–52.

Condemns Dreiser's "brutally naturalistic biologizing" and commitment to foreign models; sees him as "behind the times."

1918.22 FORREST, BELFORD. "Among the Books: *Free and Other Stories*." *Albany Knickerbocker Press*, 22 September, Fourth Section, p. 4.

Review. Reprinted in part: 1972.61, pp. 308–9.

1918.23 \*"*Free and Other Stories*". *Richmond (Va.) Journal*, 23 (?) September.

Review. Source: PU. Reprinted in part: 1972.61, p. 310.

1918.24 \*"*Free and Other Stories*". *Rochester (N.Y.) Post Express*, 15 October.

Review. Source: PU. Reprinted in part: 1972.61, pp. 311–12.

1918.25 "*Free and Other Stories*". *Springfield (Mass.) Sunday Republican*, 22 September,

Sports, Auto and Magazine Section, p. 13A.

Review. Reprinted in part: 1972.61, pp. 309–10.

1918.26 "Garnered Short Stories." *New York Evening Sun*, 14 September, p. 7.

Review of *Free and Other Stories*.

1918.27 H[ACKETT], F[RANCIS]. "Sister Carrie." *New Republic* 14 (23 February): 116–17.

Review.

1918.28 H[ARRIS], F[RANK]. "Books Worth Reading." *Pearson's Magazine* 39 (October): 359.

Review of *Free and Other Stories*. Reprinted: 1972.61, pp. 310–11.

1918.29 HARRIS, FRANK. "Theodore Dreiser." *Pearson's Magazine* 39 (October): 346–51.

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*.

1918.31 H[OLMES], R[ALPH] F. "Musing with the Muses." *Detroit Journal*, 21 March, p. 4.

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.

1918.32 [HOPPER, ANNA L.?] "Stories by Dreiser." *Louisville Courier Journal*, 2



September, p. 5.

Review of *Free and Other Stories*. Reprinted in part: 1972.61, pp. 304–5.

1918.33 HUNEKER, JAMES GIBBONS. "Old Philadelphia, Paris Forty Years Ago." *Philadelphia Press*, 2 August, p. 8.

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*.

1918.35 JAMESON, R.D. "Puritan Taboos." *New Republic* 16 (28 September): 260.

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.

1918.36 KARSNER, DAVID. "America's literary Sphinx." *New York Evening Post*, 19 October, Book Section, p. 8.

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.

1918.37 KARSNER, DAVID. "Theodore Dreiser's Short Stories." *New York Call*, 27 October, Call Magazine, p. 11.

Review of *Free and Other Stories*. Reprinted: 1972.61, pp. 312–13.

1918.38 "Latest Works of Fiction: Free." *New York Times Review of Books*, 22 September, p. 398.

Review of *Free and Other Stories*. Reprinted: 1972.61, pp. 307–8.

1918.39 "The Little Theater." *San Francisco Bulletin*, 26 January, p. 10.

Announces St. Francis Little Theatre club production of *The Old Ragpicker*.

1918.40 \*McC., E.H. "Arts and Crafts Scores Success." *Detroit Free Press*, 17(?) March.

Review of Arts and Crafts Players Production of *The Girl in the Coffin*. Source: PU; unverified.

1918.41 MAURICE, ARTHUR B. "Makers of Modern American Fiction: Dreiser and Dixon." *Mentor* 6 (1 September): 6–7.

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.

Review of *Free and Other Stones*. Reprinted in part: 1972.61, pp. 313–14; 1986.38, pp. 767–68.

1918.43 \*"Musings About Mummies." *International*, February.

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

1918.44 "New Bill On at Little Theater." *San Francisco Examiner*, 30 January, p. 8.

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.

1918.46 "Notes on New Books: Free and Other Stories." *Dial* 65 (28 December): 630, 632.

Review. Reprinted in part: 1972.61, pp. 316–17.

1918.47 "Novels and Short Stories." *American Review of Reviews* 58 (October): 445.

Review of *Free and Other Stories*.

1918.48 "Other Books Worth While." *Literary Digest* 56 (26 January): 36.

Review of *A Hoosier Holiday*.

1918.49 POLLOCK, CHANNING. "The Washington Square Players." *Green Book Magazine* 19 (February): 211–13.

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

1918.50 REEDY, WILLIAM MARION. "A Round of Random Reading: Dreiser's Short Stories." *Reedy's Mirror* 27 (13 December): 641.

Review of *Free and Other Stories*. Reprinted: 1972.61, pp. 314–15.

1918.51 \*Review of *Free and Other Stories*. *Boston Post*, 24 August.

Source: PU. Reprinted: 1972.61, p. 303.

1918.52 SCARBOROUGH, DOROTHY. "Dreiser's Vignettes of States of Mind." *New York Sun*, 22 September, Section 5, p. 8.

Review of *Free and Other Stories*. Reprinted in part: 1972.61, p. 308.

1918.53 "Short Stories." *New York Evening Post*, 14 September, Book Section, p. 2.

Review of *Free and Other Stories*. Reprinted: 1972.61, pp. 305–6.

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.

1918.57 YEWDAL, MERTON STARK "All Values Go Down Before Dreiser." *Chicago Herald and Examiner*, 4 May, Fine Arts Supplement, p. 1.

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 YEWDAL, 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.

1918.59 YOUNG, GORDON RAY. "Drama, Essays and Fiction: *Free and Other Stories*." *Los Angeles Sunday Times*, 29 September, Part 3, p. 22.

Review. Reprinted in part: 1972.61, p. 310.

## 1919

1919.1 A., M. "Theodore Dreiser." *New Republic* 19 (3 May): 30–31.

Review of *Twelve Men*. Reprinted: 1972.61, pp. 327–29.

1919.2 "American Types." *Nation* 108 (24 May): 838.

Review of *Twelve Men*. Reprinted: 1972.61, pp. 336–38.

1919.3 B., C. "Dreiser's Rare Genius Is Shown in *Twelve Men*." *Baltimore Evening Sun*, 3 May, p. 8.

Review. Reprinted in part: 1972.61, pp. 332–33.

1919.4 "A Baker's Dozen of Dreiserian Portraits." *Current Opinion* 66 (June): 389–90.

Review of *Twelve Men*.

1919.5 BALDWIN, CHARLES C. [George Gordon]. "Theodore Dreiser." *In The Men Who Make Our Novels*. New York: Moffat, Yard, pp. 58–63.

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.

1919.6 \*BECKER, M.L. "A Dreiser Play." *New York Evening Post*, 25 October, p. 11.

Review of *The Hand of the Potter*. Source: PU. Reprinted: 1972.61, pp. 360–61.

1919.7 BEFFEL, JOHN NICHOLAS. "Dreiser's Story Book Is Sad Assemblage." *Chicago Herald & Examiner*, 3 April, p. 14.

Review of *Free and Other Stories*. Reprinted: 1972.61, p. 317.

1919.8 BENNETT, JESSE LEE. "The Incomplete Sceptic." *New Republic* 20(8 October): 297–98.

Review of *The Hand of the Potter*. Reprinted: 1972.61, pp. 353–55.

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.

1919.11 "Book Reviews: Twelve Men." *American Hebrew* 109 (6 June): 109.

1919.12 "The Book Shelf: *Twelve Men*". *Birmingham (Ala.) Age-Herald*, 26 October, Section C, p. 7.

Review.

1919.13 "Books: *The Hand of the Potter*." *St. Louis Republic*, 8 September, p. 9.

Review.

1919.14 "Books and Authors: *Twelve Men*". *Grand Rapids (Mich.) News*, 10 May, p. 4.

Review.

1919.15 "Books in Review *Twelve Men*." *Seattle Post-Intelligencer*, 11 May, Part 3, p. 9.  
1919.16 "Books of the Day *The Hand of the Potter*." *Philadelphia Inquirer*, 27 September, p. 12.

Review.

1919.17 "Books of the Fortnight: *The Hand of the Potter*." *Dial* 67 (20 September): 276.

Review. Reprinted in part: 1972.61, p. 350.

1919.18 "Books of the Week". *Providence (R.I.) Sunday Journal*, 11 May, Sixth Section, P. 7.

Review of *Twelve Men*. Reprinted: 1972.61, pp. 334–35.

1919.19 BOYNTON, H.W. "Straight Goods." *The Review* 1 (5 July): 169–70.

Review of *Twelve Men*.

1919.20 BROUN, HEYWOOD. "*Twelve Men*" by Dreiser. *New York Tribune*, 26 April, p. 10.

Review. Reprinted in part: 1972.61, pp. 321–22.

1919.21 BUTCHER, FANNY. "Tabloid Book Review." *Chicago Sunday Tribune*, 5 October, Part 7, p. 5.

Review of *The Hand of the Potter*.

1919.22 BYRNE, DONN. "Twelve Men." *New York Times Review of Books*, 11 May, p. 276.

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.

1919.24 D., R. [REBECCA DRUCKER?] "Grim Play by Dreiser." *New York Tribune*, 6 September, p. 9.

Review of *The Hand of the Potter*. Reprinted: 1972.61, pp. 348–49.

1919.25 D[AWSON], N.P. "The Hand of the Potter." *New York Globe and Commercial Advertiser*, 20 September, p. 8.

Review.

1919.26 D[AWSON], N.P. "Twelve Men" *New York Globe and Commercial Advertiser*, 26 April, p. 12.

Review. Reprinted: 1972.61, pp. 322–24.

1919.27 D[ELL], F[LOYD]. "American Fiction." *Liberator 2* (September): 46–47.

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.

1919.29 "A Dozen Personalities." *New York Review*, 10 May, p. 6.

Review of *Twelve Men*.

1919.30 "The Drama." *Denver Rocky Mountain News*, 12 October, Section 2, p. 4.



Review of *The Hand of the Potter*. Reprinted in part: 1972.61, p. 360.

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*.

1919.33 "A Dreiserian Play." *Boston Evening Transcript*, 17 September, Part 3, p. 4.

Review of *The Hand of the Potter*.

1919.34 \**Dreiser's New Book*. *Fresno (Calif.) Republican*, 15 June.

Review of *Twelve Men*. Source: PU.

1919.35 "Dreiser's New Book." *Philadelphia Evening Public Ledger*, 10 May, p. 9.

Review of *Twelve Men*.

1919.36 "Dreiser's New Book Has a Dozen American Character Sketches." *New York American*, 18 May, Editorial and City Life Section, p. CE-3.

Review of *Twelve Men*.

1919.37 *Dreiser's Portraits*. *Springfield (Mass.) Sunday Republican*, 25 May, Sports, Auto and Magazine Section, p. 17A.

Review of *Twelve Men*. Reprinted: 1972.61, pp. 338–39.

1919.38 "Dreiser's Published Play." *Brooklyn Daily Eagle*, 11 October, p. 9.

Review of *The Hand of the Potter*.

1919.39 "Dreiser's *Twelve Men*." *New York World*, 27 April, Editorial Section, p. 6E.

Review.

1919.40 DRUCKER, REBECCA. "Dreiser and O'Higgins." *New York Tribune*, 29 November, p. 10.

Review of *Twelve Men*. Reprinted in part 1972.61, pp. 343–44.

1919.41 DUNN, JACOB PIATT *Indiana and Indianans*. Vol. 2. Chicago: American Historical Society, pp. 1185–90.

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*.

1919.42 E[DGETT], E[DWIN] F[RANCIS]. "Theodore Dreiser Dissects Humanity." *Boston Evening Transcript*, 30 April, Part 2., p. 6.

Review of *Twelve Men*. Reprinted in part: 1972.61, pp. 326–27.

1919.43 [FORD, JAMES L.?]. "About a Dozen." *New York Herald*, 4 May, Third Section, p. 8.

Review of *Twelve Men*.

1919.44 FORREST, BELFORD. "Among the Books: *The Hand of the Potter*." *Albany Knickerbocker Press*, 21 September, Fourth Section, p. 6.

Review. Reprinted in part: 1972.61, p. 350.

1919.45 FORREST, BELFORD. "Among the Books: *Twelve Men*." *Albany Knickerbocker Press*, 11 May, Fourth Section, p. 4.

Review.

1919.46 FRANK, WALDO. *Our America*. New York: Boni & Liveright, pp. 129–33.

Sees Dreiser, like *Masters*, as a writer attacking the values of the past, yet held by that past and denied spiritual growth.

Reprinted in part: 1983.51, pp. 170–71.

1919.47 \*G., J.W. Review of *Twelve Men*. *Wisconsin Literary Magazine*, May.

Source: PU.

1919.48 \*"*Hand of Potter*" Is Sex Play. *New York American*, 14 September.

Review. Source: PU.

1919.49 \*"*The Hand of the Potter*." *Los Angeles Times*, 28(?) September.

Review. Source: PU.

1919.50 "*The Hand of the Potter*." *San Francisco Chronicle*, 16 November, Editorial, Music, Theatrical News and Features Section, p. [2E].

Review. Reprinted: 1972.61, pp. 362–63, under incorrect date.

1919.51 \*"*The Hand of the Potter*" by Dreiser. *Baltimore News*, 29 November.

Review. Source: PU. Reprinted: 1972.61, pp. 363–64.

1919.52 HARRIS, FRANK. "*Twelve Men*" by Theodore Dreiser. *Pearson's Magazine* 41

(July): 422.

Review. Reprinted: 1972.61, pp. 340–42.

1919.53 H[OLMES], R[ALPH] F. "Musing with the Muses." *Detroit Journal*, 4 June, p. 4.

Review of *Twelve Men*.

1919.54 \*HOLMES, RALPH F. Review of *The Hand of the Potter*. *Springfield (Mass.) Morning Union*, 26 October.

Source: Salzman, 1972.61. Reprinted in part: 1972.61, pp. 361–62.

1919.55 "In Bookland: Dreiser's *Twelve Men* Real". *Newark (N.J.) Evening News*, 26 April, p. 8.

Review. Reprinted in part: 1972.61, p. 322.

1919.56 J[ONES], L[LEWELLYN]. "Twelve Men as Seen by Dreiser." *Chicago Evening Post*, 13 June, p. [9].

Review of *Twelve Men*. Reprinted: 1972.61, pp. 339–40.

1919.57 \*KARSNER, DAVID. "Theodore Dreiser's *Twelve Men*." *New York Call*, 27 April, *Call Magazine*, p. 10.

Review. Source: PU; unverified. Reprinted in part: 1972.61, pp. 325–26.

1919.58 KARSNER, DAVID. "A Tragedy." *New York Call*, 6 December, p. [10].

Review of *The Hand of the Potter*. Reprinted: 1972.61, pp. 364–65.

1919.59 [LEWISOHN, LUDWIG.] "Tragedy and Trifles." *Nation* 109 (6 September): 340.

Review of *The Hand of the Potter*. Reprinted: 1972.61, pp. 347–48.

1919.60 *A little Too Much Realism*. Trenton (N.J.) *Sunday Times-Advertiser*, 19 October, Part Two, p. 3.

Review of *The Hand of the Potter*. Reprinted: 1972.61, p. 360.

1919.61 \*McCARDELL, ROY L. "Theodore Dreiser Master of the Matter-of-Fact." *New York Morning Telegraph*, 28 December, Magazine Section.

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.

1919.62 MAN OF KENT, A [pseud.]. "Rambling Remarks Mr. Dreiser as a Writer of Short Stories." *British Weekly* 66 (4 September): 493.

Review of *Free and Other Stones* and *Twelve Men*.

1919.63 MENCKEN, H.L. "H.L. Mencken Tells of Dreiser's New Book." *New York Sun*, 13 April, Section 7, p. 4.

Review of *Twelve Men*. Reprinted: 1972.61, pp. 319–21; 1986.38, pp. 790–93.

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*.

1919.67 \*"Mr. Dreiser's Play." *New York Review*, 13 September.

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 *The Hand of the Potter*. Reprinted: 1921.15; 1972.61, pp. 351–53.

1919.69 "The New Books: Groups of Short Stories." *The Independent* 97 (22 March): 414.

Review of *Twelve Men*.

1919.70 "The New Books: Hand of the Potter." *Outlook* 123 (1 October): 191.

Review. Reprinted: 1972.61, p. 353.

1919.71 "New Books and Gossip." *Pittsburg Dispatch*, 25 September, p. 6.

Review of *The Hand of the Potter*.

1919.72 "New Books Reviewed: Twelve Men." *North American Review* 210 (October): 567–68.

1919.73 "Notes and Views on Plays and Players" *Indianapolis News*, 13 September, p. 16.

Review of *The Hand of the Potter*. Reprinted: 1972.61, p. 349, under incorrect date.

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*.

1919.76 "The Phenomenal Dreiser." *New York Evening Sun*, 10 May, p. 13.

Review of *Twelve Men*. Reprinted in part: 1972.61, pp. 333–34.

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*.

1919.78 "A Play by Theodore Dreiser." *Indianapolis Sunday Star*, 19 October, Part 7, P. 9.

Review of *The Hand of the Potter*. Reprinted in part: 1972.61, p. 360.

1919.79 "Portraits as Fiction." *Brooklyn Daily Eagle*, 17 May, p. 6.

Review of *Twelve Men*.

1919.80 POWYS, JOHN COWPER. "Real American Book by Genius Is Star in Literary Heavens." *San Francisco Bulletin*, 23 August, p. 19.

Review of *Twelve Men*. Reprinted in part: 1972.61, pp. 342–43.

1919.81 "Published Drama." *Providence (R.I.) Sunday Journal*, 26 October, Sixth Section, p. 7.

Review of *The Hand of the Potter*. Reprinted: 1972.61, p. 362.

1919.82 "A Quintet." *Nation* (London) 25 (27 September): 776.

Review of *Free and Other Stories*.

1919.83 RASCOE, BURTON. "Dreiser Gives Us His Best Effort in *Twelve Men*." *Chicago Daily Tribune*, 3 May, p. 12.

Review. Reprinted: 1972.61, pp. 329–31.

1919.84 RASCOE, BURTON. "Dreiser Shakes the Potter's Hand." *Chicago Daily Tribune*, 11 October, p. 13.

Review of *The Hand of the Potter*. Reprinted: 1972.61, pp. 355–57.

1919.85 "A Reader's Notes." *Indianapolis Star*, 14 July, p. 6.

Review of *Twelve Men*. Reprinted in part: 1972.61, p. 342.

1919.86 "Review of New Books." *Literary Digest* 63 (11 October): 73.

Review of *Twelve Men*.

1919.87 \*Review of *Twelve Men*. *Albany Telegram*, 1 June.

Source: PU.

1919.88 \*Review of *Twelve Men*. *Baltimore News*, 18 May.

Source: PU. Reprinted: 1972.61, p. 336.

1919.89 \*Review of *Twelve Men*. *Bookseller*, 15 November.

Source: PU.

1919.90 \*Review of *Twelve Men*. *New York Morning Telegraph*, 3 May.



Source: PU. Reprinted: 1972.61, pp. 331–32.

1919.91 "Reviews: The Hand of the Potter." *The New Age* 26 (6 November): 15.

1919.92 "Reviews of New Books: Twelve Men." *Washington Sunday Star*, 18 May, Part 2, p. 9.

1919.93 "Reviews of the Books: The Hand of the Potter." *Washington Sunday Star*, 21 September, Part 3, P. 4.

Reprinted: 1972.61, pp. 350–51.

1919.94 S., H.B. [HENRY BLACKMAN SELL?] "To Theodore Dreiser." *Chicago Daily News*, 30 April, p. 12.

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.

1919.96 SMITS, LEE J. "Dreiser Draws Full-Length Character." *Detroit Sunday News*, 4 May, p. 14.

Review of *Twelve Men*.

1919.97 STEPHENSON, HENRY THEW. "Free and Other Stories." *Indiana University Alumni Quarterly* 6 (July): 434.

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1919.98 STONE, JOHN T. "Choice of Material Spoils Dreiser Play." *Detroit Sunday News*, 12 October, Magazine Section, P. 15.

Review of *The Hand of the Potter*. Reprinted: 1972.61, pp. 358–59.

1919.99 "Super Dreiser." *New York Evening Sun*, 20 September, p. [11].

Review of *The Hand of the Potter*. Reprinted: 1972.61, p. 349.

1919.100 "Theodore Dreiser's *Twelve Men*." *St. Louis Post-Dispatch*, 24 May, p. 6.

Review.

1919.101 \**Twelve Men*. New York: Boni & Liveright, 20 pp.

Advertising brochure. Source: 1928.46.

1919.102 \*"Twelve Men." *Montreal Gazette*, 12 July.

Review. Source: PU.

1919.103 "Twelve Men." *New York Times Review of Books*, 27 April, p. 234.

Review. Reprinted: 1972.61, pp. 324–25.

1919.104 "Twelve Men." *Philadelphia Public Ledger*, 26 April, p. 15.

Review.

1919.105 "*Twelve Men*." *San Francisco Chronicle*, 11 May, Editorial, Music, Theatrical News and Features Section, p. 2E.

Review. Reprinted in part: 1972.61, p. 335, under incorrect date.

1919.106 "Twelve Portraits by Theodore Dreiser." *Philadelphia Press*, 17 May, p. 11.

Review of *Twelve Men*. Reprinted in part: 1972.61, pp. 335–36.

1919.107 "Vogue of Printed Plays Steadily Gaining Favor." *Philadelphia Press*, 22 November, p. 11.

Review of *The Hand of the Potter*. Reprinted: 1972.61, p. 363.

1919.108 WEBB, DORIS. "A Different Dreiser." *Publishers Weekly* 95 (15 March): 822.

Review of *Twelve Men*.

1919.109 WILLIAMS, BLANCHE COTTON. "Twelve Men." *New York Times Review of Books*, 11 May, p. 276.

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Letter to the editor praising the variety and vitality of the portraits in *Twelve Men*.

1919.110 [WOOLF, VIRGINIA.] "A Real American." *London Times Literary Supplement*, 21 August, p. 446.

Review of *Free and Other Stones* and *Twelve Men*. Reprinted: 1976.38.

1919.111 WOOLLCOTT, ALEXANDER. "Hand of the Potter." *New York Times Review of Books*, 26 October, p. 598.

Review. Reprinted: 1972.61, p. 361. Reprinted in part: 1983.51, p. 170.

1919.112 \*YOST, CHARLES E. "Theodore Dreiser". *Fayette (Ohio) Review*, 11 May.

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.

1919.113 \*YOST, CHARLES E.. "Theodore Dreiser". *Fayette (Ohio) Review*, 17 July.

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.

1919.114 YOUNG, GORDON RAY. "Twelve Men." *Los Angeles Sunday Times*, 18 May, Part 3, p. 33.

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1920.1 "America Gives the World Nothing Spiritual, Says Dreiser." *New York Tribune*, 4 July, Magazine and Book Section, p. 11.

Review of *Hey Rub-a-Dub-Dub*. Reprinted: 1972.61, pp. 390–92.

1920.2 B., J."Dreiser's New Element." *Brooklyn Daily Eagle*, 3 April, p. 8.

Review of *Hey Rub-a-Dub-Dub*. Reprinted in part: 1972.61, p. 374.

1920.3 \*B., W.W. [WARREN WILMER BROWN?]"Who Ever Saw Dreiser in a Sportive Mood?" *Baltimore News*, 31 July.

Review of *Hey Rub-a-Dub-Dub*. Source: 1972.61. Reprinted: 1972.61, pp. 392–93.

1920.4 "Battling Dreiser-and Less Striking Writers." *New York Evening Post*, 20 March, Book Section, p. 2.

Review of *Hey Rub-a-Dub-Dub*. Reprinted in part: 1972.61, pp. 371–72.

1920.5 "Books and Authors: *Hey Rub-a-Dub-Dub*". *Grand Rapids(Mich.) News*, 26 June, p. 6 [i.e. 4].

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1920.6 "Books of the Day." *Philadelphia Inquirer*, 23 March, p. 12.

Review of *Hey Rub-a-Dub-Dub*. Reprinted: 1972.61, p. 373.

1920.7 BOURNE, RANDOLPH. "The Art of Theodore Dreiser." In *History of a Literary Radical and Other Essays*. Edited by Van Wyck Brooks. New York: B.W. Huebsch, pp. 195–204. Reprint. New York: Viking, 1948.

Reprint of 1917.11. Reprinted: 1955.19, pp. 92–95.

1920.8 \*"Brave Mr. Dreiser." *New York Review*, 24 April.

Review of *Hey Rub-a-Dub-Dub*. Source: 1972.61. Reprinted: 1972.61, pp. 373–74.

1920.9 "Brief Comment." *Review*2 (17 April): 375.

Comments on Paul Elmer More's exhilaration at the opportunity to write on "so slippery a modern" as Theodore Dreiser (1920.48).

1920.10 "Briefer Mention: Hey Rub-A-Dub-Dub." *Dial*69 (September): 320.

Review. Reprinted: 1972.61, p. 393.

1920.11 BROOKS, VAN WYCK. "According to Dreiser." *Nation*110 (1 May): 595–96.

Review of *Hey Rub-a-Dub-Dub*. Reprinted: 1972.61, pp. 386–87.

1920.12 [BROOKS, VAN WYCK?] "A Reviewer's Notebook." *Freeman*2 (24 November): 262–63.

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.

1920.13 BUTCHER, FANNY. "Fiction." *Chicago Sunday Tribune*, 14 March, p. 9.

Review of *Hey Rub-a-Dub-Dub*. Reprinted: 1972.61, p. 370.

1920.14 D[AWSON], N.P. "*Hey Rub-a-Dub-Dub.*" *New York Globe and Commercial Advertiser*, 13 March, p. 6.

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1920.15 DE CASSERES, BENJAMIN. "Mr. Dreiser Talks of Many Things." *New York Times Review of Books*, 11 April, p. 167.

Review of *Hey Rub-a-Dub-Dub*. Reprinted: 1972.61, pp. 376–78.

1920.16 DOUGLAS, GEORGE. "Dreiser." *San Francisco Bulletin*, 4 September, p. 12.

Review of *A Traveler at Forty*.

1920.17 [DOUGLAS, GEORGE]. "Theodore Dreiser." *San Francisco Bulletin*, 30 October, p. [20].

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.

1920.18 "Dreiser and His Drum". *Providence(R.I.) Sunday Journal*, 28 March, Sixth Section, p. 7.

Review of *Hey Rub-a-Dub-Dub*.

1920.19 "Dreiser's Beliefs in New Book." *New York American*, 21 March, Editorial Section, p. CE-2.

Review of *Hey Rub-a-Dub-Dub*.

1920.20 \*"*Dreiser's Latest Shocking*" *Book. Cincinnati Star*, 4 September.

Review of *Hey Rub-a-Dub-Dub*. Source: 1972.61. Reprinted: 1972.61, pp. 393–94.

1920.21 "Dreiser's Play." *Philadelphia Evening Public Ledger*, 5 June, p. 10.

Review of *The Hand of the Potter*.

1920.22 FINGER, CHARLES J. "Out of the Grip." *Reedy's Mirror* 29 (6 May): 373–74.

Review of *Twelve Men*.

1920.23 \**Free and Other Stories*. New York: Boni & Liveright. 8 pp.

Advertising brochure that republishes reviews of the book. Source: 1929.37.

1920.24 G., B.F. "Dreiser in Particular." *Philadelphia Press*, 21 March Section 2, p. 7.

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Review of *Hey Rub-a-Dub-Dub*. Reprinted: 1972.61, pp. 372–73.

1920.25 G., K.M. "The Hand of the Potter." *Journal of Social Hygiene* 6 (July): 424–25.

Review.

1920.26 GARDY, LOUIS. "The Stage: Workers' Theater Guild Opens at Princess Theater and Hits Broadway Firstnighters Hard." *New York Call*, 10 February, p. 4.

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

1920.27 GARDY, LOUIS. "Workers' Theater Guild Makes Its Debut with Three Finely Played Sketches of Rebel Tendency Before Keenest Audience." *New York Call*, 27 January, p. 4.

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

1920.28 GLAENZER, RICHARD BUTLER. "Dreiser." In *Literary Snapshots*. New York:

Brentano's, p. 42.

Reprint of 1917.25.

1920.29 HAAG, JACKSON D. "Frank Exposition of Dreiser's Philosophy." *Detroit News*, 4 April, Magazine Section, p. 10.

Review of *Hey Rub-a-Dub-Dub*. Reprinted: 1972.61, pp. 375–76.

1920.30 H[ACKETT], F[RANCIS]. "Mystery, Terror and Confusion." *New Republic* 22 (26 May): 423–24.

Review of *Hey Rub-a-Dub-Dub*. Reprinted: 1972.61, pp. 388–90.

1920.31 *The Hand of the Potter: A Tragedy in Four Acts*. New York: Boni & Liveright. 12 pp.

Advertising brochure which gives a history of the play and reproduces numerous excerpts from reviews of the book.

1920.32 HANSEN, HARRY. "Of New and Ancient Things." *Chicago Daily News*, 14 April, p. 12.

Review of *Hey Rub-a-Dub-Dub*. Reprinted: 1972.61, p. 378.

1920.33 H[ARRIS], F[RANK]. "A Word to Dreiser." *Pearson's Magazine* 45 (May): 902–4.

Review of *Hey Rub-a-Dub-Dub*. Reprinted in part: 1972.61, pp. 384–86.

1920.34 H[OLMES], R[ALPH] F. "Musing with the Muses." *Detroit Journal*, 17 March, p. 4.

Review of *Hey Rub-a-Dub-Dub*. Reprinted in part: 1972.61, pp. 370–71.

1920.35 H[OLMES], R[ALPH] F.. "Musing with the Muses." *Detroit Journal*, 31 March, p.



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1920.36 H[OLMES], R[ALPH] F.. "Musing with the Muses." *Detroit Journal*, 3 April, p. 4.

Review of *Hey Rub-a-Dub-Dub*.

1920.37 H[OLMES], R[ALPH] F.. "Musing with the Muses." *Detroit Journal*, 7 April, p. 4.

Review of *Hey Rub-a-Dub-Dub*.

1920.38 JENKINS, WILLIAM E. "Twelve Men." *Indiana University Alumni Quarterly* 7 (January): 74–75.

Review.

1920.39 KARSNER, DAVID. "The Romance of Two Hoosier Brothers." *New York Call*, 5 December, Magazine Section, pp. 6–7.

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".

1920.40 KARSNER, DAVID. "Theodore Dreiser: A Portrait." *New York Call*, 18 July, Call Magazine, pp. 6–7.

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*.

1920.42 MENCKEN, H.L. "The Human Face." In *Prejudices: Second Series*. New York:

Knopf, pp. 206–8.

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."

1920.43 MENCKEN, H.L.. "More Notes from a Diary." *Smart Set* 62 (May): 138–40.

Review of *Hey Rub-a-Dub-Dub*. Reprinted: 1986.38, pp. 793–95.

1920.44 MEYER, ANNIE NATHAN. "Mr. Dreiser and the Broadway Magazine." *Review* 2 (5 June): 597.

Letter to the editor answering Dreiser's juxtaposed letter charging her with lies regarding their relationship on the *Broadway Magazine* (see 1920.45).

1920.45 MEYER, ANNIE NATHAN. "Mr. Dreiser's *Battle for Truth*." *Review* 2 (8 May): 486.

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.

1920.46 "Miscellaneous Books." *New York Sun and Herald*, 21 March, Section 4, p. 10.

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*.

1920.48 M[ORE], P[AUL] E[LMER]. "Theodore Dreiser, Philosopher." *The Review* 2 (17 April): 380–81.

Review of *Hey Rub-a-Dub-Dub*. Reprinted: 1972.61, pp. 379–82.

1920.49 "New Books: Hey Rub-A-Dub-Dub." *Catholic World* 111 (May): 260–61.

Review.

1920.50 "New Books in Brief: Hey Rub-A-Dub-Dub." *Current Opinion* 68 (April): 570.

Review.

1920.51 \*"A Pathological Play." *New York Medical Review*, 6 March, pp. 431–32.

Review of *The Hand of the Potter*. Source: PU. Reprinted: 1972.61, pp. 365–66.

1920.52 RASCOE, BURTON. "The Books of the Week." *Chicago Daily Tribune*, 10 April, p. 7.

Review of *Hey Rub-a-Dub-Dub*. Reprinted: 1972.61, p. 376.

1920.53 "Reviews of New Books: Hey Rub-a-Dub-Dub." *Washington Sunday Star*, 4 April, p. 28.

1920.54 RUNYON, DAMON. "Runyon Tells of Changing Broadway." *New York American* 25 October, p. 14.

Uses "My Brother Paul" by Dreiser as an entry into reminiscences about Paul Dresser's life and contributions to Broadway.

1920.55 \*SAYLER, OLIVER M. "Theodore Dreiser, Hoosier, Serves as Preceptor for the Younger Artists and Writers of Modern America." *Topics* (Indianapolis), 18 August, 5–6.

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.

1920.56 "Theodore Dreiser Writes a Modern Prose Rubaiyat." *Philadelphia North American*, 13 March, p. 8.

Review of *Hey Rub-A-Dub-Dub*. Reprinted: 1972.61, p. 369.

1920.57 TOWSE, J. RANKEN. "The Drama: The Theatre-Workers' Guild." *New York Evening Post*, 10 February, p. 11.

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

1921.1 BEACH, JOSEPH WARREN. "English Speech and American Masters." *New Republic* 29 (28 December): 123–25.

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."

1921.3 "Comment." *Dial* 71 (November): 622–24.

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.

1921.4 "Contemporary Portraits." *London Times Literary Supplement*, 6 January, p. 7.

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*.

1921.6 H., J. "The New Play: The Provincetown Players." *New York Globe and Commercial Advertiser*, 6 December, p. 18.

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.

1921.9 HIGHBROW, THE [pseud.]. "At the Play: *The Hand of the Potter*" at the *Provincetown Playhouse*. *Town Topics* 86 (15 December): 13–14.

Review of Provincetown Players production.

1921.10 L, F.S.A. "Theodore Dreiser." *London Times Literary Supplement*, 27 January, p. 60.

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.

1921.11 LANE, JOHN. "Theodore Dreiser." *London Times Literary Supplement*, 20 January, p. 44.

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.

1921.13 LEWISOHN, LUDWIG. "Drama: Year's End." *Nation* 113 (28 December): 762–63.

Review of Provincetown Players production of *The Hand of the Potter*.

1921.14 MENCKEN, H.L. "The American Novel." *Voices* (London) 5 (November): 115–21.

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.

Reprinted in part: 1961.19.

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.

1921.16 "Provinceton [sic] Players in Repulsive Play." *New York Herald*, 6 December, p. 14.

Review of production of *The Hand of the Potter*.

1921.17 RASCOE, BURTON. "Reviewing the Reviewer." *Freeman* 2 (26 January): 473–74.

Letter to the editor attacking "A Reviewer's Note-Book" (1920.12) for its evaluation of Dreiser, calling it vague, fallacious and prejudiced.

1921.18 RATHBUN, STEPHEN. "*The Chocolate Soldier*" and *The Mountain Man Arrive Together Monday*. *New York Sun*, 10 December, p. 4.

Review of Provincetown Players production of *The Hand of the Potter*.

1921.19 "A Reader's Notes." *Indianapolis Star*, 18 April, p. 6.

Review of *Hey Rub-a-Dub-Dub*.

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1921.20 [ROBERTS], C.E. BECHHOFER. "Impression of Recent American Literature." *London Times Literary Supplement*, 23 June, pp. 403–4.

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*

*Leader*, 10 December, Saturday Magazine Section, p. [3].

Review of Provincetown Players production of *The Hand of the Potter*.

1921.24 SHERMAN, STUART P. "The National Genius." *Atlantic Monthly* 127 (January): 1–11.

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.

1921.25 "The Stage: Theodore Dreiser's *The Hand of the Potter*" *Is Remarkably Acted by the Provincetown Players*. *New York Call*, 8 December, p. 4.

Review.

1921.26 TAIT, SAMUEL W., Jr. [Martin MacCollough]. *Letters on Contemporary American Authors*. Boston: Four Seas, pp. 81–87.

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."

1921.27 TOWSE, J. RANKEN. "The Play: *The Hand of the Potter*." *New York Evening Post*, 6 December, p. 9.

Review of Provincetown Players production.

1921.28 VAN DOREN, CARL. "Contemporary American Novelists: Theodore Dreiser." *Nation* 112 (16 March): 400–401.

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*



*Call*, 10 December, p. 4.

1921.30 "Whose Flag Is it?" *New Republic* 25 (9 February): 304–6.

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

1922.1 A[DAMS], F[RANKLIN] P. "The Conning Tower." *St. Louis Post-Dispatch*, 22 December, p.21.

Review of *A Book About Myself*.

1922.2 AUERBACH, JOSEPH S. "Oral Argument Against the Suppression of *The Genius*." In *Essays and Miscellanies*. Vol. 3. New York: Harper, pp. 130–48.

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*.

1922.5 "The Bookshelf of a Workingman." *New York Weekly People*, 28 October, p. 4.

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*.

1922.7 D[AWSON], N.P. "*A Book About Myself*." *New York Globe and Commercial Advertiser*, 21 December, p. 12.

Review.

1922.8 \*E., G.D. [G.D. Eaton?] "*The Hand of the Potter*"—and Criticism. *Michigan Daily Magazine*, 22 January, pp. 5, 7–8.

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.

1922.9 EDGETT, EDWIN FRANCIS. "The Apologia of Theodore Dreiser." *Boston Evening Transcript*, 30 December, Book Section, p. 4.

Review of *A Book About Myself*.

1922.10 GARNETT, EDWARD. *Friday Nights: Literary Criticisms and Appreciations*. New York: Knopf, pp. 297–303.

Praises *The Titan* for its courageous portrayal of "Mammon-worship in the States" but deplores the indiscriminate accumulation of detail.

1922.11 HUNEKER, JOSEPHINE, ed. *Letters of James Gibbons Huneker*. New York: Charles Scribner's Sons, p. 210.

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."

1922.12 LEIGHTON, EDITH. "Literary Confessions." *Bookman* 56 (December): 498.

Review of *A Book About Myself*. Reprinted: 1972.61, p. 397.

1922.13 \*LEWIS, TRACY HAMMOND. "News and Views: The Frank Mr. Dreiser." *New York Morning Telegraph*, 22 December.

Review of *A Book About Myself*. Source: PU.

1922.14 MANKIEWICZ, HERMAN J. "Dreiser, About Dreiser." *New York World*, 31 December.

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Review of *A Book About Myself*. Source: PU; unverified.

1922.15 MANLY, JOHN M., and RICKERT, EDITH. "Theodore Dreiser." In *Contemporary American Literature: Bibliographies and Study Outlines*. New York: Harcourt, Brace, pp. 42–44.

Suggests reading assignments and provides questions that will focus the student on Dreiser's strengths and weaknesses as a writer and thinker.

1922.16 MENCKEN, H.L. "Footnote on Criticism." In *Prejudices: Third Series*. New York: Knopf, pp. 84–104.

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.

1922.17 MINOT, JOHN CLAIR. "Theodore Dreiser." *Boston Herald*, 27 December, p. 17.

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.

1922.20 RASCOE, BURTON. "A Bookman's Day Book." *New York Tribune*, 31 December, Magazine and Book Section, p. 20.

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*.

1922.21 RASCOE, BURTON. "The Interesting Dullness of Dreiser's Life." *New York Tribune*, 31 December, Magazine and Book Section, p. 17.

Review of *A Book About Myself*. Reprinted: 1972.61, pp. 399–402.

1922.22 SCHELLING, FELIX E. "*The Greatest Play Since Shakespeare*". In *Appraisements and Asperities*. Philadelphia: J.B. Lippincott, pp. 120–25.

Mocks Dreiser's ignorance of British drama and his extravagant introduction to *Caius Gracchus* by Odin Gregory.

1922.23 "Theodore Dreiser Looking Backward." *New York Times Book Review*, 24 December, p. 14.

Review of *A Book About Myself*. Reprinted in part: 1972.61, pp. 397–98.

1922.24 VAN DOREN, CARL. "Theodore Dreiser." In *Contemporary American Novelists: 1900–1920*. New York: Macmillan, pp. 74–83.

Reprint of 1921.28.

1922.25 WHITE, WILLIAM ALLEN. "Splitting Fiction Three Ways." In *The Novel of Tomorrow and the Scope of Fiction*. Indianapolis Bobbs-Merrill, pp. 123–33.

Reprint of 1922.26.

1922.26 WHITE, WILLIAM ALLEN. "Splitting Fiction Three Ways." *New Republic* 30 (12 April): Spring Literary Supplement, pp. 22, 24, 26.

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

1923.1 ALLEN, FRANK WALLER. "Books and Bookmen: A Book About Myself." *Springfield Illinois State Journal*, 21 January, p. 20.

Review.

1923.2 ANDERSON, SHERWOOD. Introduction. In *Horses and Men*. New York: Huebsch, pp. xi–xii.

Reprint of 1916.5.

1923.3 "As the Uncommercial Traveler." *New York Times Book Review*, 23 December, p. 7.

Review of *The Color of a Great City*. Reprinted: 1972.61, pp. 425–26.

1923.4 AUSTIN, MARY. "Sex in American Literature." *Bookman* 57 (June): 385–93.

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".

1923.5 BABB, STANLEY E. "Book News and Book Reviews: *The Color of a Great City*". *Galveston (Tex.) Daily News*, 30 December, p. 24.

1923.6 BARRY, JOHN D. "Living This Life: *A Book About Myself*". *Minneapolis Morning Tribune*, 14 April, p. 24.

Review. Reprinted: 1972.61, pp. 418–19.

1923.7 BAYM, MAX I. "On Dreiser." *Detroit Free Press*, 25 February, Magazine Section, pp. 3–4.

Review of *A Book About Myself*. Reprinted in part: 1972.61, pp. 415–16.

1923.8 BIDDLE, FRANCIS P. "Dreiser's *The Genius*", *Reissued After Eight Years' Suppression, Unusual Book of Rugged Power.* *Philadelphia Public Ledger*, 13 October, p. 14.

Review.

1923.9 \*"*A Book About Myself*". *Fort Wayne (Ind.) Journal Gazette*, 14 January.

Review. Source: PU.

1923.10 "A Book About Myself." *Modern Review* 1 (April): 129.

Review.

1923.11 \*"*A Book About Myself*". *York (Pa.) Gazette Daily*, 10 March.

Review. Source: PU.

1923.12 \*"*Book Reviews*." *Olympia (Wash.) Recorder*, 2 April.

Review of *A Book About Myself*. Source: PU.

1923.13 "Book Reviews: *The Genius*". *Nashville Tennessean*, 30 September, Magazine

Section, p. 3.

1923.14 BOYNTON, H.W. "Book Reviews: Der Arme Theodor." *Independent* 110 (3 February): 99–100.

Review of *A Book About Myself*. Reprinted: 1972.61, pp. 408–11.

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1923.15 BOYNTON, PERCY H. "American Authors of Today: Theodore Dreiser." *English Journal* 12 (March): 180–88.

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.

1923.16 \*BROWN, WARREN WILMER. "Dreiser's Book About Himself Is Weighty." *Baltimore News*, 11 February.

Review of *A Book About Myself*. Source: PU.

1923.17 BUTCHER, FANNY. "Books." *Chicago Sunday Tribune*, 28 January, Part 8, p. 19.

Review of *A Book About Myself*.

1923.18 C., E. "A Book About Myself". *Atlanta Journal*, 14 January, *Atlanta Journal Magazine*, p. 14.

Review.

1923.19 "The Conquest of Canaan." *New York Times*, 11 October, p. 20.

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.

1923.20 COOPER, FREDERIC TABER. "Dreiser Surveys Chameleonlike New York." *New York Herald*, 30 December, Section Nine, p. 17.

Review of *The Color of a Great City*.

1923.21 COWDIN, MARGARET BARLOW. "Books and Bookmen: The Color of a Great City." *Springfield Illinois State Journal*, 30 December, Part Four, p. 6.

Review.

1923.22 CURRIE, GEORGE. "Dreiser Exposes Himself." *Brooklyn Daily Eagle*, 13 January, p. 5.

Review of *A Book About Myself*.

1923.23 DEXTER, BYRON. "The *Genius*". *Atlanta Journal*, 30 September, Atlanta Journal Magazine, p. 28.

Review.

1923.24 DOORLY, MARGARET H. "A Book About Myself." *Omaha Sunday World-Herald*, 25 February, Magazine Section, p. 13.

Review.

1923.25 DOORLY, MARGARET H. "The *Genius*". *Omaha Sunday World-Herald*, 7 October, Magazine Section, p. 12.

Review.

1923.26 "Dreiser Arouses Stinging Retort from Authors." *New York World*, 24 May, p. 13.

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 Begg Alms from His Readers." *Kansas City (Mo.) Journal-Post*, 25 February, Magazine Section, p. 4.

Review of *A Book About Myself*.

1923.28 "Dreiser Pens Great Story." *San Francisco Bulletin*, 22 December, p. 19.

Review of *The Color of a Great City*.

1923.29 "Dreiser Tells of Old Sam'l Clampitt's Junk-Yard, Etc." *Time* 2 (24 December): 14.

Review of *The Color of a Great City*.

1923.30 \*"Dreiser Tells Us All About Career as Writing Man." *San Francisco Bulletin*, 6 January.

Review of *A Book About Myself*. Source: PU; unverified.

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*. Reprinted in part: 1972.61, pp. 419–20.

1923.33 \*"Dreiser's Story." *Philadelphia Evening Public Ledger*, 30 January.

Review of *A Book About Myself*. Source: PU.

1923.34 DUFFUS, ROBERT L. "The Wherefore of literary Anarchism." *New York Globe and Commercial Advertiser*, 28 April, p. 10.

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.

1923.35 EATON, G.D. "The Contribution Box: *A Book About Myself*" *St. Louis Post-Dispatch*, 10 March, p. 7.

Review.

1923.36 EATON, WALTER PRICHARD. "Boy, Page Diogenes." *Judge* 84 (24 February): 22.

Review of *A Book About Myself*.

1923.37 E[DGETT], E[DWIN] F[RANCIS]. "Writers and Books." *Boston Evening Transcript*, 1 September, Book Section, p. 6.

Review of *The "Genius"*.

1923.38 \*"*The Elephant Now Goes Round*". *Greensboro (N.C.) News*, 16 December.

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

1923.39 FORD, THOMAS F. "Mr. Dreiser Tells the World." *Los Angeles Times*, 18 February, Part 3, p. 38.

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"*.

1923.41 G., E. "Shorter Notices: *A Book About Myself*." *Freeman* 7 (21 March): 46.

Review. Reprinted: 1972.61, pp. 416–17.

1923.42 G., M.D.T. "Today's Book Review: His Newspaper Days". *Syracuse (N.Y.) Post-Standard*, 25 January, p. 4.

Review of *A Book About Myself*.

1923.43 \*"*The Genius*". *New London (Conn.) Day*, 8(?) December.

Review. Source: PU.

1923.44 \*"*The Genius*", *Republished*. *Fort Wayne (Ind.) Journal Gazette*, 1 September.

Review. Source: PU.

1923.45 "The Gossip Shop." *Bookman* 56 (January): 661.

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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.

1923.46 H., J.G. "Dreiser's Own Book Entertaining Work". *Richmond (Va.) Times-Dispatch*, 14 January, Part Two, p. 5.

Review of *A Book About Myself*.

1923.47 HALLER, RICHARD V. "A Book About Myself." *Portland Sunday Oregonian*, 21 January, Section Five, p. 3.

Review.

1923.48 [HALLER, RICHARD V.?]. "Theodore Dreiser's Novel *The Genius*" *Republished*.

*Portland Sunday Oregonian*, 23 September, Section Five, p. 5.

Review.

1923.49 HANEY, JOHN LOUIS. "Theodore Dreiser (1871–)." In *The Story of Our Literature: An Interpretation of the American Spirit*. New York: Charles Scribner's Sons, p. 258.

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.

1923.50 HANSEN, HARRY. "Robert Herrick on Marriage." *Chicago Daily News*, 17 January, p. 14.

Review of *A Book About Myself*.

1923.51 HANSEN, HARRY. "Where Novels Begin." *Chicago Daily News*, 26 December, p. 14.

Review of *The Color of a Great City*.

1923.52 HARRIGAN, HARVEY. "The *Genius*" Again Ventures Forth. *New York Call*, 9 September, Call Magazine, p. 10.

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*.

1923.55 JACKSON, C.M. "Dreiser's *Genius*" *Once More At Large; Ban Now Removed. San Francisco Bulletin*, 29 September, p. 20.

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.

1923.58 J[ONES], L[LEWELLYN]. "Theodore Dreiser's Reminiscences." *Chicago Evening Post Literary Review*, 2 February, p. 7.

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.

1923.61 KING, WYNCIE. "Theodore Dreiser." *New York Times Book Review*, 23 December, p. 6.

Caricature of a pot-bellied Dreiser snarling at the state of American literature.

1923.62 KRUTCH, JOSEPH WOOD. "Dreiser's Wanderjahre." *New York Evening Post Literary Review*, 20 January, p. 396.

Review of *A Book About Myself*.

1923.63 LANGE, W.W. "American First Editions: Theodore Dreiser 1871–." *Publishers Weekly* 104 (22 December): 1925.

Briefly describes the first editions of Dreiser's books and lists his contributions to books. Revised: 1929.21.

1923.64 "The Latest Books." *Life* 81 (25 January): 22.

Review of *A Book About Myself*.

1923.65 LEARY, DANIEL BELL. "Truth About Some Suppressed Books." *Buffalo Evening News*, 8 September, Saturday Literary and Magazine Supplement, p. 10.

Review of *The "Genius"*.

1923.66 LE GALLIENNE, RICHARD. "Certain literary Sins of Theodore Dreiser." *Literary Digest International Book Review* 1 (February): 10–11, 70–71.

Review of *A Book About Myself*. Reprinted in part: 1972.61, pp. 405–8.

1923.67 L[EWISOHN], L[UDWIG]. "Books: Portrait of an Artist." *Nation* 116 (4 April): 394.

Review of *A Book About Myself*.

1923.68 "Literary Outlook: A Book About Myself." *Chicago Journal of Commerce*, 5 February, p. 4.

Review.

1923.69 M., I.G. "New Books at Random." *Washington Evening Star*, 16 January, p. 6.

Review of *A Book About Myself*. Reprinted: 1972.61, pp. 402–4.

1923.70 M., I.G. "New Books at Random: The *Genius*". *Washington Evening Sun*, 4 September, p. 6.

Review.

1923.71 McFADDEN, JAMES G. "A Book About Myself" *Literary Digest International Book Review* 1 (March): 79.

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*

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*Francisco Chronicle*, 4 February, Screen, Drama, Music, Books and Art Section, p. D5.

Review of *A Book About Myself*. Reprinted in part: 1972.61, p. 412.

1923.73 MADOWSKY, THEODORE. "A Book About Myself." *Forum* 69 (April): 1472–74.

Review. Reprinted: 1972.61, pp. 417–18.

1923.74 MARKEY, GENE. "Two Great Realists: Theodore Dreiser and E. Phillips Oppenheim." In *Literary Lights: A Book of Caricatures*. New York: Knopf, p. [8].

Caricatures of Dreiser and E. Phillips Oppenheim striking identical poses.

1923.75 MASTERS, EDGAR LEE. "Theodore Dreiser's *A Book About Myself*" *Chicago Evening Post Literary Review*, 16 March, p. 4.

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".

1923.76 \*"*The Memoirs*" *Vogue*. *Pittsburg Dispatch*, 21 January.

Review of *A Book About Myself*. Source: PU.

1923.77 MENCKEN, H.L. "Adventures Among Books-III." *Smart Set* 70 (March): 143–44.

Review of *A Book About Myself*. Reprinted: 1972.61, pp. 414–15; 1986.38, pp. 795–96.

1923.78 O'BRIEN, EDWARD J. *The Advance of the American Short Story*. New York: Dodd, Mead, p. 222.

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.

1923.79 P., Z.F. "Book Reviews: *A Book About Myself*" *American Hebrew* 113 (3 August): 255.

1923.80 PEARSON, EDMUND LESTER. "New Books and Old." *Independent* 110 (6 January): 25.

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.

Source: 1972.61. Reprinted: 1972.61, p. 402.

1923.83 RASCOE, BURTON. "A Bookman's Daybook." *New York Tribune Book News and Reviews*, 29 April, p. 30.

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.

1923.84 RASCOE, BURTON. "A Bookman's Daybook." *New York Tribune Magazine and Books*, 25 November, p. 32.

Narrates Dreiser's first meeting with Arthur Henry, who was then editor of the *Toledo Blade*. Reprinted: 1929.43.

1923.85 \*Review of *A Book About Myself*. *Catholic Review*, March.

Source: PU.

1923.86 \*Review of *A Book About Myself*. *Cleveland News*, 6 January.

Source: PU.

1923.87 \*Review of *A Book About Myself*. *Cornell Era* 60 (February): 23.

Source: PU.

1923.88 \*Review of *A Book About Myself*. *Long Island Daily Press*, 7 April.

Source: PU.

1923.89 \*Review of *A Book About Myself*. *Minneapolis Minnesota Daily Star*, 2 February.

Source: PU.

1923.90 \*Review of *A Book About Myself*. *St. Louis Star*, 13 January.

Source: PU.

1923.91 \*Review of *The Color of a Great City*. *Cleveland News*, 15 December.

Source: PU.

1923.92 [ROBERTS], CARL ERIC BECHHOFFER. *The Literary Renaissance in America*. London: Heinemann, pp. 92–99.

Presents a British view of Dreiser's career and concludes that he is "the unconscious mouthpiece of the non-English population of America".

1923.93 R[OGERS], J.W., JR. "Sordid, Gray Writings of Dreiser Reveals Sympathy for Suffering Humanity, Has Sense of Beauty." *Dallas Daily Times Herald*, 30 December, Third Section, p. [2].

Review of *The Color of a Great City*.

1923.94 ROUTH, MARGARET. "Dreiser's Intimate Biography." *St. Paul Pioneer Press*, 18 March, Fourth Section, p. 4.

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 "Genius"*.

1923.96 \*SEAVER, EDWIN. "Theodore Dreiser Himself." *Advance*, 15 June, p. 6.

Review of *A Book About Myself*. Source: PU. Reprinted: 1972.61, pp. 420–21.

1923.97 \**Shady Side of New York Life*. *Trenton (N.J.) Times*, 30 December.

Review of *The Color of a Great City*. Source: PU.

1923.98 SHERMAN, STUART P. "The Genius of America." In *The Genius of America: Studies in Behalf of the Younger Generation*. New York: Scribners, pp. 1–32.

Reprint of 1921.24.

1923.99 STALLINGS, LAURENCE. "The First Reader: An Anglophile's Confession." *New York World*, 21 December, p. 9.

Review of *The Color of a Great City*.

1923.100 TARZAN [pseud.]. Letter to the Editor. *Brooklyn, Daily Eagle*, 3 February, p. 5.

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".

1923.101 \*TEETER, LOUIS. "A Book About Myself" *Illinois Magazine*, 4 March.

Review. Source: PU.

1923.102 "Theodore Dreiser". *Terre Haute (Ind.) Tribune*, 19 January, p. 4.

Review of *A Book About Myself*. Reprinted: 1972.61, pp. 404–5.

1923.103 \*"Theodore Dreiser in Penning His Life Emphasizes Unhappy Features of His Existence." *Philadelphia Public Ledger*, 13 January.

Review of *A Book About Myself*. Source: PU.

1923.104 "Theodore Dreiser Tells the Story of His Reportorial Youth With Emotional Divagations." *Providence Sunday Journal*, 7 January, Fifth Section, p. 13.

Review of *A Book About Myself*.

1923.105 "They Suppressed It in 1915." *Milwaukee Journal*, 12 October, p. 12.

Review of *The "Genius"*.

1923.106 TOWNE, CHARLES HANSON. "Some Magnificent Failures." *Literary Digest International Book Review* 1 (February) 12–13, 68.

Observes that everyone praises Dreiser's "strength," yet no one reads him; nevertheless, he plods on, one of literature's magnificent failures.

1923.107 "Unhappy Theodore Dreiser in *A Book About Myself*". *Kansas City (Mo.) Star*, 27 January, p. 6.

Review.

1923.108 VAN DOREN, CARL. "American Realism." *New Republic* 34 (21 March): 107–9.

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.

1923.109 WILLIAMS, SIDNEY. "Harry Kemp Examines Himself, and Theodore Dreiser, Ditto." *Philadelphia North American*, 6 January, p. 12.

Review of *A Book About Myself*.

1923.110 WINN, JANE FRANCES. "Book Review: *The Color of a Great City*." *St. Louis Globe-Democrat*, 29 December, p. 15.

1923.111 WINN, JANE FRANCES. "Book Review: *The Genius*." *St. Louis Globe-Democrat*, 8 September, p. 14.

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.

Review of *The Color of a Great City*. Source: 1972.61. Reprinted in part: 1972.61, pp. 434–36.

1924.2 B., R. "Mr. Theodore Dreiser at Home." *Christian Science Monitor*, 24 May, p. 8.

Review of *The Color of a Great City*. Reprinted: 1972.61, p. 431.

1924.3 BABB, W.O. "New York's Color." *Dallas Morning News*, 27 July, Part 3, p. 10.

Review of *The Color of a Great City*. Reprinted: 1972.61, p. 434, under incorrect date.

1924.4 BALDWIN, CHARLES C. [George Gordon]. "Theodore Dreiser." *In The Men Who Make Our Novels*. New York Dodd, Mead, pp. 141–53.

Revision of 1919.5. Quotations added to substantiate the claim that Dreiser is America's greatest novelist, certainly the most moving one.

1924.5 \*BOCERE [pseud.]. "About Books and Things: Color—And Much Else." *Warren Chronicle*, 25 February.

Review of *The Color of a Great City*. Source: PU.

1924.6 "The Bookshelf of a Workingman." *New York Weekly People*, 8 March, p. 4.

Review of *The Color of a Great City*.

1924.7 \*"The Bookshelf of a Workingman." *New York Weekly People?*, March.

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

1924.8 BOYD, ERNEST. "Theodore Dreiser." In *Portraits: Real and Imaginary*. New York: Doran, pp. 168–70.

Describes Dreiser as ingenuous and inarticulate—"a primitive" whose "art must be measured in corresponding terms".

1924.9 BOYNTON, PERCY H. "Theodore Dreiser." In *Some Contemporary Americans*. Chicago: University of Chicago Press, pp. 126–44.

Reprint of 1923.15.

1924.10 BRENT, CHESTER H. Review of *The Color of a Great City*. *Roanoke (Va.) World-News*, 10 March.

Source: PU.

1924.11 \*BROWN, WARREN WILMER. "Dreiser Wordy in Latest Product." *Baltimore News*, 1 January.

Review of *The Color of a Great City*. Source: PU.

1924.12 \*BULLIET, C.J. "Books and Writers." *Louisville Herald*, 27 January.

Review of *The Color of a Great City*. Source: PU.

1924.13 BURKE, HARRY ROSECRANS. "Dreiser and the Riddle of the Sphinx." In *From the Day's Journey: A Book of By-Paths About St. Louis*. St. Louis: Wm. Harvey Miner Co., pp. 165–71.

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.

1924.14 BUTCHER, FANNY. "Theodore Dreiser's Latest Book True to His Character." *Chicago Daily Tribune*, 8 March, p. 9.

Review of *The Color of a Great City*.

1924.15 C., S.L [SHERWIN LAWRENCE COOK?] "The Color of a Great City." *Boston Evening Transcript*, 9 January, Part 3, p. 4.

Review.

1924.16 "The Color of a Great City." *St. Louis Post-Dispatch*, 22 March, p. 6.

Review.

1924.17 COWLEY, MALCOLM. "Black and White." *New York Evening Post Literary Review*, 16 February, p. 520.

Review of *The Color of a Great City*.

1924.18 \*"Dreiser Paints Prose Pictures of 38 Phases of New York Life." *Columbia Missourian*, 20 January.

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.

1924.20 EATON, G.D. "Dreiser's Book As Whole Fails to Live Up to Expectations—Good in Spots." *Detroit Free Press*, 16 March, Magazine Section, pp. 9–10.

Review of *The Color of a Great City*.

1924.21 \*F., M.M. "The Office Window." *Elkhart (Ind.) Daily Truth*, 5 January.

Review of *The Color of a Great City*. Source: PU.

1924.22 FORD, THOMAS F. "Old New York's Seamy Side." *Los Angeles Sunday Times*, 15 June, Part 3, p. 36.

Review of *The Color of a Great City*. Reprinted: 1972.61, pp. 432–33.

1924.23 FULLER, HENRY B. "The Color of a Great City." *New Republic* 37 (30 January): 263–64

Review.

1924.24 G., M.N. "Dreiser's Manhattan." *Rockford (Ill.) Republic*, 13 February, p. 13.

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.



1924.27 \*"The Genius." *New York Jewish Tribune*, 4 January.

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.

1924.29 JACKSON, JOSEPH H. "Dreiser Paints New York in Series of Powerful Sketches." *San Francisco Chronicle*, 23 March, Screen, Drama, Books, Music and Art Section, p. D5.

Review of *The Color of a Great City*.

1924.30 KARSNER, DAVID. "Dreiser's Tableaux." *New York Tribune*, 27 January, Magazine and Book Section, p. 19.

Review of *The Color of a Great City*. Reprinted in part: 1972.61, pp. 428–30.

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.

1924.32 KRUTCH, J[OSEPH] W[OOD]. "Books: Plain and Colored." *Nation* 118 (13 February): 176.

Review of *The Color of a Great City*.

1924.33 LEOF, MADELIN. "Theodore Dreiser Tries New York and Describes His Impressions in *The Color of a Great City*." *Philadelphia Public Ledger*, 5 January, p. 13.

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*.

1924.36 \*MacDONALD, W.A. "Mostly Books." *Attleboro (Mass.) Sun*, 17 January.

Review of *The Color of a Great City*. Source: PU.

1924.37 MAURICE, ARTHUR BARTLETT. "The Splendid Quest for Bohemia." *Literary Digest International Book Review* 2 (April): 378,380.

Review of *The Color of a Great City*.

1924.38 MENCKEN, H.L. "The American Novel." In *Prejudices: Fourth Series*. New York: Knopf, pp. 278–93.

Reprint of 1921.14.

1924.39 MENCKEN, H.L. "Footnote on Criticism." In *Criticism in America: Its Function and Status*. Edited by Irving Babbitt. New York: Harcourt, pp. 261–86.

Reprint of 1922.16.

1924.40 MENCKEN, H.L. "Mencken Becomes Reminiscent Over Dreiser's New York." *Baltimore Evening Sun*, 12 January, p. 6.

Review of *The Color of a Great City*. Reprinted: 1972.61, pp. 427–28.

1924.41 MINOT, JOHN CLAIR. "Dreiser's New York." *Boston Herald*, 5 April, p. 14.

Review of *The Color of a Great City*.

1924.42 MOLONEY, S.J. "Dreiser Rises to Heights of the Great City." *Salt Lake City Telegram*, 6 January, Magazine Section, p. 1.

Review of *The Color of a Great City*.

1924.43 \*MULDER, ARNOLD. *Library Adventures*. *Kalamazoo (Mich.) Gazette*, August.

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. Reprinted: 1972.61, pp. 426–27.

1924.45 P., Z.F. "In the World of Books: The Color of a Great City." *American Hebrew* 114 (18 April): 724.

Review.

1924.46 "Present Tendencies in American Literature Assailed." *Current Opinion* 76 (February): 165–67.

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.

1924.47 Q. "Today's Book Review" *Sketches of New York*. *Syracuse (N.Y.) Post-Standard*, 28 January, p. 4.

Review of *The Color of a Great City*.

1924.48 RASCOE, BURTON. "Contemporary Reminiscences." *Arts & Decoration* 20 (April): 28, 57, 62.

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.

Review of *The Color of a Great City*. Reprinted: 1972.61, pp. 430–431.

1924.50 RESIKA, ABRAHAM. "Once Over: The Color of a Great City." *Liberator* 7 (July): 31.

Review. Reprinted: 1972.61, p. 434.

1924.51 \*Review of *The Color of a Great City*. *Fort Wayne (Ind.) News-Sentinel*, 12 January.

Source: PU.

1924.52 \*Review of *The Color of a Great City*. *Salem (Oreg.) Statesman*, 20 January.

Source: PU.

1924.53 \*Review of *The Color of a Great City*. *Winston-Salem (N.C.) Sentinel*, 1 March.

Source: PU.

1924.54 "Reviews of New Books: The Color of a Great City." *Washington Sunday Star*, 27 April, Part 2, p. 12.

1924.55 SANDERS, CHAUNCEY ELWOOD. "Books and Writers: The Color of a Great City." *Austin (Tex.) Statesman*, 29 June, p. 6.

Review. Reprinted in part: 1972.61, p. 433, under incorrect date.

1924.56 \*STURGES-JONES, MARION. "*The Color of a Great City.*" *Camden Courier*, 27 May.

Review. Source: PU.

1924.57 TAYLOR, ALLAN. "*The Color of a Great City.*" *Atlanta Journal*, 3 February, *Atlanta Journal Magazine*, p. 22.

Review.

1924.58 \*V., J.L. "Dreiser Inarticulate." *Circle*, 19 March.

Review of *The Color of a Great City*. Source: PU.

1924.59 WARWICK DIANA. "Life and Letters." *Life* 83 (24 January): 22.

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**

1925.1 BERG, RUBEN G. "Theodore Dreiser—Sherwood Anderson." In *Moderna Amerikaner*. Stockholm: Geber, pp. 100–25.

In Swedish.

1925.2 CARTER, JOHN. "Dreiser Reduced Literature to Its Own Level." *New York Times Book Review*, 9 August, p. 5.

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.

1925.3 \*"The Color of a Great City." *Atlantic City (N.J.) Union*, 11 April.

Review. Source: PU.

1925.4 FRANK, WALDO [Search-Light]. "Profiles: The Colossus of Children." *New Yorker* 1 (15 August): 6–7.

Finds something childlike in Dreiser's rebellion, enthusiasm for life, intellectual naivete and love of repetition, making him an apt "symbol of America's spiritual childhood." Reprinted: 1926.62.

1925.5 GOLDBERG, ISAAC. *The Man Mencken: A Biographical and Critical Survey*. New York: Simon and Schuster, pp. 149–51, 378–81, passim. Reprint. New York: AMS, 1968.

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."

1925.7 GREEN, PAUL, and GREEN, ELIZABETH LAY. "Theodore Dreiser." In *Contemporary American Literature: A Study of Fourteen Outstanding American Writers*. Chapel Hill: University of North Carolina Press, pp. 12–15.

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."

1925.8 HALDEMAN-JULIUS, EMANUEL "Dreiser Into His Own." *Girard* (Kans.)  
*Haldeman-Julius Weekly*, 10 October, pp. 1–2.

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.

1925.9 HALE, WILL T. "A Book About Myself." *Indiana University Alumni Quarterly* 12  
(January): 90–91.

Review.

1925.10 MENCKEN, H.L. "The Case of Dreiser." *Chicago Tribune*, 15 March, Part 8, pp. 1,  
7.

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.

1925.11 NORRIS, CHARLES G. "My Favorite Character in Fiction." *Bookman* 62  
(December): 410–11.

Identifies Hurstwood as a true portrait which has hundreds of counterparts and potential counterparts among every reader's acquaintances.

1925.12 RASCOE, BURTON. *Theodore Dreiser*. New York: Robert M. McBride, 83 pp.  
Reprint. New York Haskell House, 1972 Norwood, Pa: Norwood Editions, 1977;  
Philadelphia: R. West, 1978.

Defends Dreiser and his work against the charges of hostile critics and assesses his achievement through 1922.

1925.13 VAN DOREN, CARL, and VAN DOREN, MARK. "Dreiser 1871–." In *American and British Literature Since 1890*. New York: D. Appleton, pp. 57–60.

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

1926.1 AIKMAN, DUNCAN. "Book News: *An American Tragedy*." *El Paso Times*, 14 February, p. 18.

Review.

1926.2 "The All-Star Literary Vaudeville." *New Republic* 47 (30 June): 158–63.

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.

1926.4 \*"*An American Tragedy*." *London Daily Telegraph*, 29 October.

Review. Source: PU.

1926.5 \*"*An American Tragedy*." *London Sunday Times*, 7 November.

Review. Source: PU.

1926.6 "*An American Tragedy*." *Saturday Review of Literature* 2 (20 February): 569–70.

Review.



1926.7 "An American Tragedy" Scores a Triumph. *New York Times*, 12 October, p. 31.

Review of Patrick Kearney's dramatization.

1926.8 ANDERSON, SHERWOOD. "Dreiser." *Saturday Review of Literature* 2 (9 January): 475.

Review of *An American Tragedy*. Reprinted: 1928.2; 1971.76, pp. 2–4; 1972.61, pp. 447–49.

1926.9 ATKINSON, J. BROOKS. "American Dramatists." *New York Times*, 24 October, Section 8, p. 1.

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.

1926.10 BABB, STANLEY E. "Theodore Dreiser's New Novel: *An American Tragedy*." *Galveston (Tex.) Daily News*, 3 January, p. 6.

Review.

1926.11 BEACH, JOSEPH WARREN. "Auguries: A Book About Myself" In *The Outlook for American Prose*. Chicago: Chicago Press, pp. 225–33.

Takes offense at the blunt and crude discussions of sexual encounters in *A Book About Myself*, calling Dreiser "a workman all thumbs."

1926.12 BEACH, JOSEPH WARREN. "English Speech and American Masters." In *The Outlook for American Prose*. Chicago: University of Chicago Press, pp. 165–73.

Reprint of 1921.1.

1926.13 BEACH, JOSEPH WARREN. "The Naive Style." *American Speech* 1 (August): 576–83.

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.

1926.14 BEACH, JOSEPH WARREN. "The Naive Style." In *The Outlook for American Prose*. Chicago: University of Chicago Press, pp. 177–96.

Reprint of 1926.13.

1926.15 \*BELLAMANN, HENRY. "The Literary Highway." *Sunday Record*, 7 February.

Review of *An American Tragedy*. Source: PU.

1926.16 BENCHLEY, ROBERT. "Mr. Benchley Interviews Theodore Dreiser." *Life* 87 (15 April): 10.

Parody depicting Dreiser as tedious and argumentative. Reprinted 1927.5.

1926.17 \*BENNETT, ARNOLD. "Books and Persons." *London Evening Standard*, 30 December.

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.

1926.18 BLAIR, EMILY NEWELL. "Some Books Worth While." *Good Housekeeping* 83 (October): 51, 156, 159–60.

Review of *An American Tragedy*.

1926.19 BODENHEIM, MAXWELL. "On Writing." *Saturday Review of Literature* 2 (13 February): 562.

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.

1926.20 *A Book About Theodore Dreiser and His Work*. New York Boni & Liveright, 24 pp.

Advertising brochure with reprints of 1915.51, 1916.5, and 1925.10.

1926.21 "The Book Shelf." *Bellingham (Wash.) Sunday Reveille*, 26 September, p. 7.

Review of *An American Tragedy*.

1926.22 "Books and Authors: An American Tragedy." *America* 34 (6 March): 505.

Review.

1926.23 "Books and Authors: Dreiser Again in Limelight." *Trenton (N.J.) Sunday Times-Advertiser*, 3 January, p. 8.

Review of *An American Tragedy*.

1926.24 "The Bookshelf of a Workingman." *New York Weekly People*, 27 March, p. 4.

Review of *An American Tragedy*.

1926.25 BRACKETT, CHARLES. "The Theatre." *New Yorker* 2 (23 October): 33–34.

Review of Patrick Kearney's dramatization of *An American Tragedy*.

1926.26 BRENNECKE, ERNEST, Jr. "Books: An American Tragedy." *Commonweal* 3 (28 April): 696–97.

Review. Reprinted: 1972.61, pp. 495–97.

1926.27 BROUN, HEYWOOD. "It Seems to Me." *New York World*, 20 February, p. 11.

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.

1926.28 BUTCHER, FANNY. "Dreiser Rewards Waiters with Two Realistic Volumes." *Chicago Daily Tribune*, 2 January, p. 13.

Review of *An American Tragedy*.

1926.29 CAHAN, ABRAHAM. "Dreiser's New Novel and What the Critics Say About It." *Jewish Daily Forward*, 24 January, p. 3.

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.

1926.30 CESTRE, C. "Theodore Dreiser: An American Tragedy." *Revue anglo-américaine* 3 (August): 567–71.

Review.

1926.31 CESTRE, C., and GAGNOT, B. "Theodore Dreiser." In *Anthologie de la littérature américaine*. Paris: Delagrave, pp. 143–48.

Biographical sketch accompanying a French translation of chapter 26 of *The "Genius."*

1926.32 CHITTICK, V.L.O. "The Work of Ten Years." *Portland Sunday Oregonian*, 24 January, Section Five, p. 3.

Review of *An American Tragedy*. Reprinted in part: 1972.61, pp. 459–61.

1926.33 COLEMAN, ROBERT. "*An American Tragedy.*" *New York Daily Mirror*, 14

October, p. 26.

Review of Patrick Kearney's dramatization.

1926.34 CRAWFORD, JOHN W. "Theodore Dreiser Invests *An American Tragedy*" with Mastery in Tracing Human Behavior. *New York World*, 10 January, Third Section, p. 6M.

Review. Reprinted: 1972.61, pp. 454–56.

1926.35 CURRIE, GEORGE. "Passed in Review." *Brooklyn Daily Eagle*, 9 January, p. 5.

Review of *An American Tragedy*.

1926.36 CURRIE, GEORGE. "Passed in Review." *Brooklyn Daily Eagle*, 16 January, p. 5.

Review of *An American Tragedy*.

1926.37 DARROW, CLARENCE. "Touching a Terrible Tragedy." *New York Evening Post Literary Review*, 16 January, pp. 1–2.

Review of *An American Tragedy*. Reprinted: 1971.76, pp. 5–9. Reprinted in part: 1972.61, p. 456; 1983.51, p. 171.

1926.38 DAVIDSON, DONALD. "The Spyglass: Theodore Dreiser." *Nashville Tennessean*, 31 January, Firing Line Section, p. 6.

Review of *An American Tragedy*. Reprinted: 1963.6. Reprinted in part: 1972.61, pp. 465–66.

1926.39 D[AVIS], C.B. "*American Tragedy*" Evokes Ovation at First Performance. *New York Herald Tribune*, 12 October, p. 15.

Review of Patrick Kearney's dramatization.

1926.40 DIGBY, KENELM. "The Literary Lobby." *New York Evening Post Literary Review*, 3 April, p. 12.

Defends Dreiser's style, calling *An American Tragedy* the finest writing "this generation has been honored by."

1926.41 DIGBY, KENELM. "The Literary Lobby." *New York Evening Post Literary Review*, 10 April, p. 20.

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.

1926.42 DIGBY, KENELM. "The literary Lobby." *New York Evening Post Literary Review*, 24 April, p. 12.

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."

1926.43 \*DIXON, G.C. "An American Genius." *London Daily Mail*, 20 November.

Review of *An American Tragedy*. Source: PU.

1926.44 DOUGLAS, GEORGE. "Dreiser's Novel." *San Francisco Bulletin*, 9 January, Feature Section, p. 3.

Review of *An American Tragedy*.

1926.45 DOUNCE, HARRY ESTY [Touchstone]. "Books." *New Yorker* 1 (9 January): 23.

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*.

1926.47 "Dreiser's *Crib*" from *Anderson Shocks Friends*. *New York Herald Tribune*, 7 September, p. 9.

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.

Review of *An American Tragedy*. Reprinted in part: 1972.61, pp. 480–81.

1926.49 DREW, ELIZABETH A. *The Modern Novel: Some Aspects of Contemporary Fiction*. New York: Harcourt Brace, pp. 146–47.

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."

1926.50 DUFFUS, ROBERT L. "Dreiser." *American Mercury* 7 (January): 71–76.

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.

1926.51 DUFFUS, ROBERT L. "Dreiser." In *American Criticism: 1926*. Edited by William A. Drake. New York: Harcourt, pp. 46–61. Reprint of 1926.50.

1926.52 DUFFUS, ROBERT L. "Dreiser's Undisciplined Power." *New York Times Book Review*, 10 January, pp. 1, 6.

Review of *An American Tragedy*. Reprinted: 1972.61, pp. 451–54.

1926.53 \*DURGIN, CHESTER. "The Band Wagon: The Story Behind the Story." *Long Island Daily Press*, 22 May.

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*.

1926.55 E., G.D. "Merrily He Whirls Around." *New York Morning Telegraph*, 24 January, Section 4, p. 4.

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*.

1926.57 ELLINGSON, H.K. "Literary Notes: Dreiser's New Novel." *Colorado Springs Sunday Gazette and Telegraph*, 31 January, Section 3, p. 4.

Review of *An American Tragedy*.

1926.58 FICKE, ARTHUR DAVISON. "Dreiser as Artist." *Saturday Review of Literature* 2 (17 April): 724.

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.

1926.59 "Fiction." *Cleveland Open Shelf* 4 (April): 53.

Review of *An American Tragedy*.



1926.60 "Fiction: An American Tragedy." *Spectator* (London) 137 (9 October): 602.

Review.

1926.61 FORD, LILLIAN C. "Dreiser's American Tragedy." *Los Angeles Sunday Times*, 24 January, Part 3, p. 25.

Review of *An American Tragedy*.

1926.62 FRANK WALDO [Search-light]. "Theodore Dreiser: The Colossus of Children." In *Time Exposures*. New York: Boni & Liveright, pp. 159–64.

Reprint of 1925.4.

1926.63 \*FRANKLIN, PAULINE M. "American and English Criticism of Theodore Dreiser." Master's thesis, University of Iowa.

Source: 1974.2.

1926.64 FREDERICK JOHN T. "An American Tragedy." *Midland* 12 (October): 281–85.

Review.

1926.65 "Freer Verse Than Usual." *New York Times*, 10 September, p. 20.

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."

1926.67 GOLDBERG, ISAAC. "In the World of Books: Theodore Dreiser's *An American Tragedy*" and *Some American Comedies*. *Haldeman-Julius Weekly*, 23 January, p. 3.

Review.

1926.68 GOLDBERG, ISAAC. *The Theatre of George Jean Nathan*. New York: Simon and Schuster, pp. 66–67, 69–70.

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.

1926.69 GORMAN, HERBERT S. "A Canvas of Living Figures." *Book Review*, February, p. 19.

Review of *An American Tragedy*. Reprinted: 1972.61, pp. 467–68.

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.

1926.71 GRABE, W.C. "An American Tragedy, at Shubert, Best Ever." *New Haven Journal-Courier*, 6 October, p. 2.

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.

1926.73 \*HANNA, PHIL TOWNSEND. "An American Tragedy." *California Sports*, February, pp. 28, 38, 42.

Review. Source: PU.

1926.74 HARKINS, JOHN. "Dreiser Novel Reaches Stage." *New York Morning Telegraph*, 12 October, p. 2.

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*. Source: PU. Reprinted in part: 1972.61, pp. 445–47.

1926.76 HARTLEY, L.P. Review of *An American Tragedy*. *Saturday Review* (London) 142 (30 October): 522.

1926.77 HARWOOD, H.C. "New Books." *Outlook* (London) 58 (9 October): 351.

Review of *An American Tragedy*.

1926.78 "It's Nice to Dream About." *Collier's* 78 (23 October): 12–13.

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*.

1926.79 [JONES, LLEWELLYN.] "Mr. Dreiser's English." *Chicago Evening Post Literary Review*, 29 January, p. 4.

Asserts, using *An American Tragedy* as an 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.

1926.80 JONES, LLEWELLYN. "Mr. Dreiser's English." In *Current Reviews*. Edited by Lewis Worthington Smith. New York: Holt, pp. 208–12.

Reprint of 1926.79.

1926.81 JONES, LLEWELLYN. "Voluminous Tragedy." *Chicago Evening Post Literary Review*, 22 January, p. 1.

Review of *An American Tragedy*. Reprinted: 1926.82.

1926.82 JONES, LLEWELLYN. "Voluminous Tragedy." In *Current Reviews*. Edited by Lewis Worthington Smith. New York: Holt, pp. 203–8.

Reprint of 1926.81.

1926.83 KARSNER, DAVID. "Dreiser, the Daddy of American Realists." *New York Herald Tribune*, 20 June, Section 7, pp. 3–4, 8–9.

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.

1926.84 K[AYDEN], E.M. "An American Tragedy." *Sewanee Review* 34 (October–December): 495–97.

Review. Reprinted: 1972.61, pp. 497–99.

1926.85 KINSLEY, P.A. "Of Youth's Greatest Folly Is *An American Tragedy*." *Philadelphia Record*, 6 February, p. 12.

Review.

1926.86 KRUTCH, JOSEPH WOOD. "Crime and Punishment." *Nation* 122 (10 February): 152.

Review of *An American Tragedy*. Reprinted: 1971.76, pp. 10–12; 1972.61, pp. 469–71.

1926.87 LAIT, [JACK]. "American Tragedy." *Variety*, 13 October, p. 47.

Review of Patrick Kearney's dramatization.

1926.88 \*LAWSON, W. ELLSWORTH. "Book-Land Glimpses." *Foxboro (Mass.) Reporter*, 16 January, p. 4.

Review of *An American Tragedy*. Source: PU. Reprinted in part: 1972.61, pp. 457–58.

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.

1926.90 LINSKOTT, R.N. "An American Tragedy, by Theodore Dreiser." *The Atlantic's Bookshelf*, March, p. [8].

Review. Reprinted in part: 1972.61, pp. 479–80.

1926.91 "Literary Outlook." *Chicago Journal of Commerce*, 4 January, p. 16.

Review of *An American Tragedy*.

1926.92 LLOYD-SMITH, PARKER. "In *An American Tragedy*," *Dreiser Paves Broad Road of Realism*. Albany Knickerbocker Press, 17 January, Sunday Magazine, p. 6.

Review.

1926.93 LOVE, ROBERTUS. "A Tremendous Tract." *St. Louis Post-Dispatch*, 9 January, p.

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Review of *An American Tragedy*.

1926.94 LYND, ROBERT. "The Young Murderer." *Observer* (London), 24 October, p. 7.

Review of *An American Tragedy*.

1926.95 M., A.N. "New Novels: Mr. Theodore Dreiser." *Manchester Guardian*, 5 November, p. 7.

Review of *An American Tragedy*.

1926.96 M. [JOHN H. MCGINNIS?] "After Long Silence Dreiser Writes Two-Volume *American Tragedy*." *Dallas Morning News*, 14 February, Section 3, p. 3.

Review. Reprinted in part: 1972.61, pp. 471–72.

1926.97 MARTIN, QUINN. "The Magic Lantern: A Book That Would Make a Great Film." *New York World*, 7 March, Metropolitan Section, p. 4.

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.

1926.98 MAXWELL, JOHN. "An American Tragedy—By Dreiser." *Indianapolis Sunday Star*, 31 January, Part 5, p. 14.

Review. Reprinted: 1972.61, pp. 464–65.

1926.99 MENCKEN, H.L. "An American Literary Phenomenon—Theodore Dreiser." *Vanity Fair* 26 (May): 50.

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.

1926.100 MENCKEN, H.L. "The Library: Dreiser in 840 Pages." *American Mercury* 7 (March): 379–81.

Review of *An American Tragedy*. Reprinted: 1972.61, pp. 476–79; 1986.38, pp. 796–800.  
Revised: 1949.14.

1926.101 MICHAUD, RÉGIS. *Le roman américain d'aujourd'hui: Critique d'une civilisation*. Paris: Boivin, pp. 55–100.

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.

1926.102 \*MILLER, HENRY. "Dreiser's Style." *New Republic* 46 (28 April): 306.

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.

1926.103 \*MORRISON, C.M. "Dreiser's Powerful New Novel, *An American Tragedy*," *Unfolds Harrowing Life Story of Youth*. Newark (N.J.) *Public Ledger*, 6(?) March.

Review. Source: PU.

1926.104 MOUNT, GRETCHEN. "Theodore Dreiser Surpasses Even Himself." *Detroit Free Press*, 21 February, Magazine Section, p. 3.

Review of *An American Tragedy*. Reprinted in part: 1972.61, pp. 473–75.

1926.105 MUIR, EDWIN. "Fiction." *Nation and Athenaeum* 40 (16 October): 88–89.

Review of *An American Tragedy*.

1926.106 MUMFORD, LEWIS. *The Golden Day: A Study in American Experience and Culture*. New York: Boni & Liveright, pp. 250–54.

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."

1926.107 "New Novels: An American Tragedy." *London Times Literary Supplement*, 7 October, p. 672.

Review. Reprinted: 1957.1.

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.

1926.109 OSBORN, E.W. "*An American Tragedy*." *New York Evening World*, 13 October, p. 26.

Review of Patrick Kearney's dramatization.

1926.110 P., H.T. "Play of Kearney, Novel of Dreiser, Both Native-Born." *Boston Evening Transcript*, 13 December, p. 9.

Review of Patrick Kearney's dramatization of *An American Tragedy*.

1926.111 P., R.S. [ROGER PIPPETT?] "Tragedy of Dollar Dictation." *London Daily Herald*, 29 December, p. 9.



Review of *An American Tragedy*.

1926.112 \*P., S.L. "*An American Tragedy*" Is Poignant Drama, Well Done. *Wall Street News*, 14 October.

Review of Patrick Kearney's dramatization. Source: NN.

1926.113 \*P., T. "The Real American: A Great Novel." *T.P.'s & Cassell's Weekly*, 30 October, pp. 12–13.

Review of *An American Tragedy*. Source: PU.

1926.114 PATERSON, ISABEL. "Murders—Ancient and Modern." *McNaught's Monthly* 5 (February): 59–60.

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.

1926.116 PEARSON, EDMUND. "The Book Table." *Outlook* 142 (10 February): 222–23.

Review of *An American Tragedy*.

1926.117 PHELPS, WILLIAM LYON. "As I Like It." *Scribner's Magazine* 79 (April): 433–34.

Review of *An American Tragedy*. Reprinted: 1972.61, pp. 486–87. Reprinted in part: 1983.51, p. 172.

1926.118 POWYS, JOHN COWPER. "An American Tragedy." *Dial* 80 (April): 331–38.

Review. Reprinted: 1972.61, pp. 487–93; 1979.37.

1926.119 POWYS, LLEWELYN. *The Verdict of Bridlegoose*. New York: Harcourt, Brace, pp. 60–70, 129–36.

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.

1926.120 "Presenting Patrick Kearney." *New York Times*, 24 October, Section 8, p. 2.

Biographical sketch of Kearney, including the circumstances that led him to *An American Tragedy* and Dreiser's approval of his adaptation.

1926.121 PRESTON, JOHN HYDE. "True Style." *Saturday Review of Literature* 2 (22 May): 814.

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.

1926.122 \*R., A. "Books: The American Tragedy." *New Haven Union*, 23 May.

Review of *An American Tragedy*. Source: PU.

1926.123 RASCOE, BURTON. "An American Tragedy." *New York Sun*, 9 January, p. 10.

Review. Reprinted in part: 1972.61, pp. 450–51.

1926.124 \*"Realism in U.S." *Birmingham Gazette*, 4 November.

Review of *An American Tragedy*. Source: PU.

1926.125 RENNELS, MARY. "Be Normal." *Cleveland Town Topics*, 2 January, p. 20.

Review of *An American Tragedy*. Reprinted: 1972.61, pp. 439–40.

1926.126 \*Review of *An American Tragedy*. *New York Graphic*, 16 January.

Source: PU.

1926.127 \*ROBERTS, R. ELLIS. "A Murder Trial." *London Daily News*, 26 October.

Review of *An American Tragedy*. Source: PU.

1926.128 ROBERTS, R. ELLIS. "Theodore Dreiser." *Bookman* (London) 71 (December): 158–59.

Review of *An American Tragedy*.

1926.129 ROBINSON, WILLIAM J. "Editorials: An American Tragedy." *Critic and Guide* 25D (October): 391–98.

Recommends *An American Tragedy* for its realistic characterization, stylistic simplicity, and moral significance-particularly in regard to the "medieval" abortion laws.

1926.130 \*SAYLER, OLIVER M. "An American Tragedy." *Footlight and Lamplight* 3 (14 October): 1.

Review of Patrick Kearney's dramatization. Source: PU.

1926.131 \*SAYLER, OLIVER M. Review of *An American Tragedy*. *Footlight and Lamplight* 2 (21 January): 1.

Source: PU.

1926.132 SCOTT, GEORGE RYLEY. "Dreiser at His Best and Worst." *New Age* 40 (30 December): 106–7.

Review of *An American Tragedy*.

1926.133 SEAVER, EDWIN. "Theodore Dreiser and the American Novel." *New Masses* 1 (May): 24.

Review of *An American Tragedy*.

1926.134 SHAFER, ROBERT. "Theodore Dreiser (1871-)." In *American Literature*. Garden City, N.Y.: Doubleday, Page & Co., pp. 497–98.

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.

1926.135 SHERMAN, STUART. "Mr. Dreiser in Tragic Realism." *New York Herald Tribune Books*, 3 January, pp. 1–3.

Review of *An American Tragedy*. Reprinted: 1927.56; 1971.76, pp. 17–24; 1972.61, pp. 440–45.

1926.136 SHULTZ, VICTOR. "Dreiser's Powerful New Book." *Des Moines Sunday Register*, 21 February, p. E-7.

Review of *An American Tragedy*.

1926.137 SHULTZ, VICTOR. "Poems by Two Pessimistic Novelists." *Des Moines Sunday Register*, 5 September, p. E-7.

Review of *Moods: Cadenced and Declaimed*.

1926.138 \*SILVERSON, HARRY. "A Study of Environment." *Industrial Pioneer*, April.

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."

1926.142 S[MITH], A[LISON]. "Another New Play." *New York World*, 12 October, p. 15.

Review of Patrick Kearney's dramatization of "An American Tragedy".

1926.143 \*SMITH, DELOS. "A Masterpiece." *New Orleans Tribune*, 28 February.

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*.

1926.144 SMYTH, CLIFFORD. "Changing Realism." *Literary Digest International Book Review* 4 (March): 238.

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.

1926.145 "Stagecraft Magic Sets *The American Tragedy*." *New York Times*, 5 December, Section 8, Part 2, p. 9.

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*.

1926.146 STRUNSKY, SIMON. "About Books, *More or Less*: Prose Poems." *New York Times Book Review*, 27 June, p. 4.

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."

1926.147 STUART, HENRY LONGAN. "Fifty *Outstanding Novels*" of the Last Six Months: Dreiser's Monumental *An American Tragedy* Leads the List. *New York Times Book Review*, 27 June, pp. 3, 24–25.

Calls *An American Tragedy* "the essence of tragic drama—the resistance of the universal to the personal will."

1926.148 TAYLOR, G.R. STIRLING. "Theodore Dreiser." *Outlook* (London) 58 (18 December): 607–08.

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.

1926.149 TAYLOR, G.R. STIRLING. "The United States as Seen by an American Writer." *Nineteenth Century* 100 (December): 803–15.

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*

*Republican*, 21 March, Magazine Section, p. 5A.

Review.

1926.152 TONER, WILLIAMS M. "An American Tragedy." *Indiana University Alumni Quarterly* 13 (April): 164–65.

Review.

1926.153 TOWNE, CHARLES HANSON. *Adventures in Editing*. New York: D. Appleton, pp. 121–53.

Expands and disperses the material from "Behind the Scenes with Author and Editor" (1926.154).

1926.154 TOWNE, CHARLES HANSON. "Behind the Scenes With Author and Editor." *Literary Digest International Book Review* 4 (July): 475–77.

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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.

1926.155 "The Tribune Library: An American Tragedy." *Tulsa Tribune*, 10 January, Editorial and Magazine Section, p. [7].

Review.

1926.156 TULLY, JIM. "Mr. Dreiser Writes An American Tragedy." *Literary Digest International Book Review* 4 (February): 167, 169.

Review.

1926.157 U[NDERHILL], H[ARRIETTE]. "An American Tragedy and an All-American Comedy." *New York Herald Tribune*, 17 October, Section 6, p. 2.

Review of Patrick Kearney's dramatization.

1926.158 VAN DOREN, CARL. "The Roving Critic: Beyond Good and Evil." *Century Magazine* 111 (April): 763–65.

Review of *An American Tragedy*. Reprinted: 1972.61, pp. 493–95.

1926.159 VREELAND, FRANK. "Dreiser Squeezes In." *New York Telegram*, 15 October, p. 11.

Review of Patrick Kearney's dramatization of *An American Tragedy*.

1926.160 WALDMAN, MILTON. "Contemporary American Authors: VII—Theodore Dreiser." *London Mercury* 14 (July): 283–91.

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.

1926.161 WALDMAN, MILTON. "A German-American Insurgent." *Living Age* 331 (1 October): 43–50.

Reprint of 1926.160.

1926.162 WALKER, CHARLES R. "Dreiser Moves Upward." *Independent* 116 (6 February): 166.

Review of *An American Tragedy*. Reprinted in part: 1972.61, pp. 468–69.

1926.163 WALKER, CHARLES R.. "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.

1926.165 \*W[EBSTER], P[AUL] F[RANCIS]. "Book Reviews." *New York University Daily News*, 28 April.

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).

1926.167 WHIPPLE, T.K. "Theodore Dreiser." *New Republic* 46 (17 March): 113–15.

Review of *An American Tragedy*. Reprinted: 1972.61, pp. 481–85; 1981.66, pp. 253–57.

1926.168 WILLIAMS, SIDNEY. "Mr. Dreiser's *An American Tragedy*" and Stephen McKenna's *The Oldest God*. *Philadelphia Inquirer*, 9 January, p. 20.

Review.

1926.169 WOOLLCOTT, ALEXANDER. "The Stage." *New York World*, 25 October, p. 13.

Review of Patrick Kearney's dramatization of "An American Tragedy". Reprinted: 1928.94.

1926.170 YBARRA, T.R. "Swinerton Calls Our Authors Virile." *New York Times*, 15

December, p. 5.

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.

1926.171 YOUNG, STARK. "An American Tragedy." *New Republic* 48 (3 November): 297–98.

Review of Patrick Kearney's dramatization. Reprinted: 1948.16.

## 1927

1927.1 ADAMIC, LOUIS. "Theodore Dreiser: An Appreciation." *Haldeman-Julius Monthly* 1 (January–March): 93–97.

1927.2 AUBURN, WALTER J. "Lesser American Tragedies." *Chicago Daily News*, 25 May, p. 14.

Review of *Chains*. Reprinted in part: 1972.61, pp. 511–12.

1927.3 B[ECK], C[LYDE] B. "Life's Ironies." *Detroit News*, 29 May, Part 3, p. 12.

Review of *Chains*. Reprinted in part: 1972.61, pp. 507–8, under incorrect date.

1927.4 BENCHLEY, ROBERT. "Compiling an American Tragedy." In *The Early Worm*. New York: Henry Holt, pp. 246–50.

Parody lampooning Dreiser's inane dialogue, attention to repetitious, superfluous detail, and dependence on other sources. Reprinted: 1954.3; 1960.1; 1961.4.

1927.5 BENCHLEY, ROBERT. "An Interview with Theodore Dreiser." In *The Early Worm*. New York: Henry Holt, pp. 78–79.

Reprint of 1926.16.

1927.6 "The Book Table." *Outlook* 146 (22 June): 258.

Review of *Chains*. Reprinted: 1972.61, p. 517.

1927.7 "Books and Authors: Chains, Lesser Novels and Stories." *America* 37 (16 July): 335.

Review.

1927.8 "Books Worth Reading." *John O' London's Weekly* 17 (11 June): 299.

Review of *Sister Carrie*.

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1927.9 "The Bookshelf of a Workingman." *New York Weekly People*, 6 August, p. 4.

Review of *Chains*. Reprinted: 1972.61, pp. 520–21.

1927.10 BOYD, ERNEST [Alceste]. "Recent Books." *New Yorker* 3 (28 May): 88.

Review of *Chains*.

1927.11 BOYNTON, H.W. "Dreiser Broods Again." *New York Sun*, 14 May, p. 9.

Review of *Chains*. Reprinted in part: 1972.61, pp. 503–4.

1927.12 BURKE, THOMAS. "America's Vilified Author: Dreiser—the Careless Genius of the Market Place." *T.P.'s & Cassell's Weekly* (London), 8 (4 June), 178.

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."

1927.13 COBLENTZ, STANTON A. "The Revolution in Prose Style." In *The Literary Revolution*. New York: Frank-Maurice, pp. 151–52. Reprint. New York: Johnson Reprint

Corp., 1969.

Analyzes a passage from *An American Tragedy* to demonstrate that Dreiser's style is devoted "to the creed of confusion and chaos."

1927.14 \*D., I.F. "A Tremendous Book." *Evanston (Ill.) News Index*, 6 January.

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.

1927.16 "A Dreiser Group." *Springfield Illinois State Journal*, 15 May, Part 3, p. 6.

Review of *Chains*. Reprinted in part: 1972.61, p. 504.

1927.17 \*"Dreiser Revises *The Financier*." *Trenton (N.J.) Times-Advertiser*, 5 June.

Review. Source: PU.

1927.18 "Dreiser Rewritten." *New York Times Book Review*, 1 May, p. 9.

Review of the revised edition of *The Financier*.

1927.19 ELLINGSON, H.K. "Literary Notes: Dreiser's New Book." *Colorado Springs Sunday Gazette and Telegraph*, 22 May, Section 3, pp. 4–5.

Review of *Chains*. Reprinted: 1972.61, p. 509.

1927.20 "English Booktrade News: Thomas Burke on Dreiser." *Publishers Weekly* 112 (28 October): 1637.

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."

1927.21 FORD, COREY [John Riddell]. "Blue-prints for Another American Tragedy." In *Meaning No Offense*. New York: John Day Co., pp. 65–72.

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."

1927.22 FREEMAN, JOHN. "An American Tragedy." *London Mercury* 16 (October): 607–14.

Review.

1927.23 \*GERBER, MARIAN. "Gold in the Ore." *Asheville (N.C.) Times*, 24 July.

Review of *Chains*. Source: PU. Reprinted: 1972.61, p. 519.

1927.24 GIBBS, DONALD. "Dreiser the Dull." *Forum* 78 (December): 955–56.

Review of *Chains* and the revised edition of *The Financier*.

1927.25 GOLDBERG, ISAAC. "In the World of Books: Dreiser Revised." *Haldeman-Julius Weekly*, 30 July, p. 4.

Review of the revised edition of *The Financier*.

1927.26 "The Gossip Shop: [Dreiser]" *Bookman*, 64 (February): 760–61.

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.

Source: PU.

1927.28 HALDEMAN-JULIUS, EMANUEL. "Theodore Dreiser." In *The Fun I Get Out of Life*. Girard, Kans.: Haldeman-Julius Publications, pp. 79–83.

Reprint of 1926.72.

1927.29 HANSEN, HARRY. "The First Reader." *New York World*, 22 May, Book Section, p. 8M.

Review of *Chains*. Reprinted in part: 1972.61, p. 510.

1927.30 HANSEN, HARRY. "The First Reader: Theodore Dreiser Revises." *New York World*, 18 April, p. 11.

Review of the revised edition of *The Financier*.

1927.31 HAZARD, LUCY LOCKWOOD. "Theodore Dreiser: Cowperwood, the Creature of Chemistry." In *The Frontier in American Literature*. New York: Crowell, pp. 235–40. Reprint. New York: Frederick Ungar, 1961.

Focuses on *The Financier* to demonstrate that both Cowperwood and his victims are puppets manipulated by forces they cannot control or understand.

1927.32 HOLDER, V.E. "Chains by Theodore Dreiser." *Larus* 1 (July): 29.

Review.

1927.33 HORWILL, HERBERT W. "London Discusses Mr. Dreiser." *New York Times Book Review*, 9 January, p. 8.

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.

1927.35 LANGFELD, WILLIAM R. "Theodore Dreiser in Abridgment." *Philadelphia Record*, 28 May, p. 4.

Review of *Chains*. Reprinted in part: 1972.61, pp. 512–13.

1927.36 LECHLITNER, RUTH. "A Pachyderm Needs Room to Turn In." *New York Evening Post Literary Review*, 28 May, p. 3.

Review of *Chains*. Reprinted in part: 1972.61, pp. 506–7, under incorrect date.

1927.37 LEWISOHN, LUDWIG. "American Memories." In *Cities and Men*. New York: Harper & Brothers, pp. 87–94.

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.

1927.38 LEWISOHN, LUDWIG. "Culture and Barbarism: An Irrelevant Introduction." In *Cities and Men*. New York: Harper & Brothers, pp. 3–18.

Challenges the classicists in defense of several writers, including Dreiser, who have "the autobiographical impulse."

1927.39 M., I.G. "New Books at Random." *Washington Evening Star*, 14 June, p. 8.

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.

1927.41 McFEE, WILLIAM. "Americana." *New Republic* 51 (15 June): 104–5.

Review of *Chains*. Reprinted: 1972.61, pp. 516–17.

1927.42 \*"Mr. Dreiser at the Play." *Harrisburg (Pa.) News*, 8 April.

Review of Patrick Kearney's dramatization of *An American Tragedy*. Source: PU.

1927.43 MORAND, PAUL. "Paris Letter." *Dial* 82 (March): 233–38.

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.

1927.45 MUNSON, GORHAM B. "Odds and Ends." *Saturday Review of Literature* 3 (25 June): 928.

Review of *Chains*. Reprinted in part: 1972.61, pp. 517–18.

1927.46 \*NEVINSON, HENRY W. "From Life: An Average Criminal." *New Leader*, 21 January.

Review of *An American Tragedy*. Source: PU.

1927.47 \*"New Novels: Sister Carrie." *London Daily Telegraph*, 1 July.

Review. Source: PU.



1927.48 "New Novels: Sister Carrie." *London Times Literary Supplement*, 12 May, p. 334.

Review.

1927.49 "New Novels: The Financier." *London Times Literary Supplement*, 3 November, p. 786.

Review of the revised edition.

1927.50 \*PINCKARD, H.R. "Short Stories by Dreiser Are Above Average." *Huntington (W. V.) Advertiser*, 25 May.

Review of *Chains*. Source: PU. Reprinted in part: 1972.61, pp. 510–11.

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.

1927.52 \*ROEDDER, KARSTEN. "Add to Theodore Dreiser, Biographer, Designer of Contorted Monuments, Titan of American Literature." *Brooklyn Citizen*, May.

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.

1927.53 S., P. "New Novels." *New Statesman* 28 (15 January): 420–21.

Review of *An American Tragedy*.

1927.54 SCHRIFTGIESSER, KARL "Theodore Dreiser in His Minor Mood." *Boston Evening Transcript*, 11 June, Book Section, p. 2.

Review of *Chains*. Reprinted. 1972.61, pp. 513–16.

1927.55 "Sex Stuff and Censorship." *El Paso Times*, 7 February, p. 4.

Editorial arguing with Dreiser's position that censorship is inevitable and perhaps desirable for "sex realists" who have gone too far for profit.

1927.56 SHERMAN, STUART. "Mr. Dreiser in Tragic Realism." In *The Main Stream*. New York: Scribner, pp. 134–44.

Reprint of 1926.135.

1927.57 SINCLAIR, UPTON. "An American Victory." In *Money Writes*. New York: Boni, pp. 124–28.

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."

1927.58 STRUNSKY, SIMEON. "About Books, *More or Less*: Said Without Flowers." *New York Times Book Review*, 29 May, p. 4.

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.

1927.59 STUART, HENRY LONGAN. "As Usual, Mr. Dreiser Spares Us Nothing." *New York Times Book Review*, 15 May, p. 2.

Review of *Chains*. Reprinted in part: 1972.61, pp. 504–6.

1927.60 \*T., J.E. Review of *Chains*. *Washington (Del.) News*, 26 May.

Source: PU. Reprinted: 1972.61, p. 512.

1927.61 "A Talk About Books: Dreiser at His Strongest in Revised *The Financier*." *Battle*

*Creek (Mich.) Enquirer and Evening News*, 24 April, p. 4.

Review.

1927.62 TAYLOR, RACHEL ANNAND. "The Beginning of Dreiser." *London Spectator* 138 (14 May): Literary Supplement, 859, 861.

Review of *Sister Carrie*.

1927.63 *Theodore Dreiser and His Books*. London: Constable, 16 pp.

Advertising brochure which republishes excerpts from the criticism of H.G. Wells, Thomas Burke, Gerald Gould, John Cowper Powys, Sarah Gertrude Millin, Harris Merton Lyon and H.L. Mencken.

1927.64 \*THOROGOOD, HORACE. "A Great Novel." *The Star* (London), 7 February.

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Review of *An American Tragedy*. Source: PU.

1927.65 VAN DOREN, CARL. "Lesser Novels" *New York Herald Tribune Books*, 22 May, pp. 3–4.

Review of *Chains*. Reprinted: 1972.61, pp. 508–9.

1927.66 VERNON, GRENVILLE. "Books Chains." *Commonweal* 6 (28 September): 506–7.

Review.

1927.67 WALKER, CHARLES R. "Business in the American Novel" *Bookman* 66 (December): 401–5.

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."

1927.68 WELLS, H.G. "Wells Assays the Culture of America." *New York Times*, 15 May, Section 4, pp. 3, 20.

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.

Review of *Chains*. Source: PU. Reprinted in part: 1972.61, pp. 519–20.

1927.70 Y[UST], W[ALTER]. "Theodore Dreiser's Short Stories and His Revised Novel." *Philadelphia Public Ledger*, 25 June, p. 8.

Review of *Chains* with brief mention of the revised edition of *The Financier*. Reprinted in part: 1972.61, pp. 518–19.

## 1928

1928.1 ADCOCK, ARTHUR ST. JOHN. "Theodore Dreiser." In *The Glory That Was Grub Street*. London: Marston, pp. 43–52.

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."

1928.2 ANDERSON, SHERWOOD. "Dreiser." In *Book Reviewing*. Edited by Wayne Gard. New York Knopf, pp. 88–92.

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."

1928.4 BALLOU, ROBERT O. Introduction to *Twelve Men*. New York: Modern Library, pp. v–ix.

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."

1928.5 BALLOU, ROBERT O. "Traditions of Biography Are Broken by Oscar Graf." *Chicago Daily News*, 5 September, p. 16.

Review of *Moods: Cadenced and Declaimed*.

1928.6 BECK CLYDE. "Tragedy of Empire and the New Russia." *Detroit News*, 18 November, Part 12, p. 8.

Review of *Dreiser Looks at Russia*. Reprinted in part: 1972.61, p. 546.

1928.7 BENNETT, ARNOLD. *The Savour of Life: Essays in Gusto*. London: Cassell, pp. 246–48. Reprint: New York: Doubleday, Doran, 1928, pp. 303–5.

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].

Review of *Moods: Cadenced and Declaimed*. Reprinted in part: 1972.61, pp. 528–29.

1928.10 CRUNCHER, JERRY. "Epitaphs for Living Lions." *Forum* 80 (July): 78–81.

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.

Review of *Moods: Cadenced and Declaimed*. Reprinted: 1972.61, pp. 525–26.

1928.12 C[URTIS], J[OHN] G[OULD]. "The Russian Scene-Two Views." *Erie (Pa.) Daily Times*, 29 December, Saturday Theatre, Radio and Magazine Supplement, p. 11.

Review of *Dreiser Looks at Russia*. Reprinted in part: 1972.61, p. 553.

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*.

1928.14 \*"Dreiser Finds His Voice." *Cincinnati Times Star*, 18 August.

Review of *Moods: Cadenced and Declaimed*. Source: PU. Reprinted in part: 1972.61, pp. 529–30.

1928.15 "Dreiser's Credo Index to His Character." *San Francisco Bulletin*, 18 August, p. 12.

Review of *Moods: Cadenced and Declaimed*. Reprinted in part: 1972.61, pp. 526–27.

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.

Review of *Moods: Cadenced and Declaimed*. Reprinted: 1972.61, p. 531.

1928.17 EDGETT, EDWIN FRANCIS. "About Books and Authors." *Boston Evening*

*Transcript*, 8 December, Book Section, p. 10.

Review of *Dreiser Looks at Russia*.

1928.18 ELLISTON, H.B. "Mr. Dreiser and Russia." *New York Times*, 3 March, p. 16.

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.

1928.19 ERNST, MORRIS L., and SEAGLE, WILLIAM. *To the Pure ... A Study of Obscenity and the Censor*. New York: Viking. pp. 7 passim.

Uses Dreiser's *The "Genius"* as a frequent example of the unfairness and inconsistencies of literary censorship.

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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*.

1928.23 "Found Many Idle in Russia." *New York Times*, 5 March, p. 14.

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.

1928.24 FRANK, WALDO. "Our Arts: The Re-Discovery of America: XII." *New Republic* 54 (9 May): 343–47.

Includes Dreiser among those whose art is "part reflection and apology for our chaos, and part rebellion from it."

1928.25 GANNETT, LEWIS. "Dreiser Gropes in Russia." *New York Herald Tribune Books*, 23 December, p. 3.

Review of *Dreiser Looks at Russia*. Reprinted in part: 1972.61, pp. 551–53.

1928.26 G[IBBS], W[ALCOTT]. "Recent Books." *New Yorker* 4 (1 December): 115.

Review of *Dreiser Looks at Russia*.

1928.27 GILKES, MARTIN. "Discovering Dreiser." *New Adelphi* 2 (December): 178–81.

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."

1928.28 GOLDBERG, ISAAC. "In the World of Books: Theodore Dreiser as Poet." *Haldeman-Julius Weekly*, 8 September, p. 1.

Review of *Moods: Cadenced and Declaimed*. Reprinted in part: 1972.61, pp. 536–37.

1928.29 GORMAN, ARTHUR. "Rasputin Is Subject of Biography." *Pittsburgh Press*, 8 December, p. 10.

Review of *Dreiser Looks at Russia*. Reprinted in part: 1972.61, p. 548.



1928.30 GORMAN, ARTHUR J. "Dreiser's Moods Are Published." *Pittsburgh Press*, 18 August, p. 3.

Review of *Moods: Cadenced and Declaimed*. Reprinted: 1972.61, p. 526.

1928.31 GRABO, CARL H. "The Method of Dreiser as Illustrative of Naturalism." In *The Technique of the Novel*. New York: Scribner, pp. 258–63. Reprint. New York: Gordian, 1964.

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].

Review of *Moods: Cadenced and Declaimed*. Reprinted in part: 1972.61, p. 534.

1928.33 H., E.E. "Dreiser Says His Say on Russia" *Albany Knickerbocker Press*, 16 December, Fourth Section, p. 6.

Review of *Dreiser Looks at Russia*. Reprinted: 1972.61, pp. 550–51.

1928.34 HALDEMAN-JULIUS, EMANUEL. *The First Hundred Million*. New York: Simon & Schuster, pp. 299, 302–3. Reprint: New York: ARNO Press, 1974.

Statistics on the sale of "The Lost Phoebe" and "America and the Sex Impulse" as Little Blue Books.

1928.35 HANSEN, HARRY. "The First Reader." *New York World*, 9 August, p. 11.

Review of *Moods: Cadenced and Declaimed*. Reprinted: 1972.61, pp. 523–24.

1928.36 HANSEN, HARRY. "The First Reader: Dreiser in Russia." *New York World*, 10 November, p. 11.

Review of *Dreiser Looks at Russia*. Reprinted: 1972.61, pp. 543–44.

1928.37 HARWOOD, H.C. "New Books." *Outlook* (London) 61 (10 March): 310.

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 *Moods: Cadenced and Declaimed*. Reprinted: 1972.61, pp. 530–31.

1928.41 \*"In New Dress." *Manchester (N.H.) Leader*, 1 September.

Review of *Twelve Men*. Source: PU.

1928.42 KARSNER, DAVID. "Theodore Dreiser." In *Sixteen Authors to One: Intimate Sketches of Leading American Story Tellers*. New York Lewis Copeland, pp. 3–24.

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."

1928.43 LAMAR, LUCIUS M.C. "Experimental Poetry of Theodore Dreiser Now Issued for Trade." *Dallas Morning News*, 23 September, Editorial, Amusement and Radio Section, p.3.

Review of *Moods: Cadenced and Declaimed*. Reprinted in part: 1972.61, pp. 538–39.

1928.44 \*LISSEY, JEANNETTE. "The Fly Leaf." *Jamica (N.Y.) Press*, 17 November.

Review of *Dreiser Looks at Russia*. Source: PU. Reprinted: 1972.61, pp. 545–46.

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1928.45 [LOVE, ROBERTUS.] "By the Book Editor: *Moods: Cadenced and Declaimed*." *St. Louis Globe-Democrat*, 25 August, p. 14.

Review. Reprinted in part: 1972.61, p. 532.

1928.46 McDONALD, EDWARD D. *A Bibliography of the Writings of Theodore Dreiser*. Philadelphia: Centaur Book Shop, 130 pp. Reprint. New York Burt Franklin, 1968.

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.

1928.48 MacMILLAN, ELEANOR T. "New Books: *Moods Cadenced and Declaimed*." *Portland Oregon Sunday Journal*, 2 September, Magazine Section, p. 3.

Review.

1928.49 MARBLE, ANNIE RUSSELL. "Theodore Dreiser." In *A Study of the Modern Novel: British and American Since 1900*. New York: Appleton, pp. 366–72.

Presents a biographical summary, a brief primary and secondary bibliography and a survey of critical opinion of Dreiser's works.

1928.50 MICHAUD, RÉGIS. *The American Novel To-day: A Social and Psychological Study*. Boston: Little, Brown, pp. 71–127. Reprint. 1931.

English translation of 1926.101. Chapters retitled "Theodore Dreiser as a Bio-chemist" and "Theodore Dreiser and the American Tragedy".

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*.

1928.52 \*"Moods Cadenced and Declaimed." *Asbury Park (NJ.) Press*, 9 September.

Review. Source: PU.

1928.53 \*"Moods, Cadenced and Declaimed." *Concord (N.H.) Independent*, 22 September.

Review. Source: PU. Reprinted: 1972.61, p. 538.

1928.54 "Moods of Dreiser." *Newark (NJ.) Evening News*, 10 November, Magazine Section, p. 4-x.

Review of *Moods: Cadenced and Declaimed*.

1928.55 MORE, PAUL ELMER. "Modern Currents in American Literature." In *The Demon of the Absolute*. Princeton: Princeton University Press, pp. 53–76.

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.

1928.56 MUNSON, GORHAM B. "The Motivation of Theodore Dreiser." In *Destinations: A Canvas of American Literature Since 1900*. New York: J.A. Sears, pp. 41–56. Reprint: New York: AMS, 1970.

Surveys Dreiser's autobiographical works to argue that his primary reason for writing was his "wish to be an important person."

1928.57 NAZAROFF, ALEXANDER I. "Soviet Russia at tim Beginning of Its Second Decade." *New York Times Book Review*, 2 December, pp. 7, 28.

Review of *Dreiser Looks at Russia*. Reprinted in part 1972.61, p. 548.

1928.58 NEIHARDT, JOHN G. "What Happens?" *St. Louis Post-Dispatch*, 3 September, p. 17.

Review of *Moods: Cadenced and Declaimed*. Reprinted in part: 1972.61, pp. 535–36.

1928.59 \*"New Additions to the Modern Library." *Chester (Pa.) Times*, 10 September.

Review of *Twelve Men*. Source: PU.

1928.60 "New Novels." *London Times*, 6 July, p. 22.

Review of *The Titan*.

1928.61 "New Novels: Chains." *London Times Literary Supplement*, 8 March, p.168.

Review.

1928.62 "New Novels: The Titan." *London Times Literary Supplement*, 5 July, p. 502.

Review.

1928.63 "One of the 57 Varieties." *New York Weekly People*, 8 December, p. 3.

Review of *Dreiser Looks at Russia*. Reprinted: 1972.61, pp. 549–50.

1928.64 OPPENHEIM, JAMES. *Behind Your Front*. New York: Harper & Brothers, pp. 59–63.

Psychological analysis comparing Dreiser and Edison; finds both to be extroverted men who are slow, plodding thinkers and love their fellow man.

1928.65 ORTON, VREST. *Notes to Add to a Bibliography of Theodore Dreiser*. Perth Amboy. Mosquito Press, 21 pp.

Lists errata and addenda to McDonald bibliography (1928.46).

1928.66 P., M.L. "Moods' of Dreiser." *Syracuse (N.Y.) Post-Standard*, 2 September, p. 4.

Review of *Moods: Cadenced and Declaimed*. Reprinted in part: 1972.61, p. 534.

1928.67 PARRINGTON, VERNON. "The Development of Realism." In *The Reinterpretation of American Literature*. Ed. Norman Foerster. New York: Harcourt, Brace, pp. 139–59. Reprint: New York: Russell and Russell, 1959.

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."

1928.68 PATERSON, ISABEL. "Books and Other Things." *New York Herald Tribune*, 9 March, p. 15.

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.

1928.69 PATERSON, ISABEL. "Books and Other Things." *New York Herald Tribune*, 13 November, p. 23.

Review of *Dreiser Looks at Russia*. Reprinted: 1972.61, pp. 544–45.

1928.70 R., G.R.B. [GERTRUDE R.B. RICHARDS?] "Dreiser on Russia." *Boston Evening Transcript*, 1 December, Book Section, p. 7.

Review of *Dreiser Looks at Russia*. Reprinted in part: 1972.61, pp. 547–48.

1928.71 R., G.R.B. [GERTRUDE R.B. RICHARDS?] "Moods: Theodore Dreiser's Excursions into Poetry." *Boston Evening Transcript*, 10 November, Book Section, p. 2.

Review of *Moods: Cadenced and Declaimed*. Reprinted in part: 1972.61, pp. 539–40.

1928.72 "Replies to Dreiser on Soviet Regime." *New York Times*, 23 February, p. 6.

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.

1928.73 \*Review of German production of *The Hand of the Potter*. *Berlin Vossische Zeitung*, 22 September.

Source: PU.

1928.74 \*Review of *Moods: Cadenced and Declaimed*. *Cincinnati Commercial Tribune*, 26 August.

Source: PU. Reprinted in part: 1972.61, pp. 532–33.

1928.75 \*Review of *Moods: Cadenced and Declaimed*. *Holyoke (Mass.) Telegram*, 29 September.

Source: PU.

1928.76 \*Review of *Moods: Cadenced and Declaimed*. *Pueblo (Colo.) Star Journal*, 2 September.

A rewritten version of the Newspaper Enterprise Association review (1928.20). Source: PU. Reprinted: 1972.61, p. 535.

1928.77 \*ROBERT, ROY. "Theodore Dreiser Again in His Strange Attitudes With *Moods*." *Atlanta Sunday American*, 19 August.

Review of *Moods: Cadenced and Declaimed*. Source: PU. Reprinted: 1972.61, p. 531.

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.

1928.81 SEMBOWER, ALTA BRUNT. "Chains." *Indiana University Alumni Quarterly* 15 (April): 221–22.

Review.

1928.82 \*STEFAN, PAUL. "Theater, Kunst, und Wissenschaft." *Frankfurter Zeitung*, 25 September.

Review of German production of *The Hand of the Potter*. Source: PU.



1928.83 STRUNKSY, SIMEON. "About Books, *More or Less*: Paragraphs." *New York Times Book Review*, 4 March, p. 4.

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.

1928.84 TASKER, J. DANA. "Dreiser as Poet." *Outlook* 150 (24 October): 1036.

Review of *Moods: Cadenced and Declaimed*. Reprinted in part: 1972.61, p. 539.

1928.85 "Theodore Dreiser Declaiming Some Candenced [*sic*] Moods." *Philadelphia Inquirer*, 29 September, p. 17.

Review of *Moods: Cadenced and Declaimed*.

1928.86 "Theodore Dreiser Too Individualistic to Stomach Sovietism." *Philadelphia Record*, 24 November, p. 11.

Review of *Dreiser Looks at Russia*. Reprinted: 1972.61. pp. 546–47.

1928.87 \*"Theodore Dreiser's Long Awaited Poems." *East St. Louis Journal*, 30 September.

Review of *Moods: Cadenced and Declaimed*. Source: PU.

1928.88 "The Thoughts and Moods of Theodore Dreiser." Kansas City (Mo.) *Journal-Post*, 9 September, *Journal-Post Magazine*, p. 12.

Review of *Moods: Cadenced and Declaimed*. Reprinted in part: 1972.61, pp. 537–38.

1928.89 VAN VUREN, FLOYD. "In Printing House Square." *Milwaukee Journal*, 1 September, p. 4.

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.

1928.91 WALDMAN, MILTON. "Theodore Dreiser." In *Contemporary American Authors*, edited by John Collings Squire. New York: Henry Holt, pp.97–117.

Reprint of 1926.160.

1928.92 WHIPPLE, THOMAS K. "Theodore Dreiser." In *Spokesmen: Modern Writers and American Life*. New York: Appleton, pp. 70–92.

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.

1928.93 WINNER, PERCY. "Dorothy Thompson Demands Dreiser Explain Parallel." *New York Evening Post*, 14 November, p. 6.

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.

1928.94 WOOLLCOTT, ALEXANDER. "An American Tragedy." In *Going to Pieces*. New York: Putnam's, pp. 130–34.

Reprint of 1926.169.

1928.95 \*Y., SAM. "Book Worm." *Muskogee (Okla.) Democrat*, 31 August.

533–34.

1928.96 YUST, WALTER. "Of Making Many Books—." *Philadelphia Public Ledger*, 10 August. p. 9.

Review of *Moods: Cadenced and Declaimed*. Reprinted: 1972.61, pp. 524–25.

## 1929

1929.1 \*A., E. "Theater, Kunst, und Wissenschaft." *Humburg Freidenblatt*, 14 January.

Review of German production of "The Hand of the Potter". Source: PU.

1929.2 "Briefer Mention: Dreiser Looks at Russia." *Dial* 86 (March): 265.

Review. Reprinted: 1972.61, p. 557.

1929.3 \*"Böhne and Kunst." *Berlin Der Tag*, 21 February.

Review of German production of *The Hand of the Potter*. Source: PU.

1929.4 BULLARD, F. LAURISTON. "Boston's Book Ban Likely to Live Long." *New York Times*, 28 April, Sec. 3, pp.1,7.

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.

1929.5 B[UTCHER], F[ANNY]. "Dreiser's New Books Reflect Word Spending." *Chicago Daily Tribune*, 14 December, pp. 13, 17.

Review of *A Gallery of Women*.

1929.6 CHESTERTON, G.K. "The Skeptic as Critic." *Forum* 81 (February): 65–69.

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.

1929.7 CORT, DAVID. "What They Read: Plagiarist." *Vogue* 73 (16 February): 126, 128.

Review of Dreiser Looks at Russia. Reprinted: 1972.61, pp. 556–57.

1929.8 DANA, HARRY. "Russia Looks at Dreiser—And Miss Thompson." *New Masses* 4 (February): 22.

Review of *Dreiser Looks at Russia*.

1929.9 DIVINE, CHARLES. "Dreiser, with Modern Brush, Paints A Gallery of Women." *New York Telegram*, 30 November, pp. 11, 16.

Review. Reprinted in part: 1972.61, pp. 568–70.

1929.10 "Douglas Scores in Capitol Play." *Albany Evening News*, 5 November, Second Section, p. 26.

Review of Patrick Kearney's dramatization of *An American Tragedy*.

1929.11 \*"Dreiser auf des Bühne." *Die Stunde*, 21 February.

Review of German production of *The Hand of the Potter*. Source: PU.

1929.12 "Dreiser Looks at Russia." *New Statesman* 33 (15 June): 316.

Review.

1929.13 "Enemies of Society." *New Republic* 58 (8 May): 318–20.

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.

1929.14 GINSBERG, LOUIS. "Dreiser's Poetry." *Voices*, no. 46 (January): 32–33.

Review of *Moods: Cadenced and Declaimed*.

1929.15 HANSEN, HARRY. "The First Reader." *Chicago Daily News*, 20 December, p. 23.

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".

1929.16 HANSEN, HARRY. "The First Reader. Dreiserian Women." *New York World*, 30 November, p. 13.

Review of *A Gallery of Women*. Reprinted: 1972.61, pp. 567–68.

1929.17 \*HOBSON, THAYER. "—And Nothing But the Truth." *New York Herald Tribune Books*, 1 December, pp. 5–6.

Review of *A Gallery of Women*. Source: 1972.61; unverified. Reprinted: 1972.61, pp. 571–72.

1929.18 [HORAN, KENNETH?] "Dreiser Writes a Russian Tragedy." *Chicago Journal of Commerce*, 19 January, p. 4.

Review of *Dreiser Looks at Russia*. Reprinted: 1972.61, pp. 554–55.

1929.19 "Jennie Gerhardt." *London Times Literary Supplement*, 14 February, p. 116.

Review.

1929.20 \*JOHNSON, A. THEODORE. "Realism in Contemporary American Literature: Notes on Dreiser, Anderson, Lewis." *Southwestern Bulletin* (Memphis, Tenn.) (September): 3–16.

Source: *American Literature* 1:431.

1929.21 JOHNSON, MERLE. *American First Editions*. New York: R.R. Bowker. Revision of 1923.63.

Updates Dreiser bibliography. Revised: 1932.33.

1929.22 [KENNELL, RUTH E.] "Hell Hath No Fury Like a Woman Scorned." *Chicago Daily News*, 11 December, p. 22.

Review of *A Gallery of Women*.

1929.23 KNIGHT, GRANT C. "Fiction: A Gallery of Women." *Bookman* 70 (November): 320–21.

Review. Reprinted: 1972.61, pp. 563–64.

1929.24 LEISY, ERNEST E. *American Literature: An Interpretive Survey*. New York: Thomas Y. Crowell, pp. 209–10.

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."

1929.25 LEVINSON, ANDRÉ. "Avant-Propos." In *Une tragédie américaine*. Translated by Victor Llona. Paris: Fayard, pp. 7–16.

1929.26 \*"A Life of Sacrifice." *Glasgow Herald*, 7 February.

Review of *Jennie Gerhardt*. Source PU.

1929.27 LLOYD, JESSIE. "Two Americans Look at Russia." *Nation*. 128 (13 March): 317.

Review of *Dreiser Looks at Russia*. Reprinted in part: 1972.61, p. 557–58.

1929.28 LOHMAN, HELEN. "Three Books About Russia After Ten Years of the Soviet." *Philadelphia Inquirer*, 5 January, p. 14.

Review of *Dreiser Looks at Russia*. Reprinted in part: 1972.61, pp. 553–54.

1929.29 McFEE, WILLIAM. "The Mountain in Labor." *New York Sun*, 21 December, p. [22].

Review of *A Gallery of Women*. Reprinted: 1972.61, pp. 574–75.

1929.30 MAURY, JEAN WEST. "A Gallery of Varied Dreiserian Women." *Boston Evening Transcript*, 28 December, Book Section, p. 2.

Review of *A Gallery of Women*. Reprinted in part: 1972.61, p. 577.

1929.31 "More Books on Russia." *Spectator* (London) 143 (24 August): 255.

Review of *Dreiser Looks at Russia*.

1929.32 MUNSON, GORHAM B. "Prose for the Drama: Dreiser as a Copyist." In *Sayle and Faint in American Prose*. Garden City, N.Y.: Doubleday, Doran, pp. 237–38.

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."

1929.33 "Noted Writers Aid Textile Strikers." *New York Times*, 19 August, p. 39.

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.

1929.35 "A Novelist's Youth." *London Times Literary Supplement*, 26 September, p. 741.

Review of *A Book About Myself*.

1929.36 \*O'NEILL, H.C. "Mr. Dreiser in Soviet Russia." *London(?) Daily News*, 5 September.

Review of *Dreiser Looks at Russia*. Source: PU.

1929.37 ORTON, VREST. *Dreiserana: A Book About His Books*. New York Chocorua Bibliographies, 84 pp. Reprint. New York: Haskell House, 1973.

Expands discussion and listing of errata and addenda to McDonald bibliography (see 1928.65), bringing it into 1929; admittedly incomplete, however.

1929.38 OVERTON, GRANT. "Dreiser." In *An Hour of the American Novel*. Philadelphia: Lippincott, pp. 104–8.

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.

1929.39 PATERSON, ISABEL. "Books and Other Things." *New York Herald Tribune*, 29 November, p. 15.

Review of *A Gallery of Women*. Reprinted in part: 1972.61, pp. 564–65.

1929.40 "The Picture of Russia." *London Times Literary Supplement*, 27 June, pp. 501–2.

Review of *Dreiser Looks at Russia*.

1929.41 PLOMER, WILLIAM. "Contemporary Russia." *Nation and Athenaeum* 45 (15 June): 372.

Review of *Dreiser Looks at Russia*.



1929.42 PORTERFIELD, ALLEN W. "An American Achievement." *Outlook and Independent* 153 (18 December): 628–29.

Review of *A Gallery of Women*. Reprinted: 1972.61, pp. 575–77.

1929.43 RASCOE, BURTON. "Arthur Henry, Wliitlock and Dreiser." In *A Bookman's Daybook*. Edited by C. Hartley Grattan. New York: Liveright, pp. 163–64.

Reprint of 1923.84.

1929.44 RASCOE, BURTON. "Dreiser, Conservative Editor." In *A Bookman's Daybook*. Edited by C. Hartley Grattan. New York: Liveright, pp. 59–60.

Reprint of 1922.20.

1929.45 RASCOE, BURTON. "Dreiser's Proper Story." In *A Bookman's Daybook*. Edited by C. Hartley Grattan. New York: Liveright, p. 97.

Reprint of 1923.83.

1929.46 \*Review of *Dreiser Looks at Russia*. *Forum*, February.

Source: PU. Reprinted: 1972.61, pp. 555–56.

1929.47 \*Review of German production of *The Hand of the Potter*. *Neue Freie Presse*, 22 February.

Source: PU.

1929.48 SACKVILLE-WEST, V. "Reviews: New Novels." *The Nation & Athenaeum* 44 (2 February): 620,622.

Review of *Jennie Gerhardt*.

1929.49 \*SAYRE, KATHRYN K. "The Themes of Dreiser". Master's thesis, Columbia University.

Source: 1974.2.

1929.50 SCHRIFTGIESSER, KARL. "Boston Stays Pure." *New Republic* 58 (8 May): 327–29.

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.

1929.51 SHANKS, EDWARD. "The Russian Enigma." *Saturday Review* (London) 147 (11 May): 644.

Review of *Draiser Looks at Russia*.

1929.52 SHERMAN, STUART P. "The Barbaric Naturalism of Mr. Dreiser." In *Contemporary Essays*. Edited by William Thomson Hastings. Boston: Houghton-Mifflin, pp. 348–63.

Reprint of 1915.78.

1929.53 S[MITH], A[GNES] W. "Recent Books." *New Yorker* 5 (14 December): 134.

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.

Review. Reprinted: 1972.61, pp. 565–67.

1929.55 \*SPRAGUE, DeWITT C. "Some Picaresque Elements in the Novels of Theodore Dreiser". Master's thesis, University of Iowa.

1929.56 STALNAKER, JOHN M. and EGGAN, FRED. "American Novelists Ranked: A Psychological Study." *English Journal* 18 (April): 295–307.

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.

1929.57 \*T., C.P. "An American Odyssey." *Time and Tide* (London), 29 November.

Review of *A Book About Myself*. Source: PU.

1929.58 TAYLOR, RACHEL ANNAND. "Fiction: Sad Fields and Sick Cities." *Spectator* (London) 142(2 February): 169–70.

Review of *Jennie Gerhardt*.

1929.59 "Theodore Dreiser in the Maze of Feminine Psychology." *New York Times Book Review*, 1 December, p. 2.

Review of *A Gallery of Women*. Reprinted in part: 1972.61, pp. 570–71.

1929.60 TOWER, ROY A. "Dreiser Looks at Russia." *Indiana University Alumni Quarterly* 16 (October): 548–49.

Review.

1929.61 TOWER, ROY A. "The Financier (Rev. ed.)." *Indiana University Alumni Quarterly* 16 (January): 108–9.

Review.

1929.62 TOWER, ROY A. "Moods, Cadenced and Declaimed." *Indiana University Alumni Quarterly* 16 (January): 109.

Review.

1929.63 VERNADSKY, G. "Russia Today." *Yale Review* 18 (Spring): 600–603.

Compares Dorothy Thompson's *The New Russia*, Anne O'Hare's *The Hammer and the Scythe*, Valerin Marcu's *Lenin*, and Dreiser *Looks at Russia*. Reprinted in part: 1972.61, pp. 558–59.

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.

1929.66 YUST, WALTER. "Of Making Many Books." *Philadelphia Public Ledger*, 2 December, p. 11.

Review of *A Gallery of Women*. Reprinted in part: 1972.61, pp. 573–74.

## 1930

1930.1 ANDERSON, MARGARET. *My Thirty Years' War: Beginnings and Battles to 1930*. New York: Covici, Friede, pp.33, 38–39. Reprint. New York Horizon, 1969.

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."

1930.2 BERCOVICI, KONRAD. "The Romantic Realist." *Mentor* 18 p (May): 38–41, 73.

Recalls several social encounters with Dreiser, emphasizing his fascination with America, specifically New York.

1930.3 BLUMBERG, H. "Dreiser Outburst." *El Paso Evening Post*, 3 May, p. 4.

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 [c=dreiser\\_biblio;idno=aas7611.0001.003;rgn=div2;node=aas7611.0001.003%3A4.7;start=1;size=25#F30-5">F30-5](https://www.dreiserbibliography.com/dreiser_biblio;idno=aas7611.0001.003;rgn=div2;node=aas7611.0001.003%3A4.7;start=1;size=25#F30-5)).

1930.4 "The Book Revue." *Theatre Guild* 7 (February): 4.

Review of *A Gallery of Women*.

1930.5 BROE, AXEL. "Theodore Dreiser." *Tilskueren* (Copenhagen) January, pp. 58–64.

In Danish.

1930.6 BROWN, ROLLO WALTER. "Fifteen Women." *Saturday Review of Literature* 6 (8 February): 707–8.

Review of *A Gallery of Women*. Reprinted: 1972.61, pp. 581–83.

1930.7 BRUNS, FRIEDRICH. "Theodore Dreiser." In *Die amerikanische Dichtung der Gegenwart*. Leipzig: Teubner, pp. 22–33.

1930.8 C., A.P. "Failures Caused by Sex." *Syracuse (N.Y.) Post-Standard*, 19 January, p. 4.

Review of *A Gallery of Women*. Reprinted: 1972.61, pp. 578–79.

1930.9 CABELL, JAMES BRANCH. "Proteges of the Censor." In *Some of Us: An Essay in Epitaphs*. New York: Robert M. McBride, pp. 77–88.

Cites Dreiser as an example of an author whose work is deservedly brought to the attention of the public by censors ironically trying to suppress it. Reprinted in part: 1983.51, pp. 173–

1930.10 CAIRNS, WILLIAM B. "Theodore Dreiser." In *A History of American Literature*. New York: Oxford U. Press, pp. 488–90.

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."

1930.11 "Capturing" *New York: New York Times*, 15 August, p. 16.

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.

1930.12 CONRAD, LAWRENCE HENRY. "Theodore Dreiser." *Landmark* 12 (January): 29–32.

Calls Dreiser a preacher whose tolerance and "larger kind of righteousness" have allowed him to survive outcries against his style, cumbersome detail and immorality.

1930.13 "The Dark Blue Dreiser." *Literary Digest* 106 (26 July): 17.

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](#)).

1930.14 DAVID, DANIEL E. "Publicity Bait." *El Paso Evening Post*, 2 May, p. 4.

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](#)).

1930.15 "Dreiser and El Paso Churchmen." *El Paso Evening Post*, 29 April, p. 4.

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.

1930.16 "Dreiser Visits El Paso on Tour of Southwest." *El Paso Evening Post*, 25 April, p. 1.

Reports Dreiser's arrival in El Paso and plans for his visit.

1930.17 "Dreiser Writes Play for Air Being Produced Wednesday." *Brooklyn Daily Eagle*, 1 June, Section E, p. 7.

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](#)).

1930.18 "Dreiser's Attack on Religion Elicits Scathing Denunciation." *El Paso Herald*, 28 April. p. 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](#)).

1930.19 "E.P. Pastors Condemn Writer's Church Attack." *El Paso Evening Post*, 28 April, pp. 1, 10.

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.

1930.20 "Fair Women." *Saturday Review* (London) 149 (19 April): 492.

Review of *A Gallery of Women*.

1930.21 \*"Fiction." *Portland (Maine) Evening Express*, 6 May.

Review of *A Gallery of Women*. Source: PU; unverified.

1930.22 "Fiction: Social and Character Studies." *Cleveland Open Shelf* 4 (April): 61.

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."

1930.24 FITZSIMMONS, R.G. "Wants Open Season." *El Paso Evening Post*, 3 May, p. 4.

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).

1930.25 FORD, COREY [John Riddell]. "A Gallery of Dreiser." *Vanity Fair* 33 (February): 58-59, 82.

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.

1930.26 G., G. "Theodore Dreiser Is a Man Who Understands Women." *New York Herald Tribune*, 10 April.

Review of *A Gallery of Women*. Source: PU; unverified.

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).



1930.28 "Getting the Goat." *El Paso Herald*, 29 April, p. 4.

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."

1930.29 "*The Green Pastures*" and *Other Plays*. *London Times Literary Supplement*, 15 May, p. 410.

Review of *Plays, Natural and Supernatural*.

1930.30 HEALY, ELISABETH S. "Books and Authors: A Gallery of Women." *Havana (Cuba) Post*, 13 January, p. 12.

Review.

1930.31 HENSEN, D.R. "Defends Dreiser, *Post*." *El Paso Evening Post*, 3 May, p. 4.

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).

1930.32 HUGGETT, W.S. "Who Is Dreiser?" *El Paso Evening Post*, 29 April, p. 4.

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).

1930.33 HUTCHINS, T.A. "Talking Things Over The Dreiser Aftermath." *El Paso Herald*, 8 May, p. 4.

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.

1930.36 LEWIS, SINCLAIR. "Text of Sinclair Lewis's Nobel Prize, Address at Stockholm." *New York Times*, 13 December, p. 12.

Contains praise of Dreiser's pioneering efforts to clear "the trail from Victorian Howellsian timidity and gentility in American fiction to honesty, boldness, and passion for life." Reprinted: 1953.12. Reprinted in part: 1955.21; 1961.16.

1930.37 LINCOLN, SELMA WALDEN. "An Answer to One of the *Gallery of Women*." *Chicago Daily News*, 26 February, p. 18.

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."

1930.38 LINTOTT, H.J.B. "Novels." *Nation and Athenaeum* 47 (12 April): 58.

Review of *A Gallery of Women*.

1930.39 McCOLE, CAMILLE. "The Tragedy of Theodore Dreiser." *Catholic World* 132 (October): 1–7.

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.

1930.40 MENCKEN, H.L. "The Library: Ladies, Mainly Sad." *American Mercury* 19 (February): 254–55.

Review of *A Gallery of Women*. Reprinted: 1972.61, pp. 579–80; 1986.38, pp. 800–802.

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](#)).

1930.42 MORROW, E.E. "From the Sidelines." *El Paso Evening Post*, 3 May, p. 4.

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](#)).

1930.43 NELLIGAN, GEORGE. "Talking Things Over: Dreiser-Failure." *El Paso Herald*, 30 April, pp. 4, 9.

Letter to the editor attacking Dreiser's views on religion.

1930.44 "New York Sketches." *London Times Literary Supplement*, 14 August, p. 652.

Review of *The Color of a Great City*.

1930.45 "Novelist Pays El Paso Visit." *El Paso Herald*, 25 April, p. 1.

Reports that Dreiser had arrived in El Paso with "an attractive young woman" but was "too busy" to speak to reporters.

1930.46 PARRINGTON, VERNON L. "Theodore Dreiser: Chief of American Naturalists." In *Main Currents in American Thought: An Interpretation of American Literature from the Beginnings to 1920*. Vol 3. New York: Harcourt, Brace, pp. 354–59. Reprint. 1958; Norman: University of Oklahoma Press, 1987.

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".

1930.47 PARSONS, I.M. "Fiction: Americana." *Spectator* (London) 144 (12 April): 634.

Review of *A Gallery of Women*.

1930.48 PATTEE, FRED LEWIS. "Theodore Dreiser." In *The New American Literature: 1890–1930*. New York: Century, pp. 180–93.

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".

1930.49 PROTEUS [pseud.]. "Current Literature." *New Statesman* 35 (26 April): 84.

Review of *A Gallery of Women*.

1930.50 RASCOE, BURTON. "Dreiser's Portraits." *Plain Talk* 6 (April): 498–500.

Review of *A Gallery of Women*. Reprinted in part: 1972.61, pp. 583–85.

1930.51 ROSS, MARY. "Women in Fiction." *Atlantic Bookshelf*, April, p. 14.

Review of *A Gallery of Women*.

1930.52 ROTH, RABBI JOSEPH M. "Asserts Dreiser Beyond His Depth." *El Paso Evening Post*, 2 May, p. 1.

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).

1930.53 SCHYBERG, FREDERIK. *Moderne amerikansk litteratur, 1900-1930* [Modern American literature, 1900-1930]. Copenhagen: Gyldendalske, passim.

In Danish.

1930.54 SHAFER ROBERT. "An American Tragedy." In *Humanism and America: Essays on the Outlook of Modern Civilization*. Ed. Norman Foerster. New York: Farrar & Rinehart, pp. 149–69.

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.

1930.55 SIBLEY, W.G. "Along the Highway: Hardly a Masterpiece." *Chicago Journal of Commerce*, 6 August, p. 14.

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".

1930.56 SKINNER, JOHN. "Riding the Waves." *Brooklyn Daily Eagle*, 8 June, p. A14.

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*

*Post*, 3 May, pp. 1, 2.

Counters Dreiser's claim (see F30-5) that the church has failed.

1930.59 "Twelve Men." *London Times Literary Supplement*, 2 October, p. 780.

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.

1930.61 WELL, MAJOR ALEX. "Dreiser Pens Realistic Women" *Albany Knickerbocker Press*, 19 January, Society and Magazine Section, p. 16.

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Review of *A Gallery of Women*. Reprinted in part: 1972.61, pp. 577–78.

1930.62 WILLIAMS, ORLO. "A Book About Myself." *Criterion* 9 (January): 327–30.

Review.

## **1931**

1931.1 "After and Above the Melee." *New York Times*, 23 March, p. 20.

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.

1931.2 AGAR, HERBERT. "Dawn." *English Review* 53 (October): 641–42.

Review.

1931.3 "An American Tragedy." *New York Times*, 21 March, p. 16.

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.

1931.4 "*An American Tragedy*" Revived at Waldorf. *New York Times*, 21 February, p. 15.

Review of Patrick Kearney's dramatization.

1931.5 "Anderson Decries Our *Speakeasy Era*". *New York Times*, 7 December, p. 24.

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*.

1931.7 "An Appreciation of Dreiser's *Dawn*." *Constable's Quarterly*, no. 2 (Summer): 35–39.

Review.

1931.8 ARVIN, NEWTON. "An American Case History." *New Republic* 67 (5 August): 319–20.

Review of *Dawn*. Reprinted: 1972.61, pp. 614–17.

1931.9 BAKSHY, ALEXANDER. "Emasculated Dreiser." *Nation* 133 (2 September): 237.

Review of Paramount film of *An American Tragedy*.

1931.10 BARRETT, E. BOYD. "Modern Writers and Religion." *The Thinker* 3 (May): 32–38.

Includes Dreiser among modern writers who capitalize on the public interest in religion to spread cynicism and pessimism.

1931.11 BLANKENSHIP, RUSSELL. "Theodore Dreiser." In *American Literature: As an Expression of the National Mind*. New York: Henry Holt, pp. 532–42.

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.

1931.12 BOEHNEL, WILLIAM. "Dreiser's Story Told on Screen." *New York World-Telegram*, 6 August, p. 14.

Review of Paramount film of *An American Tragedy*.

1931.13 BRITTEN, FLORENCE HAXTON. "When He Was Very Young." *New York Herald Tribune Books*, 10 May, pp. 1–2.

Review of *Dawn*. Reprinted in part: 1972.61, pp. 596–97.

1931.14 BROUN, HEYWOOD. "It Seems to Me." *New York Telegram*, 1 July.

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.

1931.15 BURDETT, OSBERT. "Mr. Dreiser's Boyhood." *Saturday Review* (London) 152 (8 August): 186.

Review of *Dawn*.



1931.16 BUTCHER, FANNY. "Dreiser Tells Life Story in Frank Fashion." *Chicago Daily Tribune*, 9 May, p. 12.

Review of *Dawn*.

1931.17 "Calls Dreiser Communist." *New York Times*, 11 November, p. 13.

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.

1931.19 CAMERON, MAY. "Author! Author!: Alter *Dawn*". *New York Evening Post*, 6 August, p. 11.

Review of *A Book About Myself*.

1931.20 CHAMBERLAIN, JOHN. "An American Record." *Forum* 86 (July): vi.

Review of *Dawn*.

1931.21 CHEAVENS, DAVID. "An American Tragedy". *New York Morning Telegraph*, 8 August, p. 2.

Review of Paramount film.

1931.22 CHURCH, RICHARD. "The American Balzac." *Spectator* (London) 147 (25 July): 133–34.

Review of *Dawn*.

1931.23 CLARK, EDWIN. "Self-Revelations." *Yale Review* 20 (June): 857–58.

Review of *Dawn*. Reprinted in part: 1972.61, pp. 603–4.

1931.24 "Court Refuses Dreiser Writ Against Film." *New York Herald Tribune*, 2 August, p. 18.

Summarizes and quotes from Justice Witschief's denial of Dreiser's application for an injunction against Paramount's release of *An American Tragedy*.

1931.25 CREWE, REGINA. "Dreiser's *American Tragedy*" *Ponderous as Film Attraction*. *New York American*, 6 August, p. 11.

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.

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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.

1931.27 DEUTSCH, HELEN, and HANAU, STELLA. *The Provincetown: A Story of the Theatre*. New York: Farrar & Rinehart, pp. 85–86, 251–52.

Brief discussion of the problems surrounding the Provincetown Players production of *The Hand of the Potter*. Appendix reprints the program for the production.

1931.28 DINAMOV, SERGEL. "Theodore Dreiser Is Coming Our Way." *Literature of the World Revolution* (Moscow), no. 5 (1931): 126–32.

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.

1931.29 DOS PASSOS, JOHN. "Harlan: Working Under the Gun." *New Republic* 69 (2 December): 62–67.

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.

1931.31 "Dreiser Indicted by Kentucky Jury." *New York Times*, 11 November, p. 13.

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.

1931.32 "Dreiser Indicted for Syndicalism." *New York Times*, 17 November, p. 14.

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.

1931.36 "Dreiser Tragedy Dissected." *New York Daily Mirror*, 23 July p. 31.

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".

1931.37 "Dreiser's Feud with Kentucky." *Literary Digest* 111 (28 November): 9.

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.

1931.38 "Dreiser's Power Is Par Puzzler." *Variety*, 28 March, p. 1.

News item on Paramount's discovery that its contract with Dreiser gives him final approval of the screen version of *An American Tragedy*.

1931.39 DUDLEY, BIDE. "*American Tragedy*" Evokes New Reaction. *New York World-Telegram*, 3 March. p. 16.

Review of Patrick Kearney's dramatization.

1931.40 EASTMAN, MAX. *The Literary Mind: Its Place in an Age of Science*. New York: Scribners, pp. 231–33.

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.

1931.41 ELLINGSON, H.K. "Literary Notes Theodore Dreiser." *Colorado Springs Sunday Gazette and Telegraph*, 14 June, Section 3, p. 4.

Review of *Dawn*. Reprinted in part: 1972.61, p. 610.

1931.42 F., H.I'A. "Books of the Day: Mr. Dreiser's Autobiography." *Manchester Guardian*, 3 August, p. 3.

Review of *Dawn*.

1931.43 FISCHER, LOUIS. "Russia Adopts Dreiser." *New York Herald Tribune Books*, 4 October, p. 9.

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.

1931.45 "Foul Tactics." *New York Times*, 3 July, p. 20.

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.

1931.46 "Free and Easy Indictments." *New York Times*, 18 November, p. 22.

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.

1931.48 GIBBERD, MABEL. "A Study of Dreiser's Major Characters". Master's thesis, University of Chicago.

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.

1931.52 HALL, MORDAUNT. "The Screen: Mr. Dreiser's Famous Story." *New York Times*, 6 August, p. 22.

Review of Paramount film of *An American Tragedy*.

1931.53 HANEY, LEWIS. "Dreiser Plan Has Many Faults." *New York Evening Journal*, 15 May, p. 38.

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">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 *Dawn*. Reprinted in part: 1972.61, pp. 592–93, under incorrect date.

1931.55 HANSEN, HARRY. "The First Reader." *New York World-Telegram*, 12 August p. 23.

Review of *A Book About Myself*.

1931.56 \*HARRINGTON, JANETTE T. "Scanning the Shelves." *Ohio State Lantern*, 14 May.

Review of *Dawn*. Source: PU.

1931.57 HARRIS, WILLIAM E. "The Days of Theodore Dreiser's Youth." *Boston Evening Transcript*, 23 May, Book Section, p.8.

Review of *Dawn*.

1931.58 HAZLITT, HENRY. "Another Book About Himself." *Nation* 132 (3 June): 613–14.

Review of *Dawn*. Reprinted: 1972.61, pp. 604–7.

1931.59 HERMANN, JOHN. "Honest Autobiography." *New Masses* 7 (September): 19.

Review of *Dawn*. Reprinted: 1972.61, pp. 617–18.

1931.60 HERRICK, ROBERT. "Dreiseriana." *Saturday Review of Literature* 7 (6 June): 875.

Review of *Dawn*. Reprinted in part: 1972.61, pp.607–10.

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.

1931.62 \*HORRWITZ, E. "Witness of Theodore Dreiser." *Dawn* 1 (June): 342.

Review of *Dawn*. Source: PU.

1931.63 INTERNATIONAL UNION OF REVOLUTIONARY WRITERS. "Greetings to Dreiser." *New Masses* 7 (September): 6.

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."

1931.64 "Investigating the Mines." *America* 46 (21 November): 151.

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.

1931.65 JACK PETER MONRO. "Dreiser's Confession of His Early Years." *New York Times Book Review*, 10 May, p.5.

Review of *Dawn*. Reprinted: 1972.61, pp. 597–600.

1931.66 JONES, LLEWELLYN. "Contemporary Fiction." In *American Writers on American Literature*. Edited by John Macy. New York: Liveright, pp. 488–502.

Notes the inconsistencies and absurdities that Dreiser was led into by his mechanistic philosophy, specifically in *An American Tragedy*.

1931.67 JOSEPHSON, MATTHEW. "Dreiser, Reluctant, in the Films." *New Republic* 68 (19 August): 21–22.



Review of Paramount film of *An American Tragedy*.

1931.68 "Jury Indicts Dreiser at Pineville." *Knoxville (Tenn.) News-Sentinel*, 10 November, pp. 1, 10.

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.

1931.71 KNIGHT, GRANT C. "The Triumph of Realism: Theodore Dreiser." In *The Novel in English*. New York: Richard R. Smith, pp. 338–46.

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."

1931.72 KUNITZ, STANLEY J. [Dilly Tante], ed. "Theodore Dreiser." In *Living Authors: A Book of Biographies*. New York: H.W. Wilson, pp. 109–11. Reprint. 1935.

1931.73 "Lewis Is Slapped by Dreiser in Club." *New York Times*, 21 March, p. 11.

Narrates the slapping incident between Dreiser and Sinclair Lewis and quotes the principals and observers.

1931.74 LOCKRIDGE, RICHARD. "An American Tragedy." *New York Sun*, 21 February, p. 6.

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*.

1931.76 McG[INNIS, JOHN H.]. "Years of Theodore Dreiser's Youth Are Completely and Sincerely Recreated." *Dallas Morning News*, 14 June, Feature Section, p. 8.

Review of *Dawn*. Reprinted in part: 1972.61, pp. 610–12.

1931.77 \*MASSOCK RICHARD. Review of *Dawn*. *Albert Lea (Minn.) Tribune*, 12 May.

Source: PU.

1931.78 MAY, ARMAND. "Things to Consider." *New York Times*, 27 May, p. 26.

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.

1931.79 MENCKEN, H.L. "The Library: Footprints on the Sands of Time." *American Mercury* 23 (July): 383.

Review of *Dawn*. Reprinted: 1972.61, p. 612; 1986.38, p. 802.

1931.80 "A Middle-West Childhood." *London Times*, 7 August, p. 15.

Review of *Dawn*.

1931.81 "Mr. Dreiser Moralizes." *London Times Literary Supplement*, 9 April, p. 282.

Review of *Hey Rub-a-Dub-Dub*.

1931.82 "Mr. Dreiser's Youth." *London Times Literary Supplement*, 23 July, p. 575.

Review of *Dawn*.

1931.83 MORDELL, ALBERT. "Theodore Dreiser Dares to Give Complete Picture of His Youth." *Philadelphia Record*, 9 May, p. 10D.

Review of *Dawn*. Reprinted in part: 1972.61, pp. 595–96.

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.

1931.85 "The New Pictures: An American Tragedy." *Time* 18 (17 August): 17.

Review of Paramount film.

1931.86 O'BRIEN, EDWARD J. *The Advance of the American Short Story*. Rev. ed. New York: Dodd, Mead, p. 222. Reprint. Folcroft, Pa.: Folcroft Press, 1969.

Reprint of 1923.78.

1931.87 PARKER, DOROTHY [Constant Reader]. "Reading and Writing: Words, Words, Words." *New Yorker* 7 (30 May): 64–66.

Review of *Dawn*. Reprinted: 1970.34; 1972.61, pp. 600-603. Reprinted in part: 1983.51, pp.

174–75.

1931.88 PATERSON, ISABEL. "Books and Other Things." *New York Herald Tribune*, 8 May, p. 21.

Review of *Dawn*. Reprinted: 1972.61, pp. 588–90.

1931.89 PATERSON, ISABEL. "Books and Other Things." *New York Herald Tribune*, 18 May, p. 11.

Review of *Dawn*.

1931.90 PEET, CREIGHTON. "The New Movies: *An American Tragedy*." *Outlook and Independent* 158 (19 August): 502.

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.

1931.92 \*PIPPETT, ROGER "A Novelist Tells the Truth About Himself." *London Daily Herald*, 13 August.

Review of *Dawn*. Source: PU.

1931.93 POTAMKIN, HARRY A. "Novel into Film: A Case Study." *Close Up* 8 (December): 267–79.

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.

1931.94 PROSSER, F.D. "Mr. Dreiser's Remedy." *New York Times*, 16 May, p. 16.

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.

1931.95 RASCOE, BURTON. "Dreiser's Early Youth." *New York Sun*, 9 May, p. 9.

Review of *Dawn*. Reprinted: 1972.61, pp. 593–95.

1931.96 \*READER, THE [pseud.]. "Off the Press." *New York American*, 4 May.

Review of *Dawn*. Source: PU; unverified.

1931.97 "Report Dreiser Will Sue to Ban *Tragedy*" *Film*. *New York World Telegram*, 17 June, p. 18.

Reports on Dreiser's continued dissatisfaction with Paramount's filming of *An American Tragedy* after previewing the movie with a jury of friends.

1931.98 SALZMAN, MAURICE. "Facts Not Copyrightable or Protected." In *Plagiarism: The "Art" of Stealing Literary Material*. Los Angeles: Parker, Stone & Baird, pp. 202–5.

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*.

1931.99 SCHWARTZ, JACOB. "Dreiser, (Theodore)." In *1100 Obscure Points: The Bibliographies of 25 English and 21 American Authors*. London: Bookshop, pp. 50–51.

1931.100 SELDES, GILBERT. "True to Type: Theodore Dreiser Indicted in His Indictment of Society." *New York Evening Journal*, 8 August, p. 8.

Review of Paramount film of *An American Tragedy*.

1931.101 "Shaw Draws Fire From Hollywood." *New York Times*, 3 March, p. 6.

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.

1931.102 SHAWELL, JULIA. "*American Tragedy*" Unreels at the Criterion Theater. *New York Evening Graphic*, 6 August, p. 21.

Review of Paramount film.

1931.103 "Slap! Slap!" *Literary Digest* 109 (11 April): 15–16.

Surveys the aftermath of the Dreiser-Sinclair Lewis confrontation, focusing on the opportunity for humor and cynicism that it afforded several leading newspapers.

1931.104 SMITH, EDWARD B. "Judge Jones Exiles Some, Say Miners." *Knoxville (Tenn.) News-Sentinel*, 7 November, pp. 1, 10.

Presents the testimony of several witnesses, including Sheriff John Blair, who appeared before the Dreiser-led committee investigating mining conditions in Harlan County, Kentucky.

1931.105 SMITH, EDWARD B. "Miners' Distress Seen by Writers." *Knoxville (Tenn.) News-Sentinel*, 8 November, p. A-6.

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.

1931.106 SOSKIN, WILLIAM. "Books on Our Table: *Dawn*," *the Story of Theodore Dreiser's Youth, Impressively and Well Written*. *New York Evening Post*, 8 May, p. 11.

Review. Reprinted: 1972.61, pp. 590–92.

1931.107 THOMPSON, ALAN REYNOLDS. "Biography: Dawn." *Bookman* 73 (July): 533–34.

Review. Reprinted in part: 1972.61, pp. 613–14.

1931.108 "Toothpicks." *New Republic* 69 (25 November): 32–33.

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."

1931.109 "The Tragicomedy of *An American Tragedy*." *Literary Digest* 110 (5 September): 18–19.

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.

1931.110 "Two American Autobiographies." *New Statesman and Nation* 2 (3 October): 408.

Review of *Dawn*.

1931.111 "Unkind Levity." *New York Times*, 7 November, p. 20.

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.

1931.112 W., J.T. "Theodore Dreiser Begins Autobiography." *Springfield (Mass.) Weekly Republican*, 21 May, p. 8.

Review of *Dawn*.

1931.113 WALDORF, WILLELLA. "An American Tragedy." *New York Evening Post*, 6 August, p. 12.

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">c=dreiser\\_biblio;idno=aas7611.0001.003;rgn=div2;node=aas7611.0001.003%3A4.7;start=1;size=25#F31-7](#)>F31-7).

1931.115 "The Week." *New Republic* 66 (22 April): 258.

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.

1931.117 "Week by Week: Theodore Dreiser Again." *Commonweal* 13 (22 April): 677.

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.

1931.118 W[HARTON], D[ON]. "The New Books: Dawn." *Outlook & Independent* 158 (27 May): 120.

Review. Reprinted: 1972.61, p. 600.

1931.119 WILDES, HARRY EMERSON. "Of Making Many Books—." *Philadelphia Public Ledger*, 7 May, p. 13.



Review of *Dawn*. Reprinted in part: 1972.61, p. 587.

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.

1931.121 WILSON, EDMUND. "Eisenstein in Hollywood." *New Republic* 68 (4 November): 320–22.

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*.

1932.2 "American Realism." *New York Times*, 4 December, Sec. 4, p. 1.

Editorial taking exception to Dreiser's minimizing William Dean Howells' contribution to the realistic novel in "The Great American Novel" (C32-15).

1932.3 BEACH, JOSEPH WARREN. "The Realistic Reaction: Dreiser." In *The Twentieth Century Novel: Studies in Technique*. New York: Appleton-Century, pp. 321–1.

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.

1932.4 BENNETT, ARNOLD. *The Journal of Arnold Bennett: 1921–1928*. Vol.3. New York: Viking Press, pp. 153–58, 84.

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".

1932.5 BLUMENBERG, BEN. "Dreiser Indicts Capitalism." *New Leader* 13 (23 January): 10.

Review of *Tragic America*. Reprinted: 1972.61, pp. 626–27.

1932.6 BOYD, J. IRWIN. "Dreiser Indicts Leaders but Spies Better Future." *Philadelphia Public Ledger*, 23 January, p. 16.

Review of *Tragic America*. Reprinted: 1972.61, p. 628.

1932.7 \*BRODMERKEL, ALEXANDER H. "A Comparison of the Novels of Thomas Hardy and Theodore Dreiser". Master's thesis, Columbia University.

Source: 1974.2.

1932.8 BROOKS, OBED. "The Problem of the Social Novel" *Modern Quarterly* 6 (Autumn): 77–82.

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".

1932.9 C., S.C. "Mr. Dreiser Astray." *Christian Science Monitor*, 26 March, p. 5 (Central ed.).

Review of *Tragic America*. Reprinted: 1972.61, pp. 638–39.

1932.10 CALVERTON, V.F. "From Sectionalism to Nationalism." In *The Liberation of American Literature*. New York: Charles Scribner's Sons pp. 406–12.

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".

1932.11 CHAMBERLAIN, JOHN. "Minority Report of the Novelists." In *Farewell to Reform: Being a History of the Rise, Life and Decay of the Progressive Mind in America*. New York: Liveright, pp. 111–17 passim. Reprint. Chicago: Quadrangle Paperbacks, 1965.

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*.

1932.12 CHASE, STUART. "Mr. Dreiser in a China Shop." *New York Herald Tribune Books*, 24 January, pp. 1–.

Review of *Tragic America*. Reprinted: 1972.61, pp. 631–33.

1932.13 "Chronicle and Comment: Poor Dreiser." *Bookman* 75 (November): 682–84.

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.

1932.14 C[OATES], R[OBERT] M. "Books, Books, Books." *New York* 7 (30 January): 53–54.

Review of *Tragic America*.

1932.15 COCHRANE, R.H. "Correcting Mr. Dreiser." *New York Times*, 15 April, p. 20.

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.

1932.16 "Current Literature: Tragic America." *Sydney (Australia) Morning Herald*, 12 March, p. 8.

Review.

1932.17 \*DAVIDSON, GUSTAV. Review of *Tragic America*. *Sunday Mirror*, 31 January.

Source: PU.

1932.18 DAVIS, ELMER. "The Red Peril." *Saturday Review of Literature* 8 (16 April): 661–62.

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.

1932.19 DINAMOV, SERGEI. "Theodore Dreiser Continues the Struggle." *International Literature*, nos. 2–3, pp. 112–15.

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.

1932.20 "Dreiser Draws Up Communistic Plan." *New York Times*, 18 January, p. 13.

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.

1932.22 "Dreiser Scores Capitalistic System in New Book on *Tragic America*". *Indianapolis Star*, 18 January, pp. 1–2.

Review.

1932.23 DUDLEY, DOROTHY. *Forgotten Frontiers: Dreiser and the Land of the Free*. New York: Harrison Smith, 485 pp. Reprint. 1946.32.

Impressionistic biography which attempts to establish Dreiser's place in the intellectual and cultural milieu; draws upon conversations and correspondence with Dreiser and his

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friends as well as Dudley's free access to his files; undocumented.

1932.24 FADIMAN, CLIFTON. "Dreiser and the American Dream." *Nation* 135 (19 October): 364–65.

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.

1932.25 FORD, COREY [John Riddell]. "Dawn Jawn." In *In the Worst Possible Taste*. New York: Charles Scribner's Sons, pp. 17–27.

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.

1932.26 GANNETT, LEWIS. "Books and Things." *New York Herald Tribune*, 18 January, p. 11.

Review of *Tragic America*. Reprinted in part: 1972.61, p.622.

1932.27 GARDNER, PAUL. "Dreiser, Pirandothello, War and Waltzes." *Canadian Forum* 12 (August): 437–38.

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">c=dreiser\\_biblio;idno=aas7611.0001.003;rgn=div2;node=aas7611.0001.003%3A4.4;start=1;size=25#C32-12](#)); suggests instead that directors be given more freedom.

1932.28 GILLIS, REV. JAMES M. "What's Right with the World-Not So Tragic America." *Catholic News*, 6 February, p. 5.

Review of *Tragic America*. Reprinted: 1972.61, pp. 635–36.

1932.29 GRATTAN, C. HARTLEY. "Upton Sinclair on Current Literature." *Bookman* 75 (April): 61–64.

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.

1932.30 HANSEN, HARRY. "The First Reader." *New York World-Telegram*, 18 January, p. 21.

Review of *Tragic America*. Reprinted: 1972.61, pp. 625–26.

1932.31 HAZLITT, HENRY. "Our Greatest Authors: How Great Are They?" *Forum* 88 (October): 245–50.

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.

1932.32 "A Hoosier Holiday." *London Times Literwy Supplement*, 14 April, p. 268.

Review.

1932.33 JOHNSON, MERLE. *American First Editions*. 2d ed. New York: R.R. Bowker.

Revision of 1929.21. Updates Dreiser bibliography. Revised: 1936.9.

1932.34 JONES, ELIOT. "Dreiser vs. the US." *Saturday Review of Literature* 8 (27 February): 555.

Review of *Tragic America*. Reprinted: 1972.61, pp. 636–37.

1932.35 KINGSLEY, GRACE. "Hobnobbing in Hollywood." *Los Angeles Times*, 13 December, Part II, p. 7.

Announces Dreiser's intention to go to Texas and New Mexico to make a film on an historical subject, the exact nature being withheld.

1932.36 KNIGHT, GRANT C. "The Literature of Realism: Theodore Dreiser." In *American Literature and Culture*. New York: Ray Long and Richard R. Smith, pp. 400–13.

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".

1932.37 LASKI, H.J. "Books of the Day: An American Critic." *Manchester Guardian*, 21 July, p. 5.

Review of *Tragic America*.

1932.38 LEWISOHN, LUDWIG. "The Naturalists." In *Expression in America*. New York: Harper & Bros., pp. 473–82.

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".

1932.39 LILJEHOLM, H. ERIC. "Dreiser Attacks Labor's Lethargy." *Albany Knickerbocker Press*, 20 March, Fourth Section, p. 4.

Review of *Tragic America*. Reprinted: 1972.61, pp. 637–38.

1932.40 MARQUIS, DON. "205 Words." *Saturday Review of Literature* 9 (15 October): 174.

Responds to Dreiser's admirers by asserting that his novels are a "vast accumulation of commonplace details dully presented", not representations of life.

1932.41 "Mr. Dreiser as Sociologist." *London Times Literary Supplement*, 4 August, p. 550.

Review of *Tragic America*.

1932.42 "Mr. Dreiser on a Journey." *London Times*, 12 April, p. 20.

Review of *A Hoosier Holiday*.

1932.43 \*N., S.E. "An American Indicts America." *Sydney (Australia) Mail*, 17 February, pp. 14, 25.

Review of *Tragic America*. Source: PU.

1932.44 NATHAN, GEORGE JEAN. "Theodore Dreiser." In *The Intimate Notebooks of George Jean Nathan*. New York: Alfred A. Knopf pp. 38–53.

A character sketch of Dreiser, focusing on his humorless, ingenuous nature, his commitment to literature and his imperviousness to criticism. Reprinted: 1936.53; 1952.30. Revised: 1958.7.

1932.45 POWYS, JOHN C. "Modern Fiction: Theodore Dreiser." In *Sex in the Arts*. Edited by J.F. McDermott and I.B. Taft. New York: Harper's, pp. 52–57.

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.

1932.46 "Predicted Dreiser Book Appears." *Springfield Illinois State Journal*, 19 January, p. 6.

Review of *Tragic America*. Reprinted: 1972.61, p. 626.

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1932.47 PRITCHETT, V.S. "Mr. Dreiser Goes Home." *Spectator* (London) 148 (11 June): 835–36.

Review of *A Hoosier Holiday*.

1932.48 RASCOE, BURTON. "Dreiser Sees Red." *New York Sun*, 29 January, p. 27.

Review of *Tragic America*. Reprinted in part: 1972.61, pp. 633–35.

1932.49 RASCOE, BURTON. *Titans of Literature: From Homer to the Present*. New York: G.P. Putnam's Sons, p. 488.

Identifies Dreiser and Cabeli as the Promethean figures in American literature to follow Mark Twain, though each is "temperamentally incapable" of reading the other.

1932.50 RATCLIFFE, S.K. "Two American Extremes" *Spectator* (London) 149 (30 July): 160.

Review of *Tragic America*.

1932.51 ROCHESTER, ANNA. "Dreiser Was Right." *New Republic* 70 (20 April): 275.

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.

1932.52 RÜEGG, A. "Theodore Dreiser Abker vom Katholizismus." *Schweizerisches Rundschau* 31:1084–95.

1932.53 SEAVER, EDWIN. "American Writers and Kentucky." *New Masses* 7 (June): 9–10.

Sees Dreiser's actions on behalf of the miners in Harlan County, Kentucky, as symptomatic of American writers' growing social consciousness during the 1930s.

1932.54 SOSKIN, WILLIAM. "Reading and Writing." *New York Evening Post*, 18 January, p. 9.

Review of *Tragic America*. Reprinted: 1972.61, pp. 623–25.

1932.55 SOSKIN, WILLIAM. "Reading and Writing." *New York Evening Post*, 26 March, p. 7.

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.

1932.56 STEVENS, BENNETT. "The Gnats and Dreiser." *New Masses* 7 (May): 24.

Review of *Tragic America*. Reprinted: 1972.61, pp. 646–48.

1932.57 STRUNSKY, SIMEON. "Mr. Dreiser Prescribes for Us." *New York Times Book Review*, 24 January, p. 10.

Review of *Tragic America*. Reprinted in part: 1972.61, pp. 628–30.

1932.58 "Theodore Dreiser." *New Masses* 7 (February): 28.

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*.

1932.59 THOMAS, NORMAN. "Books and Drama: Dreiser as Economist." *Nation* 134 (6 April): 402–3.

Review of *Tragic America*. Reprinted: 1972.61, pp. 642–43.

1932.60 TOWNE, CHARLES HANSON. "A Number of Things." *New York American*. 18 January, p. [11].

Review of *Tragic America*. Reprinted: 1972.61, pp. 621–22, under incorrect date.

1932.61 WARD, ALFRED C. *American Literature: 1880–1930*. New York Lincoln MacVeagh, pp. 111–17.

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."

1932.62 WILSON, EDMUND. "Equity for Americans." *New Republic* 70 (30 March): 185–86.

Review of *Tragic America*. Reprinted: 1972.61, pp. 639–42.

## 1933

1933.1 ANDERSON, SHERWOOD. "Sherwood Anderson to Theodore Dreiser." *American Spectator* 1 (June): 1.

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.

1933.3 BOEHNEL, WILLIAM. "*Jennie Gerhardt*" at Paramount. *New York World Telegram*, 9 June, p. 18.

Review of Paramount film.

1933.4 CAMERON, KATE. "Miss Sidney Lovely Heroine." *New York Daily News*, 9 June, p. 52.

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.

1933.6 COMBS, GEORGE HAMILTON. "Theodore Dreiser and James Branch Cabell—The Unheavenly Twins." In *Those Amazing Moderns*. St. Louis: Bethany Press, pp. 75–95.

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 FABRÈGUES, JEAN. Introduction to *Jenny Gerhardt*. Paris: Catalogne, pp. v-xii.

1933.8 DELL, FLOYD. *Homecoming: An Autobiography*. New York Farrar & Rinehart; pp. 268–70. Reprint. Port Washington, N.Y.: Kennikat Press, 1969.

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.

1933.11 EISENSTEIN, S[ERGEI] M. "An American Tragedy." *Close Up* 10 (June): 109–24.

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.

1933.12 FORD, COREY [John Riddell]. "The American Specter." *Vanity Fair* (May): 39–40.

A parody of *The American Spectator*. Focuses on Dreiser in an article entitled "A Writer Looks at the Bicycle by Theodore Drier."

1933.13 GRATTAN, C. HARTLEY. "Dreiser a Hero." *Saturday Review of Literature* 9 (14 January): 377.

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."

1933.14 HALEY, CARMEL O'NEILL. "The Dreisers." *Commonweal* 18 (7 July): 265–67.

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.

1933.15 HALL, MORDAUNT. "The Screen: Sylvia Sidney and Donald Cook in a Pictorial Version of a Theodore Dreiser Novel." *New York Times*, 9 June, p. 20.

Review of Paramount film of *Jennie Gerhardt*.

1933.16 HANSEN, HARRY. "The First Reader." *New York World-Telegram*, 25 November, p. 17.

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?"

1933.17 HICKS, GRANVILLE. *The Great Tradition: An Interpretation of American Literature Since the Civil War*. New York: Macmillan, pp. 227–29, 231–32 passim. Reprint. New York: Biblo and Tannen, 1967.

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.

1933.18 "*Jennie Gerhardt*" Is Dramatic Treat at the Paramount. *New York American*, 9 June, p. 9.

Review of Paramount film.

1933.19 JOHANESON, BLAND. "'Jennie Gerhardt' Great Love Story." *New York Daily Mirror*, 9 June, p. 23.

Review of Paramount film.

1933.20 KRIEG, LOUIS W. "The Dreisers." *Commonweal* 18 (28 July): 330.

Letter to the editor noting errors in Carmel O'Neil Haley's article on the Dreiser family (1933.14).

1933.21 LEAVIS, F.R. "Arnold Bennett: American Version." In *For Continuity*. Cambridge: Fraser, pp. 97–101. Reprint. Freeport, NY: Books for Libraries Press, 1968.

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.

1933.22 LE VERRIER, CHARLES. "Un grand romancier américain: Theodore Dreiser." *Revue hebdomadaire* 42 (21 January): 280–94.

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.

1933.24 "The New Pictures: Jennie Gerhardt." *Time* 21 (19 June): 32.

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.

1933.27 PAVESE, CESARE. "Dreiser e la sua battaglia sociale." *La Cultura* 12 (April-June): 431–37.

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, gaites and music authentic.  
Source: PU.

1933.29 PELSWICK, ROSE. "Sylvia Sidney Doomed to Play Role of Unhappy Maiden Buffeted by Fate." *New York Evening Journal*, 9 June, p. 20.

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*.

1933.31 RASCOE, BURTON. "Theodore Dreiser." In *Prometheans, Ancient and Modern*. New York: Putnam, pp. 241–69.

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."

1933.32 "Screen: Film of Dreiser's *Jennie Gerhardt*" *Satisfies*. *News Week* 1 (17 June): 30.

Review of Paramount film.

1933.33 SHAFFER, GEORGE. "Dreiser's Story Will Be Filmed Without His Aid." *New York Daily News*, 20 March, p. 32.

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.

1933.35 SHERMAN, AL. "Sylvia Sidney Excels; a Talkative Talkie." *New York Morning Telegraph*, 10 June, p. 2.

Review of Paramount film of *Jennie Gerhardt*.

1933.36 WALDMAN, MILTON. "Tendencies of the Modern Novel" *Forthnightly Review* 140 (December): 717–25.

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

1934.1 ANDERSON, SHERWOOD. "The Dreiser." In *No Swank*. Philadelphia: Centaur, pp. 13–16.

Describes "the Dreiser" as "burly, impulsive, crude and tender," shouting everyone down one minute and being inordinately sympathetic the next.

1934.2 CAMPBELL, LOUISE. "New Books: Speaking of Dreiser." *Philadelphia Evening Public Ledger*, 18 July, p. 18.

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.

1934.4 HALLECK REUBEN POST. "Theodore Dreiser." In *The Romance of American Literature*. New York: American Book Co., pp. 309–14.

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."

1934.5 HARTWICK, HARRY. "The Hindenburg of the Novel" In *The Foreground of American Fiction*. New York: American Book Co., pp. 85–110.

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.

1934.6 LUCCOCK HALFORD E. *Contemporary American Literature and Religion*. Chicago: Willett, Clark, pp. 62–67. Reprint. New York: AMS Press, 1970.

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.

1934.7 MILLER, JAMES McDONALD. "Theodore Dreiser 1870–." In *An Outline of American Literature*. New York: Farrar and Rinehart, p. 289.

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."

1934.8 M[ONROE], H[ARRIET]. "Comment: Dorothy Dudley's *Frontiers*." *Poetry* 43 (January): 208–15.

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."

1934.9 POWYS, JOHN COWPER. *Autobiography*. New York: Simon & Schuster, pp. 551.08. Reprint. New York: New Directions, 1960, pp. 551–56.

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.

1934.10 RICHARDS, GRANT. *Author Hunting By an Old Literary Sports Man*. New York: Coward-McCann, Inc., pp. 169–206. Reprint. London: Unicorn, 1960.

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*.

1934.11 ROSENE, M.R. "The Five Best American Books Published Since 1900." *Writer* 46 (October): 370–71.

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."

1934.12 SCHNEIDER, ISIDOR. "Theodore Dreiser." *Saturday Review of Literature* 10 (10 March): 533–35.

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.

1934.13 "Theodore Dreiser Is Indiana's Forgotten Man." *Evansville (Ind.) Press*, 21 January, p. 5.

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.

1934.14 VO[Ccaron]ADLO, OTAKAR. "Theodore Dreiser." In *Sou[ccaron]asná literatura Spojených Stát[uring]* [Contemporary literature of the United States]. Prague: Laichter, pp. 144–50. In Czechoslovakian.

1934.15 WEEKS, EDWARD. "A Modern Estimate of the Fifty Best Books in American literature (1833–1933)." *Publishers Weekly* 125 (21 April): 1507.

Includes *An American Tragedy* on a chronologically arranged list.

1934.16 WOOLLCOTT, ALEXANDER. "A Plot for Mr. Dreiser." *In While Rome Burns*. New York: Viking, pp. 16–19.

Recalls the pathetic story of a broken, deluded woman who resembles the protagonist of Dreiser's "The *Mercy*" of *God*. Reprinted: 1946.150.

### 1935

1935.1 A., R. "Gifts from Parnassus: Moods." *Cincinnati Enquirer*, 29 June, p. 7.

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."

1935.3 BENÉT, WILLIAM ROSE. "The Phoenix Nest: Contemporary Poetry." *Saturday Review of Literature* 12 (29 June): 18.

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.

Review of *Moods: Philosophic and Emotional*. Source: PU.

1935.5 "Dreiser Play April 20." *New York Times*, 31 March, Part 2, p. 8.

Announces U.S. premiere of *Case of Clyde Griffiths*.

1935.6 GOLD, MICHAEL "The Gun Is Loaded, Dreiser." *New Masses* 15 (7 May): 14–15.

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.

1935.7 HAIGHT, ANNE LYON. "Dreiser, Theodore. (1871–)." *Banned Books: Informal Notes on Some Books Banned for Various Reasons at Various Times and in Various Places*. New York: Bowker, pp. 63–64.

Lists Dreiser books suppressed and the nature of the suppression. Revised: 1955.14.

1935.8 HATCHER, HARLAN. "Theodore Dreiser." In *Creating the Modern American Novel*. New York: Farrar & Rinehart, pp. 34–57.

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.

1935.9 HUTCHISON, PERCY. "Theodore Dreiser's Poetry in Prose." *New York Times Book Review*, 7 July, p. 10.

Review of *Moods: Philosophic and Emotional*.

1935.10 ISH-KISHOR, SULAMITH. Introduction to *Moods: Philosophical and Emotional (Cadenced and Declaimed)*. New York: Simon & Schuster, pp. v–viii.

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."

1935.11 M., H. [HENRY T. MURDOCK?] "American Tragedy Given at Hedgerow." *Philadelphia Record*, 22 April.

Review of *Case of Clyde Griffiths*. Source: PU.

1935.12 \*MURDOCK, HENRY T. "Again Hedgerow." *Philadelphia Evening Ledger*, 27 April.

Review of *Case of Clyde Griffiths*. Source: PU.

1935.13 NEWMAN, LOUIS I. "Dreiser and Haman." *Nation* 140 (15 May): 572.

Letter to the editor condemning Dreiser's anti-Semitism and calling his arguments "as ancient as Israel itself."

1935.14 ROBINSON, TED. "Caveat Lector' Week's Book Fare Offers a Brutal Tale, Fantasy, Dreiser's Poetry." *Cleveland Plain Dealer*, 23 June, Women's Magazine and Amusement Section, p. 13.

Review of *Moods: Philosophic and Emotional*.

1935.15 RODMAN, SELDEN. "Common Sense Protests." *Nation* 140 (15 May): 572.

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.

1935.16 ROTTENBERG, ABRAHAM. "Dreiser's Chauvinism." *Nation* 140 (15 May): 572.

Letter to the editor calling Dreiser the victim of the forces of chauvinism.

1935.17 SALOMON, LOUIS B. "A Few Minutes with Authors *Moods, Philosophical and Emotional*," *Cadenced and Declaimed*. *Louisville Times*, 29 June, p. 4.

Review.

1935.18 SCHOENBERG, PHILIP. "Making the Jews Responsible." *Nation* 140 (15 May): 572–73.

Letter to the editor arguing that Dreiser is making the Jewish religion a scapegoat for the problems in the American economy.

1935.19 SERWER, HARRY. "Racial Solidarity—a Myth." *Nation* 140 (15 May): 573.

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.

1935.21 TRACHTENBERG, JOSHUA. "Anti-Semites Both" *Nation* 140 (15 May): 572.

Letter to the editor accusing both Dreiser and Hutchins Hapgood of anti-Semitism.

1935.22 VAN DOREN, CARL *What Is American Literature?* New York: Morrow, pp. 114–18.

Sees Dreiser's uncompromising view of life as the first challenge to the "academic realism" inspired by Howells.

1935.23 W., J.T. "Dreiser's Poems." *Springfield (Mass.) Weekly Republican*, 3 October, p. 8.

Review of *Moods: Philosophic and Emotional*.

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*.

1935.25 WEIL, LEONARD D. "The Logical Solution." *Nation* 140 (15 May): 572.

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

1936.1 "Again the Notable Talents of the Group." *Brooklyn Daily Eagle*, 8 March, Section C, p. 3.

Review of *Case of Clyde Griffiths*.

1936.2 \*"*American Tragedy*." *Erie (N.Y.) Dispatch-Herald*, 22 March.

Review of *Case of Clyde Griffiths*. Source: NN.

1936.3 "*American Tragedy*": *Dreiser's Novel Gets New Treatment and a Class Angle*. *News-Week* 7 (21 March): 22.

Review of *Case of Clyde Griffiths*.

1936.4 "Ancient Japan Lends an Idea to Broadway." *New York Herald Tribune*, 15 March, Section 5, p. 4.

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.

1936.5 ANDERSON, JOHN. "Heckler Seated in Audience Debates Drama's Entire Action with Cast." *New York Evening Journal*, 16 March, p. 14.



Review of *Case of Clyde Griffiths*.

1936.6 ATKINSON, BROOKS. "Group Theater in a Skeletonized Version of Dreiser's *An American Tragedy*." *New York Times*, 14 March, p. 10.

Review of *Case of Clyde Griffiths*.

1936.7 B., J.P. "The Theatre: Creatures of Circumstances." *Wall Street Journal*, 17 March, p. 8.

Review of *Case of Clyde Griffiths*.

1936.8 BENCHLEY, ROBERT. "The Theatre." *New Yorker* 12 (21 March): 24–25.

Review of *Case of Clyde Griffiths*.

1936.9 9 BLANCK, JACOB. *Merle Johnson's American First Editions*. 3d ed. New York: R. R. Bowker, pp. 145–48.

Revision of 1932.33. Updates Dreiser bibliography. Revised: 1942.3.

1936.10 BLUM, DANIEL C. "Broadway by Wire." *Chicago Journal of Commerce*, 28 March, p. 2.

Review of *Case of Clyde Griffiths*.

1938.11 "Portfolio Playhouse." *London Times*, 6 May, p. 14.

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.

1938.13 VIVAS, ELISEO. "Dreiser, An Inconsistent Mechanist." *Ethics* 48 (July): 498–508.

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

1939.1 "Another Honey." *The Monthly Letter of the Limited Editions Club*, no. 117 (February): [1–4].

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*.

1939.2 CHURCHILL, DOUGLAS W. "Pointing at Hollywood." *New York Times*, 12 March, Section 11, p. 5.

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."

1939.3 HANEY, JOHN LOUIS. "Theodore Dreiser (1871-)." In *The Story of Our Literature: An Interpretation of the American Spirit*. Rev. ed. New York: Charles Scribner's Sons, pp. 264–65.

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.

1939.4 HAPGOOD, HUTCHINS. *A Victorian in the Modern World*. New York: Harcourt, Brace, pp. 266–74, 430–31. Reprint: Seattle: University of Washington Press, 1972.

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.

1939.5 LUNDKVIST, ARTUR. *Tre Amerikaner: Dreiser-Lewis-Anderson*. Stockholm: Bonner, passim.

In Swedish.

1939.6 MASTERS, EDGAR LEE. "Dreiser at Spoon River." *Esquire* 11 (May): 66, 146, 151–52, 154, 156, 158.

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.

1939.7 MILLIER, ARTHUR. "American Literature's *Gloomy Gus*." *Los Angeles Times*, 12 March, Sunday Magazine, p. 5.

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.

1939.8 RASCOE, BURTON. Introduction to *Sister Carrie*. New York: Heritage Press, pp. v–xii.

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.

1939.9 \*SAALBACH, ROBERT P. "The Philosophy of Theodore Dreiser". Master's thesis, University of Chicago.

Source: 1974.2.

1939.10 SMITH, BERNARD. *Forces in American Criticism: A Study in the History of American Literary Thought*. New York: Harcourt, Brace, passim.

Reviews the critical attitudes toward Dreiser, those of Floyd Dell and H.L. Mencken.

1939.11 VAN DOREN, CARL, and VAN DOREN, MARK. "Dreiser." In *American and British Literature Since 1890*. Rev. ed. New York: D. Appleton, pp. 70–75.

Revision of 1925.13. Updates analysis to include *An American Tragedy*.

## 1940

1940.1 BOWER, MARIE HADLEY. *Theodore Dreiser: The Man and His Times; His Work and Its Reception*. Ph.D. dissertation, Ohio State University, 358 pp.

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.

1940.2 BOYNTON, PERCY H. "Theodore Dreiser." In *America in Contemporary Fiction*. Chicago: University of Chicago Press, pp. 131–49.

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."

1940.3 JOHNSON, OAKLEY. "Theodore Dreiser—Critic of Capitalist Society." *People's World*, 31 December, p. 5.

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.

1940.4 MILLETT, FRED B. "Theodore (Herman Albert) Dreiser, 1871—." In *Contemporary American Authors: A Critical Survey and 219 Bio-Bibliographies*. New York: Harcourt, pp. 332–37.

Lists Dreiser's books and contributions to books and surveys books and articles about Dreiser to 1939.

1940.5 VAN DOREN, CARL. "*The Nation*" and the American Novel. *Nation* 150 (10 February): 212.

Notes that in 1918 *The Nation* altered its critical policy and thus went from attacking Dreiser to including him as a contributor.

1940.6 VAN DOREN, CARL. "Theodore Dreiser." In *The American Novel: 1789–1939*. Rev. ed. New York: Macmillan, pp. 245–59.

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.

1940.8 WILSON, WILLIAM E. *The Wabash*. New York: Farrar & Rinehart, pp. 312–14.

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

1941.1 "Books in Brief: America Is Worth Saving." *Christian Century* 58 (26 February): 290–91.

Review. Reprinted: 1972.61, p. 659, under incorrect date.

1941.2 BOWMAN, HEATH. "Wrong Side of the Tracks." In *Hoosier*. Indianapolis: Bobbs-Merrill, pp. 202–15.

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.

Review. Reprinted: 1972.61, p. 654.

1941.4 4 CARGILL, OSCAR. *Intellectual America: Ideas on the March*. New York: Macmillan, pp. 107–27. Reprint. 1948; 1959.

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.

Review of *America Is Worth Saving*. Reprinted: 1972.61, p. 652.

1941.6 DUFFUS, R[OBERT] L. "Theodore Dreiser Mounts the Soapbox." *New York Times Book Review*, 9 February, p. 22.

Review of *America Is Worth Saving*. Reprinted: 1972.61, pp. 652–54.

1941.7 GISSEN, MAX. "What Must America Do?" *New Republic* 104 (26 May): 736–37.

Review of *America Is Worth Saving*. Reprinted: 1972.61, pp. 656–58.

1941.8 8 HART, JAMES D. *The Oxford Companion to American Literature*. New York: Oxford University Press, passim.

Contains a brief literary biography and plot summaries of *Sister Carrie*, *Jennie Gerhardt*, *The Financier*, *The Titan*, *The "Genius,"* and *An American Tragedy*. Revised: 1948.8.

1941.9 HICKS, GRANVILLE. "Dreiser to the Rescue." *Saturday Review of Literature* 23 (22 February): 13.

Review of *America Is Worth Saving*. Reprinted: 1972.61. pp. 655–56.

1941.10 HOWE, QUINCY. "Cooperative Monopolies." *New York Herald Tribune Books*, 2 February, p. 12.

Review of *America Is Worth Saving*. Reprinted: 1972.61. pp. 651–52.

1941.11 KAZIN, ALFRED. "The Lady and the Tiger: Edith Wharton and Theodore Dreiser." *Virginia Quarterly Review* 17 (Winter): 101–19.

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.

1941.12 LORD, DAVID. "Dreiser Today." *Prairie Schooner* 15 (Winter): 230–39.

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."

1941.13 PERRY, RALPH BARTON. "The Anatomy of Democracy." *Virginia Quarterly Review* 17 (Summer): 444–46.

Review of *America Is Worth Saving*.

1941.14 RILEY, LESTER LEAKE. "Along the Bookshelves: America Is Worth Saving."

*Churchman* 155 (1 April): 18.

Review. Reprinted: 1972.61, p. 656.

1941.15 RYAN, PAUL WILLIAM [Mike Quin]. "Dreiser Tells `Em." In *More Dangerous Thoughts*. San Francisco: The People's World, pp. 97–99.

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."

1941.16 SILLEN, SAMUEL. "Dreiser's J'Accuse." *New Masses* 38 (28 January): 24–26.

Review of *America Is Worth Saving*.

1941.17 17 WRITERS' PROGRAM OF INDIANA. *Indiana: A Guide to the Hoosier State*. New York: Oxford University Press, pp. 14950.

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**

1942.1 ANDERSON, SHERWOOD. "Dreiser's Party." In *Sherwood Anderson's Memoirs*. New York: Harcourt, Brace, pp. 333–41.

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.

1942.2 BARNES, HOWARD. "On the Screen." *New York Herald Tribune*, 1 May, p. 15.

Review of *My Gal Sal*.

1942.3 BLANCK, JACOB. *Merle Johnson's American Film Editions*. 4th ed: New York: R. R. Bowker, pp. 151–55. Reprint. Waltham, Mass.: Mark Press, 1969.



Revision of 1936.9. Updates Dreiser bibliography.

1942.4 BOCKSTAHLER, OSCAR L. "Contributions to American Literature by Hoosiers of German Ancestry." *Indiana Magazine of History* 38 (September): 23 1–50.

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."

1942.5 BOEHNEL, WILLIAM. "Movies My Gal Sal, at Roxy, Lives Up to the Ads." *New York World-Telegram*, 1 May, p. 18.

Review.

1942.6 CAMERON, KATE. "A Nostalgic Gaiety Infuses *My Gal Sal*." *New York Daily News*, 1 May, p. 44.

Review.

1942.7 CROWTHER, BOSLEY. "The Screen in Review." *New York Times*, 1 May, p. 23.

Review of *My Gal Sal*.

1942.8 "Dreiser." *New Republic* 107 (5 October): 397.

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*.

1942.10 "Dreiser Gibes Canada." *New York Times*, 25 September, p. 6.

Reports Dreiser's reaction to being barred from speaking in Toronto as a result of his anti-British sentiments.

1942.11 EISENSTEIN, SERGEI M. "A Sequence from *An American Tragedy*." In *Film Sense*. Edited and translated by Jay Leyda. New York: Harcourt, Brace, pp. 236–42.

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.

1942.13 KAZIN, ALFRED. "Two Educations: Edith Wharton and Theodore Dreiser." In *On Native Grounds*. New York: Harcourt Brace, pp. 73–90. Reprint. San Diego: Harcourt, 1982.

Reprint of 1941.11.

1942.14 KUNITZ STANLEY J. and HAYCRAFT, HOWARD, eds. "Dreiser, Theodore." In *Twentieth Century Authors: A Biographical Dictionary of Modern Literature*. New York: H. W. Wilson, pp. 398–99.

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.

1942.15 "The Lion and the Paragraph." *Portland Oregonian*, 21 October, p. 12.

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).

1942.16 McMANUS, JOHN T. "My Gal Sal" Is a Delightful Gal. *New York PM*, May, p. 23.

Review.

1942.17 MEYER, GEORGE W. "The Original Social Purpose of the Naturalistic Novel." *Sewanee Review* 50:563–70.

Contrasts Dreiser and Zola, calling the former "a pessimistic determinist" and the latter "an authentic Naturalist."

1942.18 MORTIMER, LEE. "2 Aces: *My Gal Sal*," *We Were Dancing*. *New York Daily Mirror*, 1 May, p. 28.

Review.

1942.19 MURRAY, GEORGE. "Poison Tongue of Mr. Dreiser." *London Daily Mail*, 22 September, p. 1.

Reports Dreiser's verbal attack on British aristocrats during his visit to Toronto.

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1942.20 "*My Gal Sal*" *Musical Treat*. *Hollywood Reporter*, 16 April, p. 3.

Review. Source: PU.

1942.21 "The New Pictures: *My Gal Sal*." *Time* 39 (4 May): 86.

Review.

1942.22 PARRISH, ANNE, and TITZELL, JOSIAH. "Writers Reply to Mr. Dreiser His Statements Called Invitations to Dissention." *New York Herald Tribune*, 14 October, p. 22.

Letter to the editor attacking Dreiser for his statement expressing hope that Hitler would attack England and abolish the titled class; points out England's stand to stop Hitler and

asserts that Dreiser's prejudiced comments will create dissent and lose the war.

1942.23 PELSWICK ROSE. "*My Gal Sal*" Opens on Screen at Roxy. *New York Journal-American*, 1 May, p. 10.

Review.

1942.24 RAHV, PHILLIP. "On the Decline of Naturalism." *Partisan Review* 9:483–93.

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.

1942.25 THIRER, IRENE. "Screen News and Views." *New York Post*, 1 May, p. 46.

Review of *My Gal Sal*.

1942.26 WALT. "My Gal Sal." *Variety*, 22 April, p. 5.

Review.

1942.27 "Writers Assail Dreiser." *New York Times*, 25 September, p. 6.

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."

1942.28 "Writers' Board Censures Dreiser." *New York PM*, 25 September, p. 12.

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."

**1943**

1943.1 ADAMS, J. DONALD. "Speaking of Books." *New York Times Book Review*, 18 July, p. 2.

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.

1943.2 2 CROY, HOMER. *Country Cured*. New York: Harper & Brothers, pp. 142–45.

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.

1943.3 FARRELL, JAMES T. "James T. Farrell Revalues Dreiser's *Sister Carrie*." *New York Times Book Review*, 4 July, p. 3.

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.

1943.4 MENCKEN, H.L. "Theodore Dreiser." In *The Shock of Recognition*. Edited by Edmund Wilson. Garden City, N.Y.: Doubleday, Doran, pp. 1160–1208.

Reprint of 1917.39.

1943.5 SCULLY, FRANK. "Dreiser." In *Rogues' Gallery: Profiles of My Eminent Contemporaries*. Hollywood: Murray & Gee, pp. 108–24. Freeport, N.Y.: Books for Libraries Press, 1972.

A rambling, cynically witty biographical sketch focusing on Dreiser's tendency to be negative about virtually everything, including Hollywood.

1943.6 6 STOVALL, FLOYD. *American Idealism*. Norman: University of Oklahoma Press, pp. 231–36.

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." "The

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."

1944.2 ADAMS, J. DONALD. "The Heavy Hand of Dreiser." In *The Shape of Books to Come*. New York: Viking. pp. 54–83.

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.

1944.3 \*NORMAN, DOROTHY. "The Eternally Youthful Theodore Dreiser." *New York Post*, 10 July, Daily Magazine and Comic Section.

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

1945.1 ARNAVON, CYRILLE. "Theodore Dreiser and painting." *American Literature* 17 (May): 113–26.

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"*.

1945.2 "Communist Party's Tribute to Dreiser." *Sunday Worker*, 30 December, p. 2.

Quotes William Z. Foster's praise of Dreiser for exposing the evils of capitalism and pursuing humanitarian causes.

1945.3 FARRELL, JAMES T. "An American Tragedy." *New York Times Book Review*, 6 May, pp. 6, 16.

Demonstrates that the significant tragedy in *An American Tragedy* is the shabbiness and superficiality of the ideals that permeate every level of the society.

1945.4 FARRELL, JAMES T. "Dreiser's *Sister Carrie*." In *The League of Frightened Philistines*. New York: Vanguard Press, pp. 12–19.

Reprint of 1943.3.

1945.5 FARRELL, JAMES T. "Some Aspects of Dreiser's Fiction." *New York Times Book Review*, 29 April, pp. 7, 28.

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.

1945.7 LERNER, MAX. "On Dreiser." *New York PM*, 31 December, p. 2.

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.

1945.8 "Los Angeles Communists to Honor Dreiser's Memory." *Daily Worker*, 31 December, p. 6.

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.

1945.13 "Theodore Dreiser Dies at Age of 74." *New York Times*, 29 December, pp.1, 14.

Reports Dreiser's death and recounts his struggle against critical scorn and suppression to become one of the literary giants of his time.



1945.14 "Theodore Dreiser, Nation's Greatest Novelist, Dies at Age of 74." *Sunday Worker*, December 30, p. 1.

Announces the death of Dreiser and briefly surveys his career.

## 1946

1946.1 ADAMS, J. DONALD. "The Heavy Hand of Dreiser." In *The Writer's Responsibility*. London: Secker, Warbury, pp. 62–88.

Reprint of 1944.2.

1946.2 ARAGON, LOUIS. "When We Met Dreiser." *New Masses* 58 (29 January): 6–7.

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*.

1946.4 BECK, CLYDE. "Theodore Dreiser's Posthumous Novel." *Detroit News*, 7 April, Home and Society Section, p. 19.

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.

1946.8 "Books on Parade." *San Francisco Call-Bulletin*, 29 March, p. [12].

Review of *The Bulwark*.

1946.9 \*"Bound to Be Read:" *Corona (Calif.) Independent*, 31 May.

Review of *The Bulwark*. Source: PU.

1946.10 BRAZILLER, GEORGE. "How Will Dreiser Be Honored?" *Book Find News* 2 (April): 10.

1946.11 B[ROADDUS], M[ARIAN] H[OWE]. "The Bulwark." *El Paso Times*, 28 April, p. 6.

Review.

1946.12 BROWN, CARROLL T. "Dreiser's *Bulwark* and Philadelphia Quakers." *Bulletin of the Friends Historical Association* 35 (Autumn): 52–61.

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 of *The Bulwark*. Reprinted: 1972.61, p. 687.

1946.14 "The Bulwark." *Kirkus Book Service* 14 (15 January): 21–22.

Review.

1946.15 \*"The Bulwark." *Portland (Maine) Press-Herald*, 16 May.

Review. Source: PU.

1946.16 "*The Bulwark*" *Has a History*. *Publishers Weekly* 149 (2 March): 1390.

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."

1946.17 BURGUM, EDWIN BERRY. "The America of Theodore Dreiser." *Book Find News* 2 (March): 10–11, 21–22.

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.

1946.19 BURGUM, EDWIN BERRY "Theodore Dreiser, 1871–1945." *New Masses* 58 (15 January): 6.

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.

1946.20 BURKE, HARRY R. "Dreiser's Final Novel Is Recantation of Old Doubts." *St. Louis Globe-Democrat*, 24 March, Section E, p. [5].

Review of *The Bulwark*. Reprinted: 1972.61, pp. 674–75.

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 of *The Bulwark*. Reprinted in part: 1972.61, pp. 668–69.

1946.23 \*CALLAHAN, JOSEPH. "An American Tragedy." *World in Books*, August.

Review. Source: PU.

1946.24 \*CARBERRY, EDWARD. Review of *The Bulwark*. *Cincinnati Post*, 30 March.

Source: PU. Reprinted: 1972.61, p. 685.

1946.25 DERLETH, AUGUST. "Three Novels." *Madison (Wis.) Capital Times*, 14 July, p. [32].

Review of *The Bulwark*.

1946.26 DONNELLY, TOM. "A Great Film That Might Have Been." *Washington Daily News*, 2 July, p. 42.

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

January): 9.

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.

1946.28 DREISER, EDWARD. "My Brother, Theodore." *Book Find News* 2 (March): 14–15.

Reminisces about childhood experiences with Theodore, who is described as "a great joy" to be with because of his warmth and insatiable curiosity.

1946.29 "Dreiser the Great." *Newsweek* 27 (25 March): 102–3.

Review of *The Bulwark*. Reprinted: 1972.61, pp. 684–85.

1946.30 "Dreiser, Theodore. The Bulwark." *Best Sellers* 6 (15 April): 19–20.

Review.

1946.31 \*"Dreiser's Last Novel." *Columbus (Ohio) Dispatch*, 31 March.

Review of *The Bulwark*. Source: PU.

1946.32 DUDLEY, DOROTHY. *Dreiser and the Land of the Free*. New York: Beechhurst, 485 pp.

Reprint of 1932.23.

1946.33 EISENSTEIN, SERGEI. "An American Tragedy." In *Sergei Eisenstein: Notes of a Film Director*. Edited by K. Yurenev. Translated by X. Danko. Moscow Foreign Languages Pub. House, pp. 98–106.

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."

1946.34 ELIAS, ROBERT. "Theodore Dreiser: or, The World Well Lost." *Book Find News* 2 (March): 12–13, 22.

Traces Dreiser's evolution from a Social Darwinian to a political activist driven by the democratic ideal and religious faith

1946.35 ELVEBACK, HELEN B. "The Novels of Theodore Dreiser with an Analysis of His Other Writings". Ph.D. dissertation, University of Minnesota, 177 pp.

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.

1946.36 FARRALL, HELEN K. "Strength and Compassion Set Dreiser's Posthumous Novel Apart." *Des Moines Sunday Register*, 31 March, Section 7, p. 11–x.

Review of *The Bulwark*. Reprinted in part: 1972.61, pp. 687–88.

1946.37 FARRELL, JAMES T. "Dreiser's Posthumous Novel: A Major American Work." *Call* 13 (1 July): 5.

Review of *The Bulwark*. Reprinted: 1972.61, pp. 710–12.

1946.38 FARRELL, JAMES T. "Social Themes in American Realism." *English Journal* 35 (June): 309–15.

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.

1946.39 FARRELL, JAMES T. "Theodore Dreiser." *Chicago Review* 1 (Summer): 127–44.

Explores the autobiographical, philosophical, sociological and stylistic implications of Dreiser's novels, arriving at the

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conclusion that "he was the great pioneering realistic writer of twentieth-century America." Reprinted: 1964.7.

1946.40 FARRELL, JAMES T. "Theodore Dreiser: In Memoriam." *Saturday Review of Literature* 29 (12 January): 15–17, 27–28.

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.

1946.42 "Fiction: The Bulwark." *Virginia Quarterly Review* 22 (Summer): 1xxv.

Review. Reprinted in part: 1972.61, p. 712.

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*.

1946.44 FLANAGAN, JOHN T. "Dreiser's Powerful, Posthumous Novel." *Chicago Sun Book Week*, 24 March, p.1.

Review of *The Bulwark*. Reprinted in part: 1972.61, p. 669.

1946.45 FLANAGAN, JOHN T. "Theodore Dreiser in Retrospect." *Southwest Review* 31 (Autumn): 408–11.

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.

1946.46 FLOYD, T.M. "The Book of the Week: The Bulwark." *Alabama Baptist*, 10 October, p. 6.

Review.

1946.47 F[OOTE], R[OBERT] O. "Posthumous Dreiser." *Pasadena (Calif.) Star-News*, 7 April, p. 21.

Review of *The Bulwark*.

1946.48 FULLER, JOHN G. "*The Bulwark*." *Boston Sunday Post*, 7 April, p. A-2.

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.

1946.51 GANNETT, LEWIS. "Books and Things." *New York Herald Tribune*, 21 March, p. 23.

Review of *The Bulwark*. Reprinted in part: 1972.61, p. 664.

1946.52 GARDINER, HAROLD C. "Faith and Worldliness." *America* 75 (6 April): 14.

Review of *The Bulwark*.



1946.53 GREGORY, HORACE. "In the Large Stream of American Tradition." *New York Herald Tribune Weekly Book Review*, 24 March, pp. 1–2.

Review of *The Bulwark*. Reprinted: 1972.61, pp. 671–74.

1946.54 \*H., R.F. "Theodore Dreiser on the Spiritual Values." *Springfield (Mass.) Republican*, 31 March.

Review of *The Bulwark*. Source: PU. Reprinted in part: 1972.61, p. 686.

1946.55 HALL, GERTRUDE. "Book Review." *Sausalito (Calif.) News*, 20 June, p. 5.

Review of *The Bulwark*.

1946.56 \*HANSEN, HARRY. "Dreiser on Faith." *New York World-Telegram*, 31 March.

Review of *The Bulwark*. Source: PU. Reprinted: 1972.61, pp. 665–66.

1946.57 HANSEN, HARRY. "Mencken Tells How He Tried to Reform Dreiser's Writing." *Chicago Sunday Tribune*, 24 March, Part 4, p. 4.

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.

1946.59 HICKS, GRANVILLE. "The Library: Theodore Dreiser." *American Mercury* 62 (June): 751–56.

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*.

1946.62 HYDE, FREDERIC G. "Pithy Story of Quaker Life Rounds Out Dreiser's Work." *Philadelphia Inquirer*, 24 March, Society Section, p. 14.

Review of *The Bulwark*.

1946.63 JACKSON, CHARLES. "Theodore Dreiser and Style." *Book Find News* 2 (March): 16–17.

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 of *The Bulwark*. Reprinted in part 1972.61, p. 690.

1946.65 JACKSON, MARGOT. "Novels All: The Bulwark." *Akron (Ohio) Beacon Journal*, 31 March, Section B, p. 4.

Review.

1946.66 JONES, HOWARD MUMFORD. "Dreiser Reconsidered." *Atlantic Monthly* 177 (May): 162–70.

Discovers two Dreisers: 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.

1946.67 JONES, HOWARD MUMFORD. "Theodore Dreiser—A Pioneer Whose Fame Is Secure." *New York Times Book Review*, 13 January, p. 6.

Finds Dreiser's childlike wonder, brooding pity and simple kindness more important than the characters he created or the jejune speculations he engaged in.

1946.68 J[ORDAN]-S[MITH], P[AUL]. "Decline in National Ideal of Honesty Told by Dreiser." *Los Angeles Times*, 24 March, Part 3, p. 4.

Review of *The Bulwark*.

1946.69 KENNEDY, JOHN S. "Fiction in Focus: The Bulwark." *Sign* 25 (May): 60.

Review.

1946.70 KRAFT, H[Y] S. "Dreiser's War in Hollywood." *Screen Writer* 1 (March): 9–13.

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.

1946.71 \*L., B. "Great American Novelist Ends Lifelong Search." *Winnipeg Tribune*, 6 July.

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.

1946.73 LARSEN, MARGARET P. "Library Notes." *Coleraine (Minn.) Itasca Iron News*, 23 May, p. 6.

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.

1946.75 LAWSON, JOHN HOWARD. "Tribute to Theodore Dreiser." *Book Find News* 2 (March): 19.

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.

1946.76 L[AYCOCK], E[DWARD] A. "A Bulwark Overwhelmed." *Boston Evening Globe*, 27 March, p. 18.

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.

1946.79 LUDLOW, FRANCIS. "Plodding Crusader." *College English* 8 (October): 1-7.

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."

1946.80 M., T.J. "*The Bulwark*" Accentuates Dreiser's Loss to Letters. *Atlanta Constitution*, 24 March, Section C, p. 15.

Review. Reprinted in part: 1972.61, pp. 670–71.

1946.81 McCOY, ESTHER. "Theodore Dreiser Talks to a Friend." *People's Daily World*, 3 January, p. 1.

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*.

1946.83 McFEE, WILLIAM. "The Reviews." *New York Sun*, 21 March, p.23.

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.

1946.85 MATCH, RICHARD. "The Bulwark by Theodore Dreiser." *Tomorrow* 5 (June): 73.

Review.

1946.86 MATTHIESSEN, F.O. "God, Mammon and Mr. Dreiser." *New York Times Book Review*, 24 March, pp. 1, 42, 44.

Review of *The Bulwark*. Reprinted: 1972.61, pp. 675–78.

1946.87 MAYBERRY, GEORGE. "Dreiser 1871–1945." *New Republic* 114 (14 January): 56.

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.

1946.88 MAYBERRY, GEORGE. "Dreiser: The Last Chapter." *New Republic* 114 (1 April): 449–50.

Review of *The Bulwark*. Reprinted in part: 1972.61, pp. 688–49.

1946.89 89 MENCKEN, H.L. Introduction to *An American Tragedy*. Cleveland: World, pp. ix-xvi. Reprint. 1948, pp. 7–12; 1971; New York: Thomas Y. Crowell, 1974; Cambridge, Mass.: Robert Bentley, 1978.

Uses *An American Tragedy*, supplemented by personal reminiscences, to demonstrate Dreiser's commitment to fact, his "viscous" writing technique and brooding companion for all humanity trapped by biological accidents. Reprinted: 1988.36. Reprinted in part: 1983.51, pp. 178–79.

1946.90 "Milestones." *Time* 47 (7 January): 77.

Announces the death of Dreiser, a "pachydermous, persistent, humorless novelist" who was "a titan rather than a genius."

1946.91 MILLER, MARGARET. "Novel of Quaker Life Issued Posthumously." *San Diego Union*, 28 April, Section C, p.7.

Review of *The Bulwark*.

1946.92 MURRAY, MARIAN. "The Bulwark." *Hartford (Conn.) Times*, 18 April, p. 24.

Review.

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1946.93 \*NEVIN, ROBERT S. "Novel by Theodore Dreiser Magnificently Written." *Dayton Journal Herald*, 6 April.

Review of *The Bulwark*. Source: PU; unverified.

1946.94 NORTH, STERLING. "Dreiser's Last Testament." *New York Post*, 21 March, p. 25.

Review of *The Bulwark*. Reprinted: 1972.61, pp. 664–65.

1946.95 "Obituary Notes." *Publisher Weekly* 149 (12 January): 178.

Biographical summary stressing the suppression of Dreiser's works.

1946.96 PARSONS, MARGARET. "Book Chat: New Dreiser." *Worcester (Mass.) Evening Gazette*, 23 March, p. 8.

Review of *The Bulwark*.

1946.97 PECKHAM, DOROTHY T. "Fails in His Family Life." *Worcester (Mass.) Sunday Telegram*, 24 March, Section 3, p. 4.

Review of *The Bulwark*.

1946.98 PHILLIPS, EUGENE. "A Vigorous Human Novel, Theodore Dreiser's Last." *Milwaukee Journal*, 24 March, Editorial Section, p. 3.

Review of *The Bulwark*.

1946.99 POORE, CHARLES. "Books of the Times." *New York Times*, 21 March, p. 23.

Review of *The Bulwark*. Reprinted in part: 1972.61, p. 663.

1946.100 PRESCOTT, ORVILLE. "Outstanding Books: The Bulwark." *Yale Review* 35 (Summer): 767.

Review. Reprinted in part: 1972.61, p. 712.

1946.101 PRESTON, JOHN HYDE. "Hero of Dreiser's Last Novel Resembles His Creator." *New York PM*, 24 March, Sunday Magazine Section, pp. m7–m8.

Review of *The Bulwark*.

1946.102 PRICE, EMERSON. "Book Reviews." *Cleveland Press*, 26 March, p. 9.

Review of *the Bulwark*. Reprinted: 1972.61, pp. 683–84.

1946.103 Q., SA. "Dreiser's Last Book." *Richmond (Va.) Times-Dispatch*, 14 April, Section 4, p. 12.

Review of *The Bulwark*.

1946.104 R., R.T. "Dreiser's Posthumous Novel: Work Written in Desperation." *Dallas Morning News*, 24 March, Section Four, p. 4.

Review of *The Bulwark*. Reprinted in part: 1972.61, pp. 680–81.

1946.105 RAGAN, MARJORIE. "Theodore Dreiser's Last Novel." *Raleigh (N.C.) News and Observer*, 5 May, Section 4, p. 5.

Review of *The Bulwark*.

1946.106 RASCOE, BURTON. "Does Dreiser's Final Novel Reveal Spiritual Creed?"



*Chicago Sunday Tribune*, 24 March, Part 4, pp. 3.8,

Review of *The Bulwark*. Reprinted: 1972.61, pp. 679–80.

1946.107 REED, THOMAS J. "The Bulwark." *Extension* 41 (July): 26.

Review.

1946.108 \*108 Review of *The Bulwark*. *Halifax (Nova Scotia) Chronicle*, 15 June.

Source: PU.

1946.109 \*RICHARDS, HODEE. "Dreiser's *Bulwark*": *Summary of a Useful Life*. *People's Daily World*, 8 May.

Letter to the editor finding in *The Bulwark* "the answer and the clue to Dreiser's party membership." Response to 1946.123. Source: PU.

1946.110 ROBERTS, MARY-CARTER. "Reviewing the New Books: Theodore Dreiser's Posthumous Novel Not His Best." *Washington Sunday Star*, 24 March, Section C, p. 4.

Review of *The Bulwark*. Reprinted: 1972.61, pp. 669–70.

1946.111 ROBINSON, MAUDE. "A Quaker Tragedy: Dreiser's Last Novel Will Stir No Storm." *Salt Lake City Tribune*, 24 March, Section D, p. 2.

Review of *The Bulwark*.

1946.112 ROGERS, W.G. "Does Dreiser's Last Novel Do His Best Work Credit?" *New Haven Register*, 24 March.

Review of *The Bulwark*. Source PU. Reprinted: 1972.61, pp. 681–82.

1946.113 ROLFE, EDWIN. "Theodore Dreiser." *Poetry* 68 (June): 134–36.

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.

1946.114 ROSS, WOODBURN O. "Concerning Dreiser's Mind." *American Literature* 18 (November): 233–43.

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."

1946.115 RUBINSTEIN, ANNETTE. "A Pillar of Society." *New Masses* 59 (30 April): 23–24.

Review of *The Bulwark*. Reprinted: 1972.61, pp. 698–700.

1946.116 "Russians Mourn Dreiser." *New York Times*, 5 January, p. 15.

Reports cabled messages from Russia lamenting Dreiser's death and praising his love of the people and hatred of fascism.

1946.117 S., W.T. "Dreiser's Posthumous Novel." *Providence (R.I.) Sunday Journal*, 24 March, Section 6, p. 8.

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.

1946.119 SEAVER, EDWIN. "*The Bulwark*," by Theodore Dreiser. *Book Find News* 2 (March): 3–5.

Review. Reprinted: 1972.61, pp. 661–63.

1946.120 \*SMITH, THEODORE. "Reviews and News of Books." *San Francisco News*, 13

April.

Review of *The Bulwark*. Source: PU.

1946.121 SONNICHSEN, C.L. "The Book Shelf: The Bulwark." *El Paso Herald-Post*, 5 April, p. 4.

Review.

1946.122 SPILLER, ROBERT E. "Dreiser as Master Craftsman." *Saturday Review of Literature* 29 (23 March): 23.

Review of *The Bulwark*. Reprinted: 1972.61, pp. 666–68.

1946.123 SROOG, ARNOLD. "*The Bulwark*" True Dreiser: Unerring American Portrait. *Daily Worker*, 1 April, p. 11.

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Review. Reprinted: 1972.61, pp. 689–90.

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*.

1946.125 STEINBACH, HERBERT. "Dreiser's Last Novel." *Cresset* 10 (July): 51–52.

Review of *The Bulwark*.

1946.126 SULLIVAN, RICHARD F. "Spencerism to Asceticism." *Hartford (Conn.) Courant*, 5 May, Magazine Section, p. 14.

Review of *The Bulwark*.

1946.127 T., R.D. "Rising Materialism of Our Days." *New Leader*, 10 August, p. 10.

Review of *The Bulwark*.

1946.128 "Theodore Dreiser." *New York Times*, 1 January, p. 26.

Notes that Dreiser entered the literary arena with a "bitter integrity" and left with that integrity intact.

1946.129 "Theodore Dreiser: In Memoriam." *Book Find News* 2 (March): 8–9.

Includes brief testimonials by Upton Sinclair, Arthur Miller, Charlie Chaplin and thirteen others to Dreiser's greatness as a writer and a human being.

1946.130 "Theodore Dreiser's Last Novel." *Newark Evening News*, 21 March, p. 12.

Review of *The Bulwark*.

1946.131 TJADER, MARGUERITE. "Dreiser's Last Visit to New York." *Twice-a-Year* 15 (Fall-Winter): 217–28.

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.

1946.132 TJADER, MARGUERITE. "Dreiser's Last Year... *The Bulwark*" in the Making. *Book Find News* 2 (March): 6–7, 20–21.

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.

1946.133 TJADER, MARGUERITE. "Theodore Dreiser: World Spirit." *Free World* 11 (April): 56–57.

Draws upon Dreiser's friendships among various ethnic group; 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*.

1946.134 "Topics of the Times." *New York Times*, 2 January, p. 18.

Recalls the details of Dreiser's short and embarrassing career as drama critic for the *St. Louis Globe-Democrat*.

1946.135 "Transition." *Newsweek* 27 (7 January): 62.

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.

1946.136 TRILLING, LIONEL. "Dreiser and the Liberal Mind." *Nation* 162 (20 April): 466, 468–70, 472.

Review of *The Bulwark*. Reprinted: 1972.61, pp. 692–98. Revised: 1950.20.

1946.137 "Vale." *Saturday Review of Literature* 26 (5 January): 16.

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.

1946.138 "Valedictory." *Time* 47 (25 March): 102–6.

Review of *The Bulwark*. Reprinted: 1972.61, pp. 682–83.

1946.139 VAN GELDER, ROBERT. "Notes on the literary life." In *Writers and Writing*. New York: Scribners, pp. 1–19.

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.

1946.140 WADE, MASON. "Books of the Week: The Bulwark." *Commonweal* 44 (14 June): 220.

Review. Reprinted: 1972.61, p. 704.

1946.141 WALCUTT, CHARLES CHILD. "Naturalism in 1946: Dreiser and Farrell." *Accent* 6 (Summer): 263–68.

Predicts that *The Bulwark* will bewilder those who fail to realize that Dreiser is not "essentially" naturalistic.

1946.142 WALLACE, MARGARET. "Books: The Legacy of Theodore Dreiser." *Independent Woman* 25 (July): 209–10.

Review of *The Bulwark*.

1946.143 WALSH, LEE. "Of Books and Writings: *The Bulwark*." *Washington Daily News*, 4 May, p. 12.

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*.

1946.146 "What's New." *Senior Scholastic* 48 (29 April): 26.

Review of *The Bulwark*.

1946.147 \*WILLIS, MARIARNNA. "Book Review." *Glendora Press-Gleaner*, 3 May.

Review of *The Bulwark*. Source: PU.

1946.148 WILSON, EDMUND. "Books: Theodore Dreiser's Quaker and Graham Greene's Priest." *New Yorker* 22 (23 March): 88, 91, 92, 94.

Review of *The Bulwark*. Reprinted in part: 1972.61, p. 668.

1946.149 WILSON, KEITH. "Dreiser's Last Novel" *Omaha Sunday World-Herald*, 7 April, Section C, p. 18.

Review of *The Bulwark*. Reprinted in part 1972.61, p. 691.

1946.150 WOOLLCOTT, ALEXANDER. "A Plot for Mr. Dreiser." In *The Portable Woolcott*. Edited by Joseph Hennessey. New York: Viking, pp. 54–58.

Reprint of 1934.16.

1946.151 "You'll Want to Read This." *Burbank Daily Review*, 14 May.

Review of *The Bulwark*. Source: PU.

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1947.1 ALGREN, NELSON. "Dreiser's Despair Reaffirmed in *The Stoic*". *Philadelphia Inquirer Books*, 23 November, p. 3.

Review. Reprinted: 1972.61, pp. 726–27.

1947.2 ALLEN, STEWART. "Dreiser's Last Novel: A Selected Anderson." *Dallas Daily Times Herald*, 23 November, Part 6, p. 5.

Review of *The Stoic*. Reprinted in part: 1972.61, pp. 725–26.

1947.3 BELL, LISLE. "Books and Things." *New York Herald Tribune*, 15 November, p. 9.

Review of *The Stoic*. Reprinted in part: 1972.61, p. 721.

1947.4 BONNER, WILLARD HALLAM. "Dreiser, Pioneer in Naturalism, Appears Almost Quaint in Posthumous Work." *Buffalo Evening News*, 15 November, Magazine Section, p. 5.

Review of *The Stoic*.

1947.5 BRANIGAN, ALAN. "Profound Novel." *Newark Sunday News*, 23 November, Section 4, p. 10.

Review of *The Stoic*. Reprinted: 1972.61, pp. 724–25.

1947.6 "Briefly Noted: The Stoic." *New Yorker* 23 (15 November): 134–35.

Review.

1947.7 BRODIN, PIERRE. "Theodore Dreiser." In *Les écrivains américains du vingtième siècle*. Paris: Horizons de France, pp. 11–24.

In French.

1947.8 BURGUM, EDWIN BERRY. "Theodore Dreiser and the Ethics of American Life." In *The Novel and the World Dilemma*. New York: Oxford Press, pp. 292–301.

Reprint of 1946.18.

1947.9 B[URKE], H[ARRY] R. "Dreiser Answers His Own Question in Final Novel." *St. Louis Globe-Democrat*, 9 November, Section F, p. 5.

Review of *The Stoic*. Reprinted: 1972.61, pp. 718–19.



1947.10 BUTCHER, FANNY. "Dreiser True Realist in His Final Novel." *Chicago Sunday Tribune*, 23 November, Part 4, p. 5.

Review of *The Stoic*. Reprinted in part: 1972.61, pp. 727–28.

1947.11 CAMPBELL, HARRY M. "A New Dreiser." *Western Review* 11 (Winter): 106–8.

Review of *The Bulwark*.

1947.12 CAROUSSO, DOROTHEE. "Theodore Dreiser's Final Novel." *Brooklyn Eagle*, 9 November, p. 12.

Review of *The Stoic*. Reprinted in part: 1972.61, pp. 717–18.

1947.13 COLBERT, PAT. "Books in Review The Stoic." *Charleston (S.C.) News and Courier*, 16 November, Section E, p. 5.

Review. Reprinted in part: 1972.61, p. 721.

1947.14 \*COMPTON, NEIL. "Napoleonic Financier." *Montreal Gazette*, 20 December.

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.

Review of *The Stoic*. Reprinted: 1972.61, pp. 730–32.

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.

1947.17 COWLEY, MALCOLM. "Ending Dreiser's *Trilogy of Desire*." *New York Times*

*Book Review*, 23 November, pp. 7, 57.

Review of *The Stoic*. Reprinted: 1972.61, pp. 722–24. Reprinted in part: 1983.51, pp. 179–80.

1947.18 COWLEY, MALCOLM. "*Not Men*": *A Natural History of American Naturalism*. *Kenyon Review* 9 (Summer): 414–35.

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.

1947.19 COWLEY, MALCOLM. "Sister Carrie's Brother." *New Republic* 116 (26 May): 23–25.

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.

1947.20 COWLEY, MALCOLM. "The Slow Triumph of *Sister Carrie*". *New Republic* 116 (23 June): 24–27.

Narrates the circumstances surrounding the initial failure of *Sister Carrie*, paralleling that novel's struggle and ultimate success with the history of American naturalism. Reprinted: 1955.6; 1970.6; 1971.11. Reprinted in part: 1972.11.

1947.21 \*"*Dreiser's Trilogy Complete, but His Wife Finished It*." *Columbus (Ohio) Dispatch*, 23 November.

Review of *The Stoic*. Source: PU.

1947.22 \*F., S.J. [STANLEY J. FRIEDMAN?] "The Bookshelf." *Harvard Crimson*, 19 November.

Review of *The Stoic*. Source: PU.

1947.23 FARRELL, JAMES T. "*Dreiser's The Stoic*" *Powerful*. *Chicago Daily News*, 3

December, p. [19].

Review. Reprinted: 1972.61, p. 732.

1947.24 FARRELL, JAMES T. "Greatness of Dreiser is Attested in Final Novel." *Philadelphia Sunday Bulletin*, 9 November, Book Review Section, pp. 1, 7.

Review of *The Stoic*.

1947.25 FARRELL, JAMES T. "Theodore Dreiser: In Memoriam." In *Literature and Morality*. New York: Vanguard, pp. 26–34.

Reprint of 1946.40.

1947.26 FARRELLY, JOHN. "Fiction Parade: Finis." *New Republic* 117 (22 December): 28.

Review of *The Stoic*.

1947.27 FAST, HOWARD. Introduction to *The Best Short Stories of Theodore Dreiser*. Edited by Howard Fast. Cleveland: World, pp. 7–11. Reprint. Chicago: Ivan R. Dee, 1989.

Reprint of 1946.41.

1947.28 "Fulsome Praise: *Dreiser and the Land of the Free*." *Creset* 11 (February): 43–44.

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*.

1947.30 HANSEN, HARRY. "The First Reader: Dreiser Buries Cowperwood." *New York World-Telegram*, 7 November, p. 31.

Review of *The Stoic*. Reprinted in part: 1972.61, p. 717.

1947.31 HANSEN, HARRY. "*The Stoic*", *Third of Dreiser's Cowperwood Stories, Coming*. *Chicago Tribune*, 31 August, Part 4, p. 5.

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.

1947.32 HAY, JOHN. "Books of the Week: *The Stoic*." *Commonweal* 47 (19 December): 260–61.

Review. Reprinted: 1972.61, p. 737.

1947.33 HELLESNES, NILS. "Theodore Dreiser." *Syn Og Segn (Oslo)* 53 (March): 116–20.

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*. Reprinted in part: 1972.61, pp. 728–29.

1947.35 J[ONES], C[ARTER] B[ROOKE]. "Last, Unfinished Novel of Dreiser Trilogy Reveals Anew His Power and Awkwardness." *Washington Sunday Star*, 16 November, Section C, p. 3.

Review of *The Stoic*.

1947.36 "Last Great Novel in Dreiser Trilogy." *Bridgeport (Conn.) Sunday Post*, 2 November, Third Section, p. B-2.

Review of *The Stoic*.

1947.37 "The Last of Dreiser." *Pathfinder* 54 (3 December): 44.

Review of *The Bulwark*.

1947.38 "The Last of Dreiser." *Time* 50 (10 November): 116.

Review of *The Stoic*. Reprinted: 1972.61, p. 720.

1947.39 L[AYCOCK], E[DWARD] A. "Unchanging Dreiser." *Boston Evening Globe*, 12 November, p. 19.

Review of *The Stoic*. Reprinted in part: 1972.61, p. 721.

1947.40 LYDENBERG, JOHN. "The Anatomy of Exhaustion." *Saturday Review of Literature* 30 (6 December): 36.

Review of *The Stoic*. Reprinted: 1972.61, pp. 733–34.

1947.41 MacGREGOR, MARTHA. "Theodore Dreiser's Last Novel" *New York Post*, 6 November, p. 30.

Review of *The Stoic*.

1947.42 McSTAY, ANGUS. "Dreiser's Undeviating Furrow Ends with Cowperwood's Death." *Toronto Globe and Mail*, 27 December, p. 12.

Review of *The Stoic*.

1947.43 \*MARCUSON, DR. "Books in the News." *Macon (Ga.) News*, 4 December.

Review of *The Stoic*. Source: PU. Reprinted in part: 1972.61, pp. 732–33.

1947.44 44 MILLER, RALPH N. *A Preliminary Checklist of Books and Articles on Theodore Dreiser*. Kalamazoo: Western Michigan College Library, 11 pp.

Includes biographical, critical and bibliographical studies of Dreiser and his literature, generally excluding reviews and works by continental scholars.

1947.45 \*MORRIS, LLOYD. "Dreiser's Last." *New York Herald Tribune Weekly Book Review*, 7 December, p. 54.

Review of *The Stoic*. Reprinted: 1972.61, pp. 734–35.

1947.46 MORRIS, LLOYD R. "Puzzled Iconoclast." In *Postscript to Yesterday: America: The Last Fifty Years*. New York: Random House, pp. 121–30.

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.

1947.47 P[ARSONS], M[ARGARET]. "Last Novel by Dreiser." *Worcester (Mass.) Sunday Telegram*, 16 November, Section C, p. 4.

Review of *The Stoic*.

1947.48 PAULUS, JOHN D. "Dreiser's Real Place in American Letters Recalled by *Stoic*." *Pittsburgh Press*, 14 December, p. 68.

Review. Reprinted in part: 1972.61, pp. 736–37.

1947.49 RADIN, EDWARD. "The Original American Tragedy." *New York Sunday Mirror*, 26 January, Magazine Section, pp. 12–13.

Presents the details of the Chester Gillette-Grace Brown murder, on which Dreiser based *An American Tragedy*.

1947.50 RASCOE, BURTON. "Dreiser's Party a Flop." In *We Were Interrupted*. Garden City, N.Y.: Doubleday, pp. 299–302.

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.

1947.53 ROCKWELL, KENNETH. "A Call on Dreiser." *Dallas Daily Times Herald*, 23 November, Part 6, p. 5.

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.

1947.54 S., W.T. "Dreiser's Final Novel, and *Anderson Reader*." *Providence (R.I.) Sunday Journal*, 30 November, Section 6, p. 2.

Review of *The Stoic*. Reprinted in part: 1972.61, pp. 729–30.

1947.55 SHERMAN, JOHN K. "Dreiser Power Holds in His Final Novel." *Minneapolis Sunday Tribune*, 16 November, Women's News, Theaters, Travel, Art, Music and Books Section, p. [20].

Review of *The Stoic*. Reprinted in part: 1972.61, p. 722.

1947.56 SILLEN, 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."

1947.57 "Slippery, Protean Everything." *Time* 49 (7 April): 114.

Review of *The Best Short Stories of Theodore Dreiser*.

1947.58 SNELL, GEORGE. "Theodore Dreiser: Philosopher." In *The Shapers of American Fiction: 1798–1947*. New York: E.P. Dutton, pp. 233–48.

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.

Review of *The Stoic*. Source: PU. Reprinted in part: 1972.61, p. 728.

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*. Reprinted in part: 1972.61, p. 736, as appearing in the *Fort Worth Press*.



1947.61 STOVER, FRANCES. "The Last Days of a Titan." *Milwaukee Journal*, 9 November, Editorial Section, p. 4.

Review of *The Stoic*.

1947.62 SULLIVAN, JULIAN T. "Book Nook: *The Stoic*." *Indianapolis Star*; 9 November, Section 4, p. 34.

Review. Reprinted in part: 1972.61, p. 719.

1947.63 "The Theodore Dreiser Collection." *Library Chronicle* 14 (October): 34.

Describes correspondence obtained by the University of Pennsylvania to supplement the Dreiser collection.

1947.64 "Unfinished Trilogy." *Newsweek* 30 (10 November): 85–86.

Review of *The Stoic*. Reprinted: 1972.61, pp. 720–21.

1947.65 W., E.D. "Dreiser Completes Trilogy." *New Bedford (Mass.) Sunday Standard-Times*, 30 November, Third Section, p. 28.

Review of *The Stoic*. Reprinted: 1972.61, p. 730.

1947.66 WAGENKNECHT, EDWARD. "Best of Dreiser Short Stories in One Volume." *Chicago Sunday Tribune*, 6 April, "Part 4, p. 10."

Review of *The Best Short Stories of Theodore Dreiser*.

1947.67 WHITNEY, FRED C. "Books in Review." *El Cajon (Calif.) Valley News*, 17 April, Section 3, p. 161.

Review of *The Bulwark*. Reprinted: 1972.61, pp. 691–92, under incorrect date.

1947.68 WITHAM, W. TASKER. "Theodore Dreiser." In *Panorama of American*

*Literature*. New York: Stephen Daye Press, pp. 219–23.

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 *sinner*", as well as the ambitions and desires which motivate them, he is unsurpassed.

1947.69 69 WOODWARD, W.E. *The Gift of Life: An Autobiography*. New York: E.P. Dutton, passim.

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.

1947.70 70 ZABEL, MORTON DAUWEN. *A Literatura dos Estados Unidos: Suas tradições [otilde]es, mestres e problemas*. [The literature of the United States: its traditions, masters, and problems.] Translated by Celia Neves. Rio de Janeiro: AGIR, pp. 319–40.

In Portuguese.

## 1948

1948.1 \*1 BLACKSIN, IDA. "Theodore Dreiser and the Law". Master's thesis, New York University.

Source: 1974.2.

1948.2 \*CAMPBELL, ERNESTINE B. "Dreiser American Political and Economic Life". Atlanta Master's thesis, University.

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*

*Quarterly* 4 (Summer): 85–97.

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.

1948.5 FRIEDE, DONALD. *The Mechanical Angel*. New York Alfred A. Knopf, pp. 38–43, 134–48, passim.

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".

1948.6 \*GUILLON, PIERRETTE. "The Influence of Balzac on the Novels of Theodore Dreiser". Master's thesis, Brown University.

Source: 1974.2.

1948.7 HARDWICK, ELIZABETH. "Fiction Chronicle." *Partisan Review* 15 (January): 108–12.

Review of *The Stoic*.

1948.8 HART, JAMES D. *The Oxford Companion to American Literature*. 2d ed. New York: Oxford University Press, passim.

Revision of 1941.8. Adds plot summary of *The Bulwark*. Revised: 1956.12.

1948.9 \*LIEN, VERNON M. "An Analysis of the Reputation of Theodore Dreiser". Master's thesis, University of Nebraska.

Source: 1974.2.

1948.10 MENCKEN, H.L. "That Was New York: The Life of an Artist." *New Yorker* 24 (17 April): 64–71.

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."

1948.12 ROW, CHARLES J. "Dreiser's America." *Tomorrow* 7 (February): 55–57.

Review of *The Stoic*.

1948.13 SPILLER, ROBERT B. "Theodore Dreiser." In *Literary History of the United States*. Edited by Robert B. Spiller, et al. Vol. 2. New York: Macmillan, 1197–1207.

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.

1948.14 SPILLER, ROBERT B., et al., eds. "Theodore (Herman Albert) Dreiser." In *Literary History of the United States*. Vol. 3. New York: Macmillan, pp. 474–77.

Lists Dreiser books and reprints and surveys secondary sources to 1947. Reprinted: 1953.16; 1963.22; 1974.40.

1948.15 WALLACE, MARGARET. "Novels in the News." *Independent Woman* 27 (January): 21.

Review of *The Stoic*.

1948.16 YOUNG, STARK "An American Tragedy." In *Immortal Shadows: A Book of Dramatic Criticism*. New York: Scribner's, pp. 72–75.

Reprint of 1926.171 with very minor stylistic revisions.

## 1949

1949.1 ALDEN, JOHN. "Some Recent Additions to the Rare Book Collection: Theodore Dreiser." *Library Chronicle* 15 (Summer): 68–69.

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"*.

1949.2 ANDERSON, SHERWOOD. "Dreiser." In *The Portable Sherwood Anderson*. Edited by Horace Gregory. New York: Viking. pp. 557–59.

Reprint of 1916.5.

1949.3 BANTA, RICHARD ELWELL. "Dreiser, Theodore: 1871–1945." In *Indiana Authors and Their Books: 1816–1916*. Crawfordsville; Ind.: Wabash College, pp. 90–92.

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."

1949.4 BIZZARI, E. "Dreiser postumo." *Fiera Letteraria* 6 (16 May): 6.

1949.5 5 EISENSTEIN, SERGEI. *Film Form*. Edited and translated by Jay Leyda. New York: Harcourt, pp. 96–104.

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.

1949.6 6 ELIAS, ROBERT H. *Theodore Dreiser. Apostle of Nature*. New York Knopf, 354 pp.

First carefully documented biography; focuses upon the relationship of Dreiser's personal experiences to the philosophical concerns of his writing and draws upon Elias's eight-year acquaintance with Dreiser and an unrestricted use of his private papers. Initially presented as "Theodore Dreiser: Apostle of Nature". Ph.D. dissertation, University of Pennsylvania, 1949. Revised: 1970.12.

1949.7 7 FOWLER, GENE. *Beau James: The Life and Times of Jimmy Walker*. New York: Viking. pp. 36–38.

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].

Surveys Dreiser's literary accomplishments, focusing on his opposition to the Victorian ideals and the resultant attempts at censorship. Reprinted: 1958.6.

1949.9 \*GOODMAN, EZRA. "Ezra Goodman." *Los Angeles News*, 21 October.

Report on an interview with George Stevens focusing on changes Stevens made in adapting *An American Tragedy* to the screen. Source: PU.

1949.10 HOWE, IRVING. "Dreiser Undone." *Nation* 168 (5 February): 159–60.

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.

1949.11 KAZIN, ALFRED. "Dreiser." *New Yorker* 25 (26 February): 91–93.

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.

1949.12 LERNER, MAX. "On Dreiser." In *Actions and Passions*. New York: Simon & Schuster, pp. 43–45.

Reprint of 1945.7.

1949.13 MAYBERRY, GEORGE. Introduction to *An American Tragedy*. New York: New American Library, pp. 15–61.

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."

1949.14 MENCKEN, H.L. "Dreiser in 840 Pages." In *A Mencken Chrestomathy*. New York: Knopf, pp. 501–5.

Revision of <1926.100. Reprinted: 1971.76, pp. 12–17.

1949.15 MORRIS, LLOYD. "Heritage of a Generation of Novelists." *New York Herald Tribune Books* 26 (25 September): 12–13,74.

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Includes *An American Tragedy* among the works that introduced a note of cynicism into American literature following World War I.

1949.16 PATRICK, CORBIN. "Dinner and Toasts Commemorating the Publication of *Indiana Authors and Their Books: Theodore Dreiser*." *Indiana Magazine of History* 45 (September): 272–73.

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.

1949.17 PEARSON, NORMAN H. "Idealist in Conflict with Society." *Saturday Review of Literature* 32 (29 January): 14–15.

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.

1949.18 RAHV, PHILLIP. "Notes on the Decline of Naturalism." *In Image and Idea*. Norfolk, Conn.: New Directions, pp. 128–38. Revised. 1957, pp. 141–54.

Reprint of 1942.24.

## 1950

1950.1 1 ÅHNEBRINK, LARS. *The Beginnings of Naturalism in American Fiction*. Cambridge: Harvard University Press, passim. Reprint. New York: Russell and Russell, 1961.

Confines the major discussion to Hamlin Garland, Stephen Crane and Frank Norris but makes occasional comparisons to Dreiser and his work.

1950.2 BOWRON, BERNARD. "The Making of an American Scholar." *Monthly Review* 2 (October): 212–22.

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".

1950.3 BROOKS, VAN WYCK. "Theodore Dreiser." *University of Kansas City Review* 16 (Spring): 187–97.

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.

1950.4 4 BUDENZ, LOUIS FRANCIS. *Men Without Faces: The Communist Conspiracy in the U.S.A.* New York: Harper & Bros., pp. 242–45.

Recalls how Dreiser was manipulated by the Communists, Budenz himself included, in order to gain the support of "lesser writers".



1950.5 COMMAGER, HENRY STEELE. "Determinism in Literature." In *The American Mind: An Interpretation of American Thought and Character Since the 1880's*. New Haven: Yale University Press, pp. 108–19.

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.

1950.6 COWLEY, MALCOLM. "Naturalism in American Literature." In *Evolutionary Thought in America*. Edited by Stow Persons. New Haven: Yale University Press, pp. 300–333.

Second half is slightly revised version of 1947.18.

1950.7 "Edgar Lee Masters." *Saturday Review of Literature* 33 (25 March): 21.

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.

1950.8 ELIAS, ROBERT H. "The Library's Dreiser Collection." *Library Chronicle* 17 (Fall): 78–80.

Briefly outlines the scope and potential of the University of Pennsylvania's Dreiser Collection.

1950.9 \*HOWELL, EILEEN. "Theodore Dreiser's Development as a Naturalist". Master's thesis, New York University.

Source: 1974.2.

1950.10 KAZIN, ALFRED. "American Naturalism: Reflections from Another Era." In *The American Writer and the European Tradition*. Edited by Margaret Denny and William H. Gilman. Minneapolis: University of Minnesota Press, pp. 121–31.

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"*.

1950.12 LEISY, ERNEST B. "National Expansion: The Midwestern Frontier." In *The American Historical Novel*. Norman: University of Oklahoma Press, pp. 192–207.

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."

1950.13 MARX, LEO. "Lie Teacher." *Monthly Review* 2 (October): 205–10.

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.

1950.14 MATTHIESSEN, F.O. "Of Crime and Punishment." *Monthly Review* 2 (October): 189–204.

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.

1950.15 \*QUINN, VINCENT G. "Religious and Ethical Attitudes in Theodore Dreiser's Fiction". Master's thesis, Columbus University.

Source: 1974.2

1950.16 \*ROBERTS, JOHN V. "The Design of Theodore Dreiser's *Sister Carrie*". Master's thesis, Columbia University.

Source: 1974.2.

1950.17 SIMON, JEAN. "La génération de 1900: Theodore Dreiser." In *Le roman américain au XXe siècle*. Paris Boivin, pp. 19–37

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1950.18 STEPANCHEV, STEPHEN. *Dreiser Among the Critics: A Study of American Reactions to the Work of a Literary Naturalist, 1900-1949*. New York: New York University Press, 8 pp. Reprint. Folcroft Library Editions, 1972.

Abridgment of 1950.19.

1950.19 STEPANCHEV, STEPHEN. "Theodore Dreiser among the Critics: A Study of American Reactions to the Work of a Literary Naturalist, 1900-1949." Ph.D. dissertation, New York University.

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.

1950.20 TRILLING, LIONEL. "Reality in America." In *The Liberal Imagination*. New York: Viking, pp. 3–21.

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

1951.1 A., G. "On the Screen." *New York Herald Tribune*, 29 August, p. 14.

Review of *A Place in the Sun*.

1951.2 ALPERT, HOLLIS. "Double Bounty from Hollywood." *Saturday Review of Literature* 34 (1 September): 28–31.

Review of *A Place in the Sun*.

1951.3 \*ALPERT, HOLLIS. "*American Tragedy*" Filmed as *A Place in the Sun*. *Pittsburgh Post-Gazette*, 19 June.

Review. Source: PU; unverified.

1951.4 BAUER, LEDA. "The Revival of Dreiser." *Theatre Arts* 35 (August): 16–17, 97.

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."

1951.5 BELLOW, SAUL. "Dreiser and the Triumph of Art." *Commentary* 11 (May): 502–3.

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.

1951.6 BERRYMAN, JOHN. "Through Dreiser's Imagination the Tides of Real Life Billowed." *New York Times Book Review*, 4 March, pp.7, 29.

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.

1951.7 \*BROCK, BOB. "Curtis: A Prince of a Thief." *Dallas Times Herald*, 3 August.

Review of Universal-International Film of *The Prince Who Was a Thief*. Source: PU.

1951.8 BROG. "The Prince Who Was a Thief." *Variety*, 6 June, p. 6.

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."

1951.11 COB, RICHARD L. "*Place in the Sun*" Rates Exactly That. *Washington Post*, 10 October, p. 9B.

Review.

1951.12 C[OE], R[ICHARD] L. "Two Kids Disport in Calarabia." *Washington Post*, 28 July, p. 10.

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*

*Sun*, 29 August, p. 32.

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.

1951.16 CORBY, JANE. "Screenings: *A Place in the Sun*" Is Story of Tragic Love, at the Capitol. *Brooklyn Eagle*, 29 August, p. 10.

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.

1951.18 \*CREELMAN, EILEEN. "*Prince Who Was a Thief*" at Loew's State. *New York World-Telegram*, 5 July.

Review of Universal-International film. Source: PU.

1951.19 CRISLER, B.R. "New Screen Arrivals Range from the Tragic to the Gay." *Christian Science Monitor*, 9 October, p. 11.

Review of *A Place in the Sun*.

1951.20 D., E.J. "*A Place in the Sun*" Given Superb Screen Presentation. *New Bedford (Mass.) Standard-Times*, 17 October, p. 5.

Review.

1951.21 D., W.R. "Empire Film Makes Fun of *Arabian Nights*" Story. *New Bedford (Mass.) Standard-Times*, 15 September, p. 6.

Review of Universal-International film of *The Prince Who Was a Thief*.

1951.22 \*DeBRUIN, SUE. "Capitol Film Has Princes, Palaces, and Pulchritude." *Washington Times-Herald*, 27 July.

Review of Universal-International film *The Prince Who Was a Thief*. Source: PU.

1951.23 DEEGAN, DOROTHY YOST. "*Jennie Gerhardt*." In *The Stereotype of the Single Woman in American Novels*. New York: King's Crown Press, pp. 49–56.

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."

1951.24 DIXON, CAMPBELL. "The Stuff of Life in Dreiser Tragedy." *London Daily Telegraph and Morning Post*, 24 December, p. 4.

Review of *A Place in the Sun*.

1951.25 25 DREISER, HELEN. *My Life with Dreiser*. Cleveland: World, 328 pp.

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.

1951.26 "Dreiser's *Tragedy*". *New York Times Magazine*, 29 July, p. 35.

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."

1951.27 DRUMMOND, EDWARD J. "Theodore Dreiser: Shifting Naturalism." In *Fifty Years of the American Novel: A Christian Appraisal*. Edited by Harold C. Gardiner. New York: Charles Scribner's Sons, pp. 33–47.

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*.

1951.28 28 EHRMANN, BERTHA K. *Max Ehrmann: A Poet's Life*. Boston: Bruce Humphries, pp. 37–39.

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."

1951.29 FARRELL, JAMES T. "Some Correspondence with Theodore Dreiser." *General Magazine and Historical Chronicle* 53 (Summer): 237–52.

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.

1951.31 FREEMAN, MARILLA WAITE. "Current Feature Films: A Place in the Sun." *Library Journal* 76 (July): 1142.

Review.

1951.32 GUERNSEY, OTIS L., Jr. "On the Screen." *New York Herald Tribune*, 4 July, p. 9.

Review of Universal-International film *The Prince Who Was a Thief*.



1951.33 \*H., E.L. "*The Prince Who Was a Thief*". *Boston Herald*, 4 July.

Review of Universal-International film. Source: PU.

1951.34 H., L. "Gaudy *Prince Who Was a Thief*" Pleasant Fare at Loew's State. *Brooklyn Eagle*, 5 July, p. 5.

Review of Universal-International film.

1951.35 \*HAILEY, VIRGINIA L. "Religion in the Novels of Theodore Dreiser". Master's thesis, Southern Illinois University.

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.

1951.39 HARTUNG, PHILIP T. "The Screen: But What Place?" *Commonweal* 54 (7 September): 524.

Review of *A Place in the Sun*.

1951.40 HATCH, ROBERT. "Movies." *New Republic* 125 (30 July): 23.

Review of Universal-International film *The Prince Who Was a Thief*.

1951.41 HATCH, ROBERT. "Movies" *New Republic* 125 (10 September): 22.

Review of *A Place in the Sun*.

1951.42 HERB. "A Place in the Sun." *Variety*, 18 July, p. 6.

Review.

1951.43 HINE, AL. "Movies: A Place in the Sun." *Holiday* 10 (August): 6, 8–9.

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.

1951.45 HOFFMAN, FREDERICK J. "Prewar Naturalism, 1900–1915: III." In *The Modern Novel in America, 1900–1950*. Chicago Henry Regnery Co., pp. 41–51. Reprint. Chicago: Gateway Editions, 1956.

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.

1951.46 HOFSTADTER, RICHARD. "Native Sons of Literature." *Nation* 172 (28 April): 398.

Sees F.O. Matthiessen's *Theodore Dreiser* (1951.73) as an unfocused apologia which "conveys chiefly a sense of weary

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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.

1951.47 H[OGAN], W[ILLIAM]. The Modern Filming of Dreiser's 1920 Epic, *An American Tragedy*. *San Francisco Chronicle*, 2 September, This World Section, pp. 10, 13.

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."

1951.48 HOGAN, WILLIAM. "St. Francis Has an *Oscar*" Candidate. *San Francisco Chronicle*, 18 August, p. 4.

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*.

1951.50 \*HOROVITZ SYDNEY. "Theodore Dreiser, Basic Patterns of His Work". Ph.D. dissertation, University of Pittsburgh.

Source: 1974.2.

1951.51 HUGHES, ELINOR. "The Screen: A Place in the Sun." *Boston Herald*, 19 October, p. 50.

Review.

1951.52 \*J., B. "Retitled *American Tragedy*" Opens Palms Theater Run. *Phoenix Gazette*, 28 September.

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.

1951.55 \*KILGORE, ED. "*Place in the Sun*" Carves Niche amongst Hollywood's Finest Works. *Berkeley Daily Californian*, 28 September.

Review. Source: PU.

1951.56 KOWALS, LORRAINE. "Doris Arden Says." *Chicago Sun & Times*, 22 October, Section 2, p. 13.

Review of *A Place in the Sun*.

1951.57 KRIM, SEYMOUR. "Theodore Dreiser." *Hudson Review* 4 (Autumn): 474–77.

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.

1951.58 KUSELL, SALLY. "Dreiser's Style." *New York Times Book Review*, 8 April, p. 26.

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

(Summer): 127–41.

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.

1951.60 LEAVER, FLORENCE. "Theodore Dreiser, Beyond Naturalism." *Mark Twain Quarterly* 9 (Winter): 5–9.

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.

1951.61 \*LEE, LAURA. "A *Place in the Sun*" Opens on Boyd Screen. *Philadelphia Bulletin*, 1 September.

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.

1951.63 \*LESNER, SAM. "Here's *Oscar*" Candidate. *Chicago News*, 22 October.

Review of *A Place in the Sun*. Source: PU.

1951.64 \*LEVINE, RICHARD. *Characterization in Dreiser's Fiction*. Master's thesis, New York University.

Source: 1974.2.

1951.65 \*LEWIS, ROBERT E. "Unified Reality: A Study of the Novels of Theodore Dreiser". Master's thesis, University of Idaho.

Source: 1974.2.

1951.66 LEWIS, STEPHEN. "A Place in the Sun." *Films in Review* 2 (October): 38–42.

Review.

1951.67 \*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.

1951.68 \*M., M. "Dreiser, Bible Stories Told in Coming Films." *Phoenix Arizona Republic*, 23 September.

Review of *A Place in the Sun*. Source: PU.

1951.69 \*M., W.H. "Film Reviews." *Los Angeles Tidings*, 17 August.

Review of *A Place in the Sun*. Source: PU.

1951.70 McCARTEN, JOHN. "The Current Cinema." *New York* 27 (8 September): 107–84.

Review of *A Place in the Sun*.

1951.71 MANCHESTER, WILLIAM R. *Disturber of the Peace: The Life of H.L. Mencken*. New York: Harper and Brothers, passim.

Numerous references to Mencken's friendship with and support of Dreiser.

1951.72 MATTHIESSEN, F.O. "Dreiser's Politics." *Tommorrow* 10 (January): 10–17.

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.

1951.73 73 MATTHIESSEN, F.O.. *Theodore Dreiser*. New York: William Sloane Associates, 267 pp. Reprint. Westport, Conn.: Greenwood Press, 1973.

Biography which gives particular attention to the structure, imagery, symbolism and language of the novels.

1951.74 MENCKEN, H.L. "The American Novel" *In Literary Opinion in America*. Edited by Morton Danwen Zabel. Rev. ed. New York Harper & Bros., pp. 157–64.

Reprint of 1921.14.

1951.75 MORDELL, ALBERT. "My Relations with Theodore Dreiser." *In My Relations with Theodore Dreiser, Haldeman-Julius as a Writer on Freethought; Some Reflections on Freethought: And Haldeman-Julius Publications in Freethought*. Edited by Emanuel Haldeman-Julius. Girard, Kans.: Haldeman-Julius Publications, pp. 3–18.

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.

1951.76 "Movie of the Week: A Place in the Sun." *Life* 30 (28 May): 47–48, 50.

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.

1951.78 \*NASH, ROY. "A New-Style Shelley Winters." *London Star*, 21 December.

Review of *A Place in the Sun*. Source: PU.

1951.79 "New Faces" Win Praise in Technicolor Film. *Dallas Express*, 20 October, p. 8.

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.

1951.81 "New Films: The Prince Who Was a Thief." *Newsweek* 38 (9 July): 95.

Review.

1951.82 "The New Pictures: A Place in the Sun." *Time* 58 (10 September): 96.

Review.

1951.83 "The New Pictures: The Prince Who Was a Thief." *Time* 58 (23 July): 85.

Review.

1951.84 \*OVERHULS, BARBARA S. "Theodore Dreiser's Novels A Stylistic Study".  
Master's thesis, University of Oklahoma.

Source: 1974.2.

1951.85 P., B.J. "Reviewing the Screen." *Milwaukee Journal*, 27 September, [Second  
Section], p. 4.

Review of *A Place in the Sun*.



1951.86 PATRICK CORBIN. "To Theodore Dreiser." In *Hoosier Caravan: A Treasury of Indiana Life and Lore*. Edited by R.E. Banta. Bloomington: Indiana University Press, p. 372.

Reprint of 1949.16.

1951.87 PECK, SEYMOUR. "Today's Movie: *A Place in the Sun*": *Tragic Ending to a Hopeless Dream*. *New York Compass*, 29 August, p. 9.

Review.

1951.88 PELSWICK, ROSE. "An Amusing Melange." *New York Journal*, 5 July, p. 15.

Review of Universal-International film *The Prince Who Was a Thief*.

1951.89 \*PELSWICK, ROSE. "A Brilliantly Filmed Drama." *New York Journal-American*, 29 August.

Review of *A Place in the Sun*. Source: PU.

1951.90 "A *Place in the Sun*". *London Times*, 21 December, p. 2.

Review.

1951.91 "A *Place in the Sun*". *Manchester Guardian*, 20 December, p. 3.

Review.

1951.92 PLATT, DAVID. "Dreiser's *Tragedy*" *Trimmed Down to Hollywood Slickness*. *Daily Worker*, 11 September, p. 7.

Review of *A Place in the Sun*.

1951.93 PLATT, DAVID. "What Hollywood Did to Dreiser's *American Tragedy*". *The Worker*, 23 September, Section 2, p. 7.

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.

1951.94 \*POTEET, EWING. "Theodore Dreiser's Eastern Excursion." *New Orleans Item*, 15 July.

Review of Universal-International film *The Prince Who Was a Thief*. Source: PU; unverified.

1951.95 POWELL, DILYS. "Highly Polished." *London Sunday Times*, 23 December, p. 2.

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.

1951.97 QUINN, FRANK. "*The Prince Who Was a Thief*" Intriguing Film. *New York Daily Mirror*, 4 July, p. 20.

Review.

1951.98 R., H. "Dreiser Tale on Screen; Other Arrivals." *Christian Science Monitor*, 24 July, p. 2.

Review of Universal-International film *The Prince Who Was a Thief*.

1951.99 \*RANDALL, GRAY M. "The Short Story Technique of Theodore Dreiser". Master's thesis, University of Washington.

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.

1951.101 "A Re-examination of Dreiser." *London Times Literary Supplement*, 21 December, pp. 813–14.

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.

1951.102 ROSENFELD, JOHN. "Dreiser's Tragedy Now Told in Terms of Our Queer Time." *Dallas Morning News*, 30 September, Part 6, p. 1.

Review of *A Place in the Sun*.

1951.103 \*SAALBACH, ROBERT P. "Collected Poems-Theodore Dreiser, Edited with an Introduction and Notes". Ph.D. dissertation, University of Washington.

Source: 1974.2.

1951.104 SCHEUER, PHILIP K. "Stevens Sees Tragedy as Hopeful Theme." *Los Angeles Times*, 29 July, Part 4, p. 1.

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*.

1951.105 SCHIER, ERNIE. "*A Place in the Sun*" Spins Absorbing Tale. *Washington Times-Herald*, 10 October.

Review. Source: PU.

1951.106 SCOFIELD, DOROTHY P. "*A Place in the Sun*" at the Fox-Arlington. *Santa Barbara (Calif.) News-Press*, 28 October.

Review. Source: PU.

1951.107 \*ISHULMAN, MILTON. "Much-Praised Film Is Good But Not Great." *Nottingham Guardian*, 22 December.

Review of *A Place in the Sun*. Source: PU.

1951.108 \*SKOLSKY, SIDNEY. "Hollywood Is My Beat." *Bronx Home News*, 17 October.

Review of *A Place in the Sun*. Source: PU.

1951.109 \*SMITH, DARR. "Film Review." *Los Angeles Daily News*, 15 August.

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.

1951.111 \*SPENCER, THOMAS. "Films: Cheating the Cinemagoer." *London Daily Worker*, 22 December.

Review of *A Place in the Sun*. Source: PU.

1951.112 STRAUMANN, HEINRICH. "The Aftermath of Determinism: Theodore Dreiser." In *American Literature in the Twentieth Century*. London: Hutchison House, pp. 43–45. Reprint. London: Grey Arrow, 1962; New York: Harper & Row, 1965, pp. 32–54; New York: Harper, Perennial Library, 1968.

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*

*Tribune*, 20 July, Part 2, p. 4.

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*.

1951.115 TRILLING, LIONEL. "Dreiser, Anderson, Lewis, and the Riddle of Society." *Reporter* 5 (13 November): 37–40.

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.

1951.116 TRILLING, LIONEL. "Reality in America." In *Literary Opinions in America*. Edited by Morton Zabel. New York: Harper, pp. 18–30.

Reprint of 1950.20.

1951.117 VAN VECHTEN, CARL. "Theodore Dreiser as I Knew Him." *Yale University Library Gazette* 25 (January): 87–92.

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.

1951.119 WEILER, A.H. "A Place in the Sun". *New York Times*, 2 September, Section 2, p. 1.

Review.

1951.120 W[EILER], A. [H]. "The Screen: Dreiser Novel Makes Moving Film." *New York Times*, 29 August, p. 20.

Review of *A Place in the Sun*.

1951.121 W[EILER], A. [H]. "Tony Curtis as a Heroic Prince." *New York Times*, 4 July, p. 13.

Review of Universal-International film *The Prince Who Was a Thief*.

1951.122 WHICHER, GEORGE F. "Respectability Defiled: Theodore Dreiser." In *The Literature of the American People: An Historical and Critical Survey*. Edited by Arthur Hobson Quinn. New York: Appleton-Century-Crofts, pp. 847–51.

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.

1952.2 2 BLACKSTOCK, WALTER. "Theodore Dreiser—the Aspirant: A Study of His Early Literary Career." Ph.D. dissertation, Yale University, 478 pp.

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.

1952.3 BROOKS, VAN WYCK. "Theodore Dreiser." In *The Confident Years: 1885–1915*. New York: E.P. Dutton, pp. 301–20. Reprint. 1955, pp. 294–313.

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.

1952.4 CAMERON, KATE. "Dreiser's Novel *Carrie*" *Is on Capitol Screen*. *New York Daily News*. 17 July, p. 14.

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."

1952.7 CROWTHER, BOSLEY. "Halleluiah, Sister!" *New York Times*, 20 July, Section 2, p. 1.

Review of *Carrie*.

1952.8 CROWTHER, BOSLEY. "The Screen in Review." *New York Times*, 17 July, p. 20.

Review of *Carrie*.

1952.9 FARBER, MANNY. "Films." *Nation* 174 (17 May): 485–86.

Review of *Carrie*.

1952.10 10 FEEHAN, EUGENE. Letter to the Editor. See "Movie Heroes", 1952.29.

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.

1952.11 FREEMAN, MARILLA WAITE. "New Films from Books: *Carrie*." *Library Journal* 77 (July): 1185.

Review.

1952.12 12 GOODREAU, WILLIAM, Jr. Letter to the Editor. See "Movie Heroes", 1952.29.

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.

1952.13 GUERNSEY, OTIS L. "*Carrie*." *New York Herald Tribune*, 17 July, p. 16.

Review.



1952.14 HALSEY, EDWIN. "The Defective as Movie Hero." *Commonweal* 55 (8 February): 445–46.

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.)

1952.15 HART, HENRY. "1951's Ten Best." *Films in Review* 3 (January): 1–10.

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.

1952.16 HARTUNG, PHILIP T. "The Screen: Carrie Me Back to Old Cocteau." *Commonweal* 56 (1 August): 412.

Review of *Carrie*.

1952.17 HINE, AL. "Movies: A Study in Sorrow." *Holiday* 12 (August): 22–23.

Review of *Carrie*.

1952.18 18 JACOBSEN, JOSEPHINE. Letter to the Editor. See "Movie Heroes", 1952.29.

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."

1952.19 19 JOST, EDWARD F. Letter to the Editor. See "Movie Heroes", 1952.29.

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.

1952.20 KAHN. "Carrie." *Variety*, 11 June, p. 6.

Review.

1952.21 KASS, ROBERT. "Film and TV." *Catholic World* 175 (August): 383–84.

Review of *Carrie*.

1952.22 KERN, ALEXANDER. "Dreiser's Difficult Beauty" *Western Review* 16 (Winter): 129–36.

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.

1952.24 KNIGHT, ARTHUR. "Dreiser, Carrie, and William Wyler." *Saturday Review of Literature* 35 (12 July): 25–26.

Asserts that *Carrie* reflects an understanding of Dreiser's novel and renders the environment realistically but lacks the "passionate conviction" of a great picture.

1952.25 KWIAT, JOSEPH J. "Dreiser's *The Genius*" and Everett Shinn, the Ash Can Painter. *PMLA* 67 (March): 15–31.

Discusses the career parallels of Dreiser and Everett Shinn, their acquaintanceship, and Dreiser's use of Shinn's life and works in *The "Genius"*.

1952.26 LOCKHART, FRED A BRUCE. "Too Small for Tragedy." *Tatler* 203 (2 January): 10.

Review of *A Place in the Sun*.

1952.27 McCARTEN, JOHN. "The Current Cinema." *New Yorker* 28 (26 July): 50.

Review of *Carrie*.

1952.28 MILLER, HENRY. *The Books in My Life*. London: P. Owens, pp. 217–20. Reprint. New York: New Directions, 1969.

Identifies Dreiser as an early influence, citing his honesty and "fullness" as most striking.

1952.29 "Movie Heroes." *Commonweal* 55 (29 February): 518–20.

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).

1952.30 NATHAN, GEORGE JEAN. "Theodore Dreiser." In *The World of George Jean Nathan*. Edited by Charles Angoff. New York: Knopf. pp. 66–79.

Reprint of 1932.44.

1952.31 \*"The New Films." *Stratford Express*, 1 February.

Review of *A Place in the Sun*. Source: PU.

1952.32 "New Films: Carrie." *Newsweek* 40 (28 July): 81.

Review.

1952.33 "The New Pictures: Carrie." *Time* 59 (30 June): 59.

Review.

1952.34 34 PALMER, ERWIN G. "Symbolistic Imagery" in Theodore Dreiser's "An American Tragedy". Ph.D. dissertation, University of Syracuse, 234 pp.

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."

1952.35 PELSWICK, ROSE. "Jennifer and Olivier Head a Fine Cast at the Capitol." *New York Journal-American*, 17 July, p. 10.

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.

1952.37 QUINN, FRANK "Delightful Cast of *Carrie*" Sets Off Dramatic Fireworks. *New York Daily Mirror*, 17 July, p. 33.

Review.

1952.38 \*REDELINGS, LOWELL E. "The Hollywood Scene." *Hollywood Citizen News*, 8 January.

Quotes from an interview with George Stevens on *A Place in the Sun*. Source: PU.

1952.39 SCHERMAN, DAVID E., and REDLICH, ROSEMARIE. "Theodore Dreiser." In *Literary America: A Chronicle of American Writers from 1607–1952 with 173 Photographs of the American Scene that Inspired Them*. N.Y.: Dodd, Mead, pp. 134–35.

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*.

1952.40 40 SHANE, MARION L. "Spiritual Poverty in Selected Works of Four American Novelists: Twain, Crane, Fitzgerald, and Dreiser". Ph.D. dissertation, Syracuse University, 267 pp.

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.

1952.41 SHAPIRO, CHARLES. "The Role of Attitudes in the Novel" *Folio* 18 (November): 15–20.

Explores the "emotive response" that results from Dreiser's use of the word "trig" in describing Cowperwood.

1952.42 \*SILLEN, SAMUEL. "Dreiser Predicted Wall Street's Attack on America's Essential Freedoms." *People's Daily World*, 3 January.

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.

1952.43 STEINBRECHER, GEORGE, Jr. "Inaccurate Accounts of *Sister Carrie*." *American Literature* 23 (January): 490–93.

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*.

1952.44 \*TULEVECH, MICHAEL C. "Dreiser's *The Bulwark*". Master's thesis, Columbia University.

Source: 1974.2.

1952.45 WAGENKNECHT, EDWARD C. "Theodore Dreiser, the Mystic Naturalist" In *Cavalcade of the American Novel: From the Birth of the Nation to the Middle of the Twentieth Century*. New York: Henry Holt, pp. 281–93.

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."

1952.46 WEST, RAY B., Jr. *The Short Story in America, 1900–1950*. Chicago: Henry Regnery Co., pp. 33–42.

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.

1952.47 \*WILKERSON, JAMES C. "The Altruistic Thought of Theodore Dreiser in Seven Representative Novels". Master's thesis, University of Florida.

Source: 1974.2.

1952.48 WINSTEN, ARCHER "Wyler's *Carrie*" at *Capitol New York Post*, 17 July, p. 30.

Review.

1952.49 49 ZASURSKI, Y., and SAMARII, R. *Teodor Draizer v bor'be protiv amerikanskovo imperializma* (Theodore Dreiser in the struggle against American imperialism]. Moscow: Izdatel'stvo Moskovskovo Universiteta, 109 pp.

In Russian. A study of Dreiser's writings which are critical of the United States.

1953.1 ÅHNEBRINK, LARS. "Dreiser's *Sister Carrie* and Balzac." *Symposium* 7 (November): 306–22.

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.

1953.2 BLACKSTOCK, WALTER "Theodore Dreiser's Literary Style." In *Florida State University Studies*. Edited by Weymouth T. Jordan. Tallahassee: Florida State University, pp. 95–116.

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.

1953.3 CASTLE, JOHN F. "The Making of *An American Tragedy*." Ph.D. dissertation, University of Michigan, 218 pp.

Demonstrates Dreiser's dependence on and transformation of court records and newspaper accounts of the Gillette case. See *Dissertation Abstracts International* 13 (1953): 388.

1953.4 FICKE, ARTHUR DAVISON. "Portrait of Theodore Dreiser." In *The Little Review Anthology*. Edited by Margaret Anderson. New York: Hermitage House, pp. 45–46.

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.

1953.6 GEISMAR, MAXWELL. "Dreiser and the Dark Texture of Life." *The American Scholar* 22 (Spring): 215–21.

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.

1953.7 GEISMAR, MAXWELL. "Jezebel on the Loop." *Saturday Review* 36 (4 July): 12.

Review of *Sister Carrie*.

1953.8 GEISMAR, MAXWELL. "Theodore Dreiser: The Double Soul." In *Rebels and Ancestors: The American Novel, 1890–1915*. Boston: Houghton Mifflin, p. 287–379.

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.

1953.9 JONES, HOWARD MUMFORD, in association with WALTER B. RIDEOUT, eds. *Letters of Sherwood Anderson*. Boston: Little, Brown, passim.

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.

1953.10 \*KRANIDAS, THOMAS. "The Materials of Theodore Dreiser's *An American Tragedy*." Master's thesis, Columbia University.

Source: 1974.2

1953.11 KWIAT, JOSEPH J. "The Newspaper Experience Crane, Norris, and Dreiser." *Nineteenth-Century Fiction* 8 (September): 99–117.

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.

1953.12 LEWIS, SINCLAIR. "The American Fear of Literature." In *The Man from Main Street*. Edited by Harry B. Mande and Melville H. Cane. New York: Random House, pp. 3–17.



Reprint of 1930.36.

1953.13 POWYS, JOHN COWPER. "Theodore Dreiser." In *The Little Review Anthology*. Edited by Margaret Anderson. New York Hermitage House, pp. 46–51.

Reprint of 1915.66.

1953.14 \*SHAPIRO, CHARLES K. "Dreiser and the American Dream". Master's thesis, Indiana University.

Source: 1974.2.

1953.15 SPILLER, ROBERT B. "Theodore Dreiser." In *Literary History of The United States*. Rev. ed. Edited by Robert E. Spiller, et al Vol. 2. New York: Macmillan, pp. 1197–1207.

Reprint of 1948.13.

1953.16 SPILLER, ROBERT E., et al, eds. "Theodore (Herman Albert) Dreiser." In *Literary History of the United States*. Revised edition. Vol. 2. New York: Macmillan, 474–77.

Reprint of 1948.14.

1953.17 17 STEINBRECHER, GEORGE, Jr. "Theodore Dreiser's Fictional Method in *Sister Carrie* and *Jennie Gerhardt*". Ph.D. dissertation, University of Chicago, 315 pp.

Identifies the source material for Dreiser's "sister" novels and explains how and why the facts were altered for the fictional rendering.

1953.18 \*TARBUTTON, JEANETTA. "Theodore Dreiser: The Development of an American Naturalist". Master's thesis, Stephen P. Austin State College.

Source: 1986.3.

1953.19 WIRZBERGER, KARL-HEINZ. "Die neueste amerikanische Dreiser Forschung."

**1954**

1954.1 ATKINSON, BROOKS. "Theatre: *Sandhog*" at the Phoenix *New York Times*, 24 November, p. 17.

Review.

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1954.2 BEAUFORT, JOHN. "Fresh Arrivals On and Off Broadway: Story by Dreiser." *Christian Science Monitor*, 27 November, p. 8.

Review of *Sandhog*.

1954.3 BENCHLEY, ROBERT. "Compiling an American Tragedy." In *The Benchley Roundup*. Edited by Nathaniel Benchley. New York Harper & Row, pp. 111–13.

Reprint of 1927.4.

1954.4 BERRYMAN, JOHN. "Through Dreiser's Imagination the Tides of Real Life Billowed." In *Highlights of Modern Literature*. Edited by Francis Brown. New York: NAL, pp. 118–23.

Reprint of 1951.6.

1954.5 BLACKSTOCK, WALTER. "Dreiser's Dramatization of American Success." In *Florida State Studies*. Edited by Weymouth T. Jordan. Tallahassee: Florida State University, pp. 107–30.

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."

1954.6 \*BOLTON, WHITNEY. "There Is Much That's Worthy in *Sandhog*." *New York Morning Telegraph*, 25 November.

Review. Source: NN.

1954.7 BROWN, GLENORA W., and BROWN, DEMING B. "Dreiser, Theodore." In *A Guide to Soviet Russian Translations of American Literature*. New York: King's Crown, pp. 73–76.

Lists Russian translations of Dreiser's books and stories, 1917–1947; introductions included in citations.

1954.8 CARTER, EVERETT. *Howells and the Age of Realism*. Philadelphia: J.B. Lippincott, pp. 231–36.

Uses Dreiser to demonstrate the similarities and differences that existed between Howellsian realism and the naturalism that followed.

1954.9 CHAPMAN, JOHN. "*Sandhog*" an Unexciting Musical about an Exciting Enterprise. *New York Daily News*, 24 November, p. 36.

Review.

1954.10 COHEN, LESIER. "Theodore Dreiser A Personal Memoir." *Discovery*, no. 4 (September): 99–126.

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.

1954.11 COLEMAN, ROBERT. "*Sandhog*" Ballad Opens at the Phoenix Theatre. *New York Daily Mirror*, 24 November, p. 25.

Review.

1954.12 CRAWFORD, BRUCE. "Theodore Dreiser Letter-Writing Citizen." *South Atlantic Quarterly* 53 (April): 231–37.

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."

1954.13 CUNLIFFE, MARCUS. "Realism in American Prose (From Howells to Dreiser)." *In The Literature of the United States*. Baltimore: Penguin, pp. 185–212. Reprints. 1955; 1959; 1961; 1963; 1964.

Concludes chapter by surveying Dreiser's novels to demonstrate their determinism, lack of moral absolutes and informed portrayal of American life.

1954.14 DASH, THOMAS R. "Sandhog". *Women's Wear Daily*, 24 November, p. 39.

Review.

1954.15 DUFFEY, BERNARD L. *The Chicago Renaissance in American Letters*. East Lansing: Michigan State College Press, passim.

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.

1954.16 FARRELL, JAMES T. "Some Correspondence with Theodore Dreiser." *In Reflections at Fifty and Other Essays*. New York: Vanguard, pp. 124–41.

Reprint of 1951.29.

1954.17 \*FIELD, ROWLAND. "Phoenix Presents *Sandhog*" Musical. *Newark (NJ.) Evening News*, 24 November.

Review. Source: NN.

1954.18 \*FREEDLEY, GEORGE. "Off Stage—And On." *New York Morning Telegraph*, 25

December.

Review of *Sandhog*. Source: NN.

1954.19 GELFANT, BLANCHE. "Theodore Dreiser. The Portrait Novel" *In The American City Novel*. Norman: University of Oklahoma Press, pp. 42–94.

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.

1954.20 "The Girl in Big Moose Lake." *The Monthly Letter of the Limited Editions Club*, no.253 (August): [1–4]

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.

1954.21 GOLD, MICHAEL. "The Dreiser I Knew." In *The Mike Gold Reader*. New York International Publishers, pp. 159–64.

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.

1954.22 HANSEN, HARRY. Introduction to *An American Tragedy*. New York: Limited Editions Club, pp. vii-x. Reprint. New York: Heritage Press, 1954.

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."

1954.23 HAWKINS, WILLIAM. "*Sandhog*" Comes Up for Air at Phoenix. *New York World-Telegram and Sun*, 24 November, p. 14.

Review.

1954.24 HECHT, BEN. *A Child of the Century*. New York: Simon & Schuster, pp. 204–5.

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.

1954.25 KERR, WALTER F. "*Sandhog*." *New York Herald Tribune*, 24 November, p. 13.

Review.

1954.26 KNIGHT, GRANT C. *The Strenuous Age in American Literature*. Chapel Hill: University of North Carolina Press, pp. 36–39.

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."

1954.27 LARDNER, JOHN. "The Theatre: The Hard Way to Hoboken." *New Yorker* 30 (4 December): 86, 88.

Review of *Sandhog*.

1954.28 LEARY, LEWIS. "Dreiser, Theodore." In *Articles on American Literature 1900–1950*. Durham: Duke University Press, pp. 73–75.

Cites 90 periodical articles. Revised: 1970.27.

1954.29 LEISY, ERNEST. "Dreiser's Mennonite Origin." *Mennonite Life* 9 (October): 179–

80.

Reviews the Mennonite background of Dreiser's mother, Sarah Schanab Dreiser, and notes her importance to his life and literature.

1954.30 McCLAIN, JOHN. "*Sandhog*": *New Musical in a Good Try*. *New York Journal-American*, 24 November, p. 10.

Review.

1954.31 \*ROBERTS, JOSEPH B., Jr. "Dreiser's Social Consciousness". Master's thesis, University of North Carolina.

Source: 1974.2.

1954.32 SHEAFFER, LOUIS. "*Sandhog*" *Warm, Appealing Musical of Old New York*. *Brooklyn Eagle*, 24 November, p. 6.

Review.

1954.33 WATTS, RICHARD, Jr. "Of Tunnel-Building and Music." *New York Post*, 24 November, p. 11.

Review of *Sandhog*.

1954.34 WESTLAKE, NEDA. "Theodore Dreiser's *Notes on Life*." *Library Chronicle* 20 (Summer): 69–75.

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 Horowitz; appends a partial list of books quoted from in the manuscripts and Dreiser's final outline for the material.

1954.35 WIRZBERGER, KARL-HEINZ. "Das Leben und Schaffen Theodore Dreisers." In *Zeitschrift für Anglistik und Amerikanistik* 2 (Heft 1): 5–42.

## 1955

1955.1 ÅHNEBRINK, LARS. "Garland and Dreiser: An Abortive Friendship." *Midwest Journal* 7 (Winter): 285–92.

Demonstrates that Hamlin Garland's original enthusiasm for *Sister Carrie* later cooled when Dreiser's "indecenty" offended him to the point that Garland refused the Authors' League protest against the suppression of *The "Genius"*.

1955.2 BECKER, GEORGE J. "Theodore Dreiser: The Realist as Social Critic." *Twentieth Century Literature* 1 (October): 117–27.

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.

1955.3 BERRYMAN, JOHN. "Dreiser's Imagination." In *The Stature of Theodore Dreiser*, pp. 149–53. See Kazin and Shapiro, 1955.19.

Reprint of 1951.6.

1955.4 BROOKS, VAN WYCK. *John Sloan: A Painter's Life*. New York: E.P. Dutton, pp. 188–90.

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," Witla "an impossible artist," and the novel "banal and sentimental and saccharine."

1955.5 CHAMBERLAIN, JOHN. "Theodore Dreiser Remembered." In *The Stature of Theodore Dreiser*, pp. 127–31. See Kazin and Shapiro, 1955.19.

Reprint of 1936.22.

1955.6 COWLEY, MALCOLM. "*Sister Carrie*: Her Fall and Rise." In *The Stature of Theodore Dreiser*, pp. 171–81. See Kazin and Shapiro, 1955.19.



Reprint of 1947.19 and 1947.20.

1955.7 DAVIS, DAVID BRION. "Dreiser and Naturalism Revisited." In *The Stature of Theodore Dreiser*, pp. 225–36. See Kazin and Shapiro, 1955.19.

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.

1955.8 ELIAS, ROBERT H. "The Survival of the Fittest." In *The Stature of Theodore Dreiser*, pp. 188–203. See Kazin and Shapiro, 1955.19.

Reprint of a chapter from 1949.6.

1955.9 FARRELL, JAMES T. "Dreiser's *Sister Carrie*." In *The Stature of Theodore Dreiser*, pp. 182–87. See Kazin and Shapiro, 1955.19.

Reprint of 1943.3.

1955.10 FILLER, LOUIS. "Dreamer, and the American Dream." *Southwest Review* 40 (Autumn): 359–63.

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.

1955.11 FORD, FORD MADDOX. "Portrait of Dreiser." In *The Statue of Theodore Dreiser*, pp. 21–35. See Kazin and Shapiro, 1955.19.

Reprint of 1937.9.

1955.12 FRIEDRICH, GERHARD. "Theodore Dreiser's Debt to Woolman's *Journal*." *American Quarterly* 7 (Winter): 385–92.

Traces Dreiser's interest in John Woolman's *Journal* to his meeting Rufus Jones and examines the influence of that work on the writing of *The Bulwark*.

1955.13 GEISMAR, MAXWELL. "A Novelist True to Himself in a Shifting World." *New York Times Book Review*, 20 November, p. 4.

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."

1955.14 HAIGHT, ANNE LYON. "Dreiser, Theodore (1871–1945)." In *Banned Books: Infomwi Notes cm Some Books Banned for Various Reasons at Various Times and in Various Places*. 2d ed. New York: Bowker, pp. 63–64.

Revision of 1935.7. Includes 1953 banning of *Dawn* in Ireland. Revised: 1970.20.

1955.15 HICKS, GRANVILLE. "Theodore Dreiser and *The Bulwark*." In *The Stature of Theodore Dreiser*, pp. 219–24. See Kazin and Shapiro, 1955.19.

Reprint of 1946.59.

1955.16 KAZIN, ALFRED. "Dreiser." In *The Inmost Leaf*. New York: Harcourt, pp. 236–41.

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 nature of life. Reprinted: 1957.10; 1971.37; 1981.41.

1955.18 KAZIN, ALFRED. "Theodore Dreiser His Education and Ours." In *The Stature of Theodore Dreiser*, pp. 154–60. See Kazin and Shapiro, 1955.19.

Reprinted from 1941.11.

1955.19 KAZIN, ALFRED, and SHAPIRO, CHARLES, eds. *The Stature of Theodore Dreiser: A Critical Survey of the Man and His Work*. Bloomington, Ind.: Indiana University Press, 303 pp. Reprint. 1965.

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.

1955.20 KUNITZ, STANLEY J. ed. "Dreiser, Theodore." In *Twentieth Century Authors: First Supplement*. New York: H.W. Wilson, pp. 286–87.

Revision of 1942.14. Updates biographical sketch, stressing Dreiser's political activities and the reception of his last two novels.

1955.21 LEWIS, SINCLAIR. "Our Formula for Fiction." In *The Stature of Theodore Dreiser*. See Kazin and Shapiro, 1955.19.

Excerpts relating to Dreiser reprinted from 1930.36.

1955.22 LEWISOHN, LUDWIG. "An American Memory." In *The Stature of Theodore Dreiser*, pp. 17–20. See Kazin and Shapiro, 1955.19.

Reprinted from 1927.37.

1955.23 LYDENBERG, JOHN. "Theodore Dreiser: Ishmael in the Jungle." *Monthly Review* 7 (August): 124–36.

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.

1955.24 LYNN, KENNETH S. "Theodore Dreiser: The Man of Ice." In *The Dream of Success: A Study of the Modern American Imagination*. Boston: little, Brown, pp. 13–74.

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.

1955.25 MASTERS, EDGAR LEE. "Theodore Dreiser." In *The Stature of Theodore Dreiser*, pp. 15–16. See Kazin and Shapiro, 1955.19.

Reprint of 1916.63.

1955.26 MATTHIESSEN, F.O. "Of Crime and Punishment." In *The Stature of Theodore Dreiser*, pp. 204–18. See Kazin and Shapiro, 1955.19.

Reprinted from 1951.73.

1955.27 REYNOLDS, QUENTIN. In *The Fiction Factory: From Pulp Row to Quality Street*. New York: Random House, pp. 147–54.

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."

1955.28 RICHARDS, ROBERT FULTON. "Dreiser, Theodore [Herman Albert]." In *Concise Dictionary of American Literature*. New York: Philosophical Library, pp. 69–71.

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."

1955.30 SHAFER, ROBERT. "An American Tragedy: A Humanistic Demurrer." In *The Stature of Theodore Dreiser*, pp. 113–26. See Kazin and Shapiro, 1955.19.

Reprint of 1930.54.

1955.31 SIEVERS, W. DAVID. "Theodore Dreiser." In *Freud on Broadway: A History of Psychoanalysis and the American Drama*. New York Hermitage House, pp. 66–68.

Analyzes the Freudian implications of *The Hand of the Potter*.

1955.32 SILLEN, SAMUEL. "Notes on Dreiser." *Masses and Mainstream* 8 (December): 12–19.

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.

1955.33 SPILLER, ROBERT E. "Second Renaissance: Dreiser and Frost." In *The Cycle of American literature: An Essay in Historical Criticism*. New York: Macmillan. pp. 211–42. Reprint. New American Library, 1957, pp. 162–83; Free Press, 1967, pp. 158–80.

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."

1955.34 UNTERMAYER, LOUIS. "Theodore Dreiser." In *The Makers of the Modern World*. New York: Simon & Schuster, pp. 434–43.

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."

1955.35 VAN VECHTEN, CARL. "Theodore Dreiser as I Knew Him." In *Fragments of an Unwritten Autobiography*. Vol 2. New Haven: Yale University Press, pp. 3–15.

Reprint of 1951.117.

1955.36 VIVAS, ELISEO. "Dreiser, An Inconsistent Mechanist." In *Creation and Discovery: Essays in Criticism and Aesthetics*. New York: Noonday, pp. 3–13.

Reprint of 1938.13.

1955.37 WALCUTT, CHARLES CHILD. "Theodore Dreiser and the Divided Stream." In *The Stature of Theodore Dreiser*, pp. 246–69. See Kazin and Shapiro, 1955.19.

Revision of 1940.7. Extends analyses to *The Stoic* and *The Bulwark*. Reprinted:1963.23; 1971.47, pp. 104–28.

1955.38 WHIPPLE, THOMAS K. "Aspects of a Pathfinder." In *The Stature of Theodore Dreiser*, pp. 96–110. See Kazin and Shapiro, 1955.19.

Reprint of 1928.92.

1955.39 WILLEN, GERALD. "Dreiser's Moral Seriousness: A Study of the Novels". Ph.D. dissertation. University of Minnesota, 246 pp.

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.

1955.40 WIRZBERGER, KARL-HEINZ. *Die Romane Theodore Dreisers*. Berlin Deutscher Verlag der Wissenschaften, 300 pp.

A brief account of Dreiser's life followed by a study of each of his eight novels.

## 1956

1956.1 ANGOFF, CHARLES. *H.L. Mencken: A Portrait from Memory*. New York: Thomas Yoseloff, pp. 99–101.

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.

1956.2 ARNAVON, CYRILLE. *Théodore Dreiser: Romancier américain*. Paris: University of Lille, Centre de Documentation Universitaire, 142 pp.

1956.3 BERNARD, KENNETH O. *Theodore Dreiser's Determinism: A Detour of Faith*. Master's thesis, Columbia University.

Source: 1974.2.

1956.4 BREMNER, ROBERT H. "The literary Record." In *From the Depths: The Discovery of Poverty in the United States*. New York: New York University Press, pp. 164–98.

Applauds Dreiser for his sensitivity to the anguish of impoverished people and his refusal to romanticize them in his fiction.

1956.5 BROOKS, VAN WYCK and BETTMAN, OTTO L. *A Pictorial History of American Literature*. New York: E.P. Dutton, pp. 201–5.

Abridgement of 1952.3.

1956.6 DOS PASSOS, JOHN. *The Theme Is Freedom*. New York: Dodd, Mead, pp. 73-88.

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."

1956.7 EDWARDS, OLIVER. "Moby Theo." *London Times*, 19 January, p. 11.

Defends Dreiser against those who would mock his style, arguing that he wrote with integrity, created real people, knew the world he described, and held readers with his

accumulation of detail.

1956.8 FARRELL, JAMES T. "Dreiser." *New York Times Book Review*, 8 January, p. 22.

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 Dreiser 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.

1956.9 FARRELL, JAMES T. Introduction to *The Best Short Stories of Theodore Dreiser*. Cleveland: World, pp. 9–12. Reprint. Greenwich, Conn.: Fawcett, 1961, pp. vii–x; New York: Thomas Y. Crowell, 1974.

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.

Reprinted in part: 1983.51, pp. 180–81.

1956.10 GRANA, GIANNI. "La Rinàscita del naturalismo in Americana: Anderson e Dreiser." *Fiera letteraria*, no. 3 (15 January): 4.

1956.11 H., R.F. "Tales of Tragedy." *Springfield (Mass.) Republican*, 4 March, Section C, p. 8.

Review of *The Best Short Stories of Theodore Dreiser*.

1956.12 HART, JAMES D. *Oxford Companion to American Literature*. 3d ed. New York: Oxford University Press, passim.

Revision of 1948.8. Revised: 1965.13.

1956.13 HUTCHENS, JOHN K. "Short Pause for a Return to Dreiser." *New York Herald Tribune Book Review*, 19 February, p. 2.



Review of *The Best Short Stories of Theodore Dreiser*.

1956.14 KRIM, SEYMOUR. "Dreiser and His Critics." *Commonweal* 64 (1 June): 229–31.

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.

1956.15 KRUTCH, JOSEPH WOOD. "In These Days Our Literature in All Its Might Came of Age." *New York Times Book Review*, 7 October, pp. 6–7, 40.

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.

1956.16 KWIAT, JOSEPH J. "Theodore Dreiser: The Writer and Early Twentieth-Century American Society." In *Sprache und Literatur Englands und Amerikas*. Edited by Carl August Weber. Tübingen: Max Niemeyer Verlag, pp. 135–50.

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."

1956.17 "The Left Bank of the Wabash." *Time* 67 (27 February): 108, 111.

Review of *The Best Short Stories of Theodore Dreiser*.

1956.18 RAPIN, RENE. "Dreiser's *Jennie Gerhardt*, Chapter LXII." *Explicator* 14 (May): 54.

Points out a typographical error that creates a meaningless sentence in the final scene of *Jennie Gerhardt*.

1956.19 RIDEOUT, WALTER B. *The Radical Novel in the United States, 1900–1954*. Cambridge: Harvard University Press, passim.

Scattered references to the socially and politically radical nature of Dreiser's novels and personal activities.

1956.20 SINCLAIR, UPTON. *The Cup of Fury*. Great Neck, New York: Channel Press, pp. 119–23.

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 tipling."

1956.21 WALBRIDGE, EARLE F. "Fiction: Dreiser, Theodore. The Best Short Stories of Theodore Dreiser." *Library Journal* 81 (15 March): 725.

Review.

1956.22 WALCUTT, CHARLES CHILD. "Theodore Dreiser: The Wonder and Terror of Life." In *American Literary Naturalism, a Divided Stream*. Minneapolis: University of Minnesota Press, pp. 180–221.

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.

## 1957

1957.1 "An American Tragedy." In *American Writing Today: Its Independence and Vigor*. Edited by Allen Angoff. New York: New York University Press, pp. 362–64.

Reprint of 1926.107.

1957.2 ANDERSON, CARL L. *The Swedish Acceptance of American Literature*. Philadelphia: University of Pennsylvania Press, pp. 75–99.

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.

1957.3 \*BRITTON, JOE S. "Dreiser's Views of Women". Master's thesis, Southern Illinois University.

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.

1957.5 EISENSTEIN, SERGEI. "A Sequence from An American Tragedy." In *Film Form and the Film Sense*. Edited and translated by Jay Leyda. Cleveland: World, pp. 236–42.

Reprint of 1942.11.

1957.6 FARRELL, JAMES T. Introduction to *Sister Carrie*. New York: Sagamore Press, pp. vii–xv.

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.

1957.7 FLINT, R.W. "Dreiser The Press of Life." *Nation* 184 (27 April): 371–73.

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.

1957.8 FRIEDRICH, GERHARD. "A Major Influence on Theodore Dreiser's *The Bulwark*." *American Literature* 29 (May): 180–93.

Demonstrates the great influence of Rufus Jones' life and writings on the final version of *The Bulwark*.

1957.9 GLICKSBERG, CHARLES I. "Fiction and Philosophy." *Arizona Quarterly* 13 (Spring): 5–17.

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.

1957.10 KAZIN, ALFRED. "Theodore Dreiser and His Critics." In *Literature in America*. Edited by Philip Rahv. New York: Meridian Books, pp. 323–33.

Reprint of 1955.17.

1957.11 LYDENBERG, JOHN. "Theodore Dreiser: Ishmael in the Jungle." In *American Radicals*. Edited by Harvey Goldberg. New York: Monthly Review Press, pp. 37–52.

Reprint of 1955.23.

1957.12 LYNN, KENNETH S. Introduction to *Sister Carrie*. New York: Holt, Rinehart and Winston, pp. v–xvi.

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.

1957.13 McCALL, RAYMOND G. "Attitudes Toward Wealth in the Fiction of Theodore Dreiser, Edith Wharton and F. Scott Fitzgerald." Ph.D. dissertation, University of Wisconsin, 385 pp.

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.

1957.14 MILLER, RAYMOND ANDREW. "Representative Tragic Heroines in the Work of Brown, Hawthorne, Howells, James, and Dreiser." Ph.D. dissertation. University of Wisconsin, 470 pp.

Contends that Dreiser's trapped heroines are tragic, for their blind struggles inspire pity and terror. See *Dissertation Abstracts International* 17 (1957): 2612.

1957.15 NOBLE, DAVID W. "Dreiser and Veblen: The literature of Cultural Change." *Social Research* 24 (Autumn): 311–29.

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.

1957.16 THOMAS, J.D. "The Natural Supernaturalism of Dreiser's Novels." *Rice Institute Pamphlets* 44 (April): 112–25.

Identifies numerous instances of characters' intuition, clairvoyance, telepathy and spiritual communication to argue that Dreiser accepted the reality of such extrasensory forces in his search for ultimate truth.

1957.17 WILLEN, GERALD. "Dreiser's Moral Seriousness." *University of Kansas City Review* 23 (Spring): 181–87.

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 in their moral seriousness. Reprinted: 1971.47, pp. 96–103.

1957.18 WOLFE, DON M. "Theodore Dreiser and the Human Enigma." In *The Image of Man in America*. Dallas: Southern Methodist University Press, pp. 317–37. Reprint New York: Thomas Y. Crowell, 1970.

Explores the degree to which Dreiser, "a sporadic and undisciplined thinker," attributes

human destiny to such deterministic forces as heredity and environment.

1957.19 ZASURSKI, Y.N. *Teodor Drazer: Pisatel' i Publitsist* [Theodore Dreiser: Writer and publicist]. Moscow Izdatel'stvo Moskovskovo Universiteta, 221 pp. Revised. 1964; 1967. A general account of Dreiser's life and works.

## 1958

1958.1 ADAMS, J. DONALD. "Speaking of Books." *New York Times Book Review*, 16 February, p. 2.

Predicts that the naturalistic novel, such as Dreiser pioneered, is on "its last legs" because of its dullness and lack of moral conflict.

1958.2 ADAMS, J. DONALD. "Speaking of Books." *New York Times Book Review*, 6 April, p. 2.

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."

1958.3 ANISIMOV, IVAN I. "Put', prolozhennyi Draizerom. [The trail Dreiser blazed]." *Inostrannaia literatura*, no. 11 (November): 219–32.

1958.4 DURHAM, FRANK. "Mencken as Missionary." *American Literature* 29 (January): 478–83.

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.

1958.6 GEISMAR, MAXWELL. "Theodore Dreiser." In *American Moderns: From Rebellion to Conformity*. New York: Hill and Wang, pp. 49–53.

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.

1958.8 \*QUINTAL, CLAIRE-H. "Emile Zola et Theodore Dreiser". Master's thesis, University of Montreal.

Source: 1974.2.

1958.9 SHAPIRO, CHARLES. "*Jennie Gerhardt*: The American Family and the American Dream." In *Twelve Original Essays*

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on *Great American Novels*. Edited by Charles Shapiro. Detroit: Wayne State University Press, 177–95.

Sees *Jennie Gerhardt* as Dreiser's somewhat autobiographical study of the destruction of the American family unit by materialistic goals and standards.

1958.10 SOLOMON, ERIC. "A Source for Fitzgerald's *The Great Gatsby*." *Modern Language Notes* 73 (March): 186–88.

Notes the similarities and differences in Dreiser's short story "*Vanity, Vanity, Saith the Preacher*" and Fitzgerald's *The Great Gatsby*.

1958.11 STEWART, RANDALL. *American Literature and Christian Doctrine*. Baton Rouge: Louisiana State University Press, pp. 113–20.

Calls Dreiser the most pure naturalist and *An American Tragedy* the most completely naturalistic novel in American literature because of its amorality.

1958.12 STEWART, RANDALL. "Dreiser and the Naturalistic Heresy." *Virginia Quarterly Review* 34 (Winter): 100–16.

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.

1958.13 WILSON, EDMUND. "Eisenstein in Hollywood." In *The American Earthquake*. Garden City, NJ.: Doubleday, pp. 397–413.

First half of essay is an expanded version of 1931.121.

## 1959

1959.1 ALGREN, NELSON. "Dreiser Hedged Out." *Nation* 188 (16 May): 459–60.

Review of *Letters of Theodore Dreiser*.

1959.2 ELIAS, ROBERT H., ed. Preface to *Letters of Theodore Dreiser: A Selection*. Vol. I. Philadelphia: University of Pennsylvania Press, 5–9.

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."

1959.3 GEISMAR, MAXWELL. "From the Banks of the Wabash." *New York Times Book Review*, 8 March, pp.1, 30.

Review of *Letters of Theodore Dreiser*.

1959.4 GEISMAR, MAXWELL. "Literary Friendship." *New York Times Book Review*, 13 September, p. 49.

Review of *Letters to Louise*.

1959.5 GOODFELLOW, DONALD M. "Theodore Dreiser and the American Dream." In *Six Novelists: Stendahl, Dostoevski, Tolstoy, Hardy, Dreiser and Proust*. Edited by William M. Schulte et al. Carnegie Series in English, no. 5. Pittsburgh: Carnegie Institute of Technology, pp. 53–66. Reprint. n.p., Folcraft Press, 1970. Freeport, N.Y.: Books for Library Press, 1972.



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.

1959.6 HALSEY, VAN R. "Fiction and the Businessman: Society Through All Its Literature." *American Quarterly* 11 (Fall): 391–402.

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.

1959.7 HANDY, WILLIAM J. "A Re-examination of Dreiser's *Sister Carrie*." *Texas Studies in Literature and Language* 1 (Autumn): 380–93.

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.

1959.8 HANSEN, HARRY. "Dreiser's Letters Reveal His Rugged Individualism." *Chicago Sunday Tribune*, 1 March, Part 4, p. 10.

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*.

1959.11 HUTCHENS, JOHN K. "*Letters of Theodore Dreiser*." *New York Herald Tribune*, 12 March, p. 21.

Review.

1959.12 KAZIN, ALFRED. General Introduction to *An American Tragedy*. New York: Dell, pp. 7–18.

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.

1959.13 KAZIN, ALFRED. General Introduction to *The Titan*. New York: Dell, pp. 7–19.

Reprint of 1959.12.

1959.14 LUDWIG, RICHARD M., ed. "Theodore (Herman Albert) Dreiser." In *Literary History of the United States: Bibliography Supplement*. New York: Macmillan, pp. 108–9.

Supplement to 1948.14. Updates Dreiser scholarship to 1958. Reprinted: 1963.22; 1974.40.

1959.15 LYNN, KENNETH S. "Dreiser: Lonely and Dedicated, Angry and Confused." *New York Herald Tribune Book Review*, 8 March, p. 1.

Review of *Letters of Theodore Dreiser*.

1959.16 MAY, HENRY F. *The End of American Innocence: A Study of the First Years of Our Own Time, 1912–1917*. New York: Alfred A. Knopf, pp. 188–9, passim.

Briefly explores reasons why Dreiser was the most persistent, the most feared and "in a sense the only real naturalist in our literature."

1959.17 MIZENER, ARTHUR. "The Innocence of Dreiser." *New Statesman and Nation* 58

(4 July): 20.

Review of *Letters of Theodore Dreiser*.

1959.18 PEEL, ROBERT. "Dreiser's Letters." *Christian Science Monitor*, 12 March, p. 15.

Review of *Letters of Theodore Dreiser*.

1959.19 SHAPIRO, CHARLES. "Our Bitter Patriot." *New Republic* 140 (8 June): 18–19.

Review of *Letters of Theodore Dreiser*.

1959.20 SHPAKOVA, A.P. *Amerikanskaïâ deistvitel'nost v izobrazhenii Teodora Draizera* [American reality in the portrayals of Theodore Dreiser]. Moscow: Obshchestvo no Rasprostraneniuiu Politicheskikh i Nauchnykh Znaniï RSFSR, 50 pp.

A study of *An American Tragedy*.

1959.21 SIMPSON, CLAUDE M., Jr. Introduction to *Sister Carrie*. Boston: Houghton Mifflin, pp. v–xix.

Reprint of 1959.22.

1959.22 SIMPSON, CLAUDE M., Jr. "Sister Carrie Reconsidered." *Southwest Review* 44 (Winter): 44–53.

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.

1959.23 STEWART, RANDALL. "Moral Crisis as Structural Principle in Fiction: A Few American Examples." *Christian Scholar* 42 (December): 284–89.

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.

1959.24 "Swock! Smack! Crack!" *Newsweek* 53 (9 March): 112.

Review of *Letters of Theodore Dreiser*.

1959.25 TAKAHASHI, ATSUKO. "A Study of Theodore Dreiser's Thought." *Essays and Studies in British and American Literature* (Tokyo Women's Christian College) 7 (Summer): 71–102.

1959.26 TAYLOR, DWIGHT. "The Life of the Party." *In Joy Ride*. New York: G.P. Putnam, pp. 221–33.

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.

1959.27 THOMAS, J.D. "Dreiser's Supernatural Naturalism." *Rice Institute Pamphlet* 46 (April): 53–69.

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*."

1959.28 WALBRIDGE, EARLE F. "Literature: Dreiser, Theodore. Letters of Theodore Dreiser: A Selection." *Library Journal* 84 (15 March): 852–53.

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.

1959.30 WEST, ANTHONY. "Books Man Overboard." *New Yorker* 35 (25 April): 169–70, 173–74.

Review of *Letters of Theodore Dreiser*.

1959.31 W[ESTLAKE], N[EDA] M. "Theodore Dreiser Collection—Addenda." *Library Chronicle* 25 (Winter): 55–57.

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.

1959.32 YAFFE, JAMES. "Editor's Notes." *Saturday Review* 42 (3 October): 38.

Review of *Letters to Louise*.

## 1960

1960.1 BENCHLEY, ROBERT. "Compiling an American Tragedy." In *Parodies: An Anthology from Chaucer to Beerbohm —and After*. Edited by Dwight McDonald. New York: Random House, pp.212–14.

Reprint of 1927.4.

1960.2 BERNARD, KENNETH. "The Flight of Theodore Dreiser." *University of Kansas City Review* 26 (June): 251–59.

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*.

1960.3 \*BISHOP, BERT O. "A Study of the Correlation of Theodore Dreiser's Journalistic Experience to His Work as a Creative Artist." Master's thesis, Southern Illinois University.

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.

1960.5 COHEN, LESTER. "...And the Sinner—Horace Liveright." *Esquire* 54 (December): 107–8.

Includes incidents involving Dreiser in reminiscences concerning Liveright's flamboyance and financial failure.

1960.6 DAVIS, JOE. "The Mind of Theodore Dreiser: A Study in Development." Ph.D. dissertation, Emory University, 339 pp.

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.

1960.7 DOWELL, RICHARD W. "Three Stages of Dreiser's Determinism." Master's thesis, University of Colorado.

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Argues that Dreiser's deterministic emphasis shifted from luck in *Sister Carrie* to biology in *Jennie Gerhardt*, *The "Genius"* and *The Trilogy of Desire* to social values in *An American Tragedy*.

1960.8 FIEDLER, LESLIE. *Love and Death in the American Novel*. New York: Criterion Books, pp. 241–48. Reprint. New York: Stein & Day, 1966. Pp. 248–55.

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.

1960.9 FINKELSTEIN, SIDNEY. "Six Ways of Looking at Reality." *Mainstream* 13 (December): 31–42.

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."

1960.10 FOSTER, CHARLES H. "The *Theonomous Analysis*" of American Culture. In *Studies in American Culture: Dominant Ideas and Images*. Edited by Joseph J. Kwiat and Mary C. Turpie. Minneapolis: University of Minnesota Press, 189–206.

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."

1960.11 \*HEUSTON, DUSTIN H. "The Theistic Quest in the Novels of Theodore Dreiser". Master's thesis, Stanford University.

Source: 1974.2.

1960.12 HINDUS, MILTON. "Dreiser's Prejudices." *Commentary* 29 (January): 80–83.

Review of *Letters of Theodore Dreiser*.

1960.13 HODGINS, FRANCIS, Jr. "The Dreiser Letters." *Journal of English and Germanic Philology* 59 (October): 714–20.

Review of *Letters of Theodore Dreiser* and *Letters to Louise*.

1960.14 HOFFMAN, FREDERICK J. "The Scene of Violence: Dostoevsky and Dreiser." *Modern Fiction Studies* 6 (Summer): 91–105.

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;

Doubleday, pp. 242–46.

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.

1960.16 \*KARNATH, DAVID L. "Motive in the Novels of Theodore Dreiser". Master's thesis, Stanford University.

Source: 1974.2.

1960.17 KAZIN, ALFRED. General Introduction to *Sister Carrie*. New York: Dell, pp. 9–21.

Reprint of 1959.12.

1960.18 \*KORES, MARYJO A. "The Search for Personal Identity and Meaning in *Sister Carrie Winesburg, Ohio* and the Novels of Herbert Gold". Master's thesis, Ohio State University.

Source: 1974.1.

1960.19 NOBLE, DAVID W. "Dreiser and Veblen and the Literature of Cultural Change." In *Studies in American Culture: Dominant Ideas and Images*. Edited by Joseph J. Kwiat and Mary C. Turpie. Minneapolis: University of Minnesota Press, pp. 139–52.

Reprint of 1957.15.

1960.20 NYREN, DOROTHY, ed. "Theodore Dreiser (1871–1945)." In *A Library of Literary Criticism*. New York: Frederick Ungar, pp. 145–50. Reprint. 2d ed., 1961; 3d ed., 1964.

Contains eleven excerpts from essays evaluating Dreiser as a writer and four analyzing *An American Tragedy*.

1960.21 RICHMAN, SIDNEY. "The World and the Dream, an Analysis of the Pattern of Ideas in the Novels of Theodore Dreiser". Ph.D. dissertation, University of California, Los Angeles, 347 pp.



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.

1960.22 ROTHWEILER, ROBERT LIEDEL. "Ideology and four Radical Novelists: The Response to Communism of Dreiser, Anderson, Dos Passos, and Farrell." Ph.D. dissertation, Washington University, 292 pp.

Discusses Dreiser as a critic of American society and a proponent of Communism. See *Dissertation Abstracts International* 21 (1961): 2771.

1960.23 SETON, MARIE. "An American Tragedy." In *Sergei M. Eisenstein*. New York: Grove Press, pp. 156–92.

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.

1960.24 SPRINGER, ANNE M. "Theodore Dreiser." In *The American Novel in Germany*. Hamburg: Cram, de Gruyter & Co., pp. 60–74.

Analyses Dreiser's critical reception in Germany between the two World Wars, noting that his "German virtues" typically offset his unpopular views, such as his support of Soviet Russia and his "belated naturalism," though he never attained the popularity of Sinclair Lewis or Jack London. Originally presented in "The American Novel in Germany: A Study of the Critical Reception of Eight American Novelists Between the Two World Wars". Ph.D. dissertation, University of Pennsylvania, 1959. 239 pp. See *Dissertation Abstracts International* 20 (1959): 308.

1960.25 THOMAS, J.D. "Three American Tragedies Notes on the Responsibilities of Fiction." *South Central Bulletin* 20 (Winter): 11–15.

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

1961.1 AARON, DANIEL. *Writers on the Left: Episodes in American Literary Communism*, New York: Harcourt, Brace and World passim.

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.

1961.2 ANDERSON, SHERWOOD. "I Put My Faith in the Modern Literary Adventurers." In *The Idea of an American Novel*. Edited by Louis D. Rubin, Jr., and John Rees Moore. New York: Thomas Y. Crowell, pp. 125–27.

Reprinted from 1917.2.

1961.3 ASSELINEAU, ROGER. "Theodore Dreiser's Transcendentalism." *English Studies Today: Second Series*. Edited by G.A. Bonnard. Bern: Francke Verlag, pp. 233–43.

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.

1961.4 BENCHLEY, ROBERT. "Dat's Very Good of Yer ter Say, Missus Rettle." In *The Idea of an American Novel*. Edited by Louis D. Rubin, Jr., and John Rees Moore. New York: Thomas Y. Crowell, pp. 283–46.

Reprint of 1927.4.

1961.5 BLOOM, ROBERT. "Past Indefinite: The Sherman-Mencken Debate on an American Tradition." *Western Humanities Review* 15 (Winter): 73–81.

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."

1961.6 COURSEN, HERBERT R., Jr. "Clyde Griffiths and the American Dream." *New Republic* 145 (4 September): 21–22.

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.

1961.7 ELIAS, ROBERT H. "Letters to Louise." *American Literature* 33 (March): 90–91.

Review.

1961.8 FARRELL, JAMES T. "*Dreiser Had to Be a Pioneer.*" In *The Idea of an American Novel*. Edited by Louis D. Rubin, Jr., and John Rees Moore. New York: Thomas Y. Crowell, pp. 294–96.

Reprinted from 1946.40.

1961.9 FARRELL, JAMES T. "James T. Farrell Recalls H.L. Mencken." *Toledo Blade*, 26 November, Section 2, p. 7.

Letter to the editor crediting Mencken with saving Dreiser's career despite reservations regarding his intellectual and literary limitations.

1961.10 FORGUE, GUY J., ed. *Letters of H.L. Mencken*. New York: Knopf, passim. Reprint. Boston: Northeastern University Press, 1981.

Contains eighty-four Mencken letters to Dreiser from 1909 until Dreiser's death and three letters to Helen Dreiser thereafter.

1961.11 FROHOCK, W.M. *Strangers to This Ground: Cultural Diversity in Contemporary American Writing*. Dallas: Southern Methodist University Press, pp. 131–34.

Contents 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.

1961.12 GERSTENBERGER, DONNA, and HENDRICK, GEORGE. "Dreiser, Theodore." In *The American Novel 1789–1959: A Checklist of Twentieth-Century Criticism*. Denver: Swallow, pp. 60–66.

Lists 28 studies of individual novels, 89 general studies and 5 bibliographies. Supplement: 1970.18.

1961.13 G[INGRICH], A[RNOLD]. "How to Become the Second-Best Authority on Almost Anything." *Esquire* 55 (April): 6.

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.

1961.14 HEUSTON, DUSTIN. "Theodore Dreiser Naturalist or Theist?" *Brigham Young University Studies* 3 (Winter): 41–49.

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*.

1961.15 KAZIN, ALFRED. General Introduction to *The Financier*. New York: Dell, pp. 5–17.

Reprint of 1959.12.

1961.16 LEWIS, SINCLAIR. "The Feeling That What He Creates Does Not Matter." In *The Idea of an American Novel*. Edited by Louis D. Ruben, Jr., and John Rees Moore. New York: Thomas Y. Crowell, pp. 130–33.

Excerpt relating to Dreiser reprinted from 1930.36.

1961.17 LOMBARDO, AGOSTINO. "Lettere di Dreiser." In *La ricerca del vero: Saggi sulla tradizione letteraria americana*. Rome: Edizioni di Storia e Letteratura, pp. 309–15.

1961.18 MARKELS, JULIAN. "Dreiser and the Plotting of Inarticulate Experience." *The Massachusetts Review* 2 (Spring): 431–48.

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.

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1961.19 MENCKEN, H.L. "A Group Which Says Little and Saws Wood." In *The Idea of an American Novel*. Edited by Louis D. Rubin, Jr., and John Rees Moore. New York: Thomas Y. Crowell, pp. 115–20.

Reprint of Section 2 of 1921.14.

1961.20 MENCKEN, H.L. "*His Talent Is Essentially Feminine, as Conrad's Is Masculine.*" In *The Idea of an American Novel*. Edited by Louis D. Rubin, Jr., and John Rees Moore. New York: Thomas Y. Crowell, pp. 280–3.

Reprinted from 1917.39.

1961.21 MILLGATE, MICHAEL. "Theodore Dreiser and the American Financier." *Studi americani* 7:133–45.

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.

1961.22 ROSS, DANFORTH. *The American Short Story*. Minneapolis: University of Minnesota Press, pp. 28–29.

Discusses "Typhoon" and "The Lost Phoebe" to demonstrate that Dreiser achieved more fullness of character than many naturalistic short-story writers.

1961.23 ROVIT, EARL H. "Robert H. Elias, ed. Letters of Theodore Dreiser." *Books Abroad* 35 (Autumn): 400–401.

Review.

1961.24 SCHORER, MARK. *Sinclair Lewis: An American Life*. New York: McGraw-Hill, passim.

Colorfully narrates several of the Dreiser-Lewis encounters, emphasizing Lewis's generosity as well as his bitterness toward Dreiser as a man and writer.

1961.25 \*SIEK, EDNA H. "Social Darwinism in Theodore Dreiser's Novels". Master's thesis, Sacramento State College.

Source: 1974.2.

1961.26 STAAB, WOLFGANG. *Das Deutschlandbild Theodore Dreisers*. Mainz: University of Mainz Press, 220 pp.

1961.27 THORP, WILLARD. Afterword to *Sister Carrie*. New York: NAL, pp. 467–75.

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."

1961.28 TRILLING, LIONEL. "Dreiser and James: With That Juxtaposition We Are Immediately at the Dark and Bloody Crossroads Where Literature and Politics Meet." In *The Idea of an American Novel*. Edited by Louis D. Rubin, Jr., and John Rees Moore. New York: Thomas Y. Crowell, pp. 286–93.

Reprinted from 1950.20.

1961.29 WRIGHT, AUSTIN McGIFFERT. *The American Short Story in the Twenties*. Chicago: University of Chicago Press, passim.

Classifies short stories selected from *Free* according to theme and technique, and analyzes "the Lost Phoebe" as a "story of pathos."

## 1962

1962.1 ASKEW, MELVIN W. "The Pseudonymic American Hero." *Bucknell Review* 10 (March): 224–31.

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.

1962.3 BOWERS, CLAUDE. "Memories of Theodore Dreiser." In *My Life: The Memoirs of Claude Bowers*. New York: Simon and Schuster, pp.153–72.

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.

1962.4 BROWN, DEMING. *Soviet Attitudes Toward American Writing*. Princeton: Princeton University Press, pp. 251–71.

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.

1962.5 FARRELL, JAMES T. Introduction to *Theodore Dreiser*. Edited by James T. Farrell. Laurel-Dell Reader Series. New York: Dell, pp. 7–15.

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.

1962.6 FREEDMAN, WILLIAM A. "A Look at Dreiser as Artist: The Motif of Circularity in *Sister Corrie*." *Modern Fiction Studies* 8 (Winter): 384–92.

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.

1962.7 GEISMAR, MAXWELL. "Society and the Novel." In *A Time of Harvest*. Edited by Robert E. Spiller. New York: Hill & Wang, pp. 33–41.

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."

1962.8 HAWK. "An American Tragedy." *Variety*, 28 November, p. 28.

Review of television adaptation by RAI-TV in Rome, Italy.

1962.9 KAZIN, ALFRED. "Dreiser: The Esthetics of Realism." In *Contemporaries*. Boston: Little, Brown. pp. 87–99.

Reprint of 1959.12.



1962.10 KAZIN, ALFRED. "Theodore Dreiser, 1871–1945." In *Major Writers of America*. Vol. 2. General Editor Perry Miller. New York: Harcourt, Brace & World, 461–72.

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.

1962.11 LENGEL, WILLIAM. Introduction to *A Gallery of Women*. Greenwich, Conn.: Fawcett, pp. vii–x.

Portrays Dreiser as a homely man whose gruff exterior masked a tenderness and understanding that attracted many women and vitalized *A Gallery of Women*.

1962.12 LENGEL, WILLIAM. "The Thirteenth Man." In *Twelve Men*. Greenwich, Conn.: Fawcett, pp. vii–x.

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."

1962.13 MENCKEN, H.L. "The American Novel." In *Literary Opinion in America*. Vol. 1. Edited by Morton Dauwen Zabel. 3d ed., rev. New York: Harper & Row, pp. 157–64.

Reprint of 1921.14.

1962.14 MUNSON, GORHAM. "The Magic of the Short Story." *Connotation* 1 (Spring): 2–9.

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."

1962.15 PUTZEL, MAX. "Dreiser, Reedy, and *DeMaupassant, Junior*." *American Literature* 33 (January): 466–84.

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.

1962.16 RICHMAN, SIDNEY. "Theodore Dreiser's *The Bulwark*: A Final Resolution." *American Literature* 34 (May): 229–45.

Traces Dreiser's "search for understanding" that began after *An American Tragedy*, proceeded through his work on *Notes on Life*, and culminated in *The Bulwark*, whose religious affirmation completed his transition from naturalist to literary mystic. Reprinted: 1981.66, pp. 323–36.

1962.17 SHAPIRO, CHARLES K. *Theodore Dreiser. Our Bitter Patriot*. Carbondale, Ill.: Southern Illinois Press, 137 pp.

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.

1962.18 SINGLETON, MARVIN K. *H.L. Mencken and the American Mercury Adventure*. Durham, N.C.: Duke University Press, passim.

Contains frequent references to Dreiser's contributions to and criticism of *The American Mercury*.

1962.19 WARREN, ROBERT PENN. "An American Tragedy." *Yale Review* 52 (October): 1–15.

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.

1962.20 WARREN, ROBERT PENN. Introduction to *An American Tragedy*. Cleveland: World, pp. 7–12.

Reprint of 1962.19.

1962.21 WENTZ JOHN C. "An American Tragedy as Epic Theater: The Piscator Dramatization." *Modern Drama* 4 (February): 365–76.

Follows the history of Erwin Piscator's dramatization of *An American Tragedy*, focusing on the problems and controversies of each production.

1962.22 WHITE, MORTON G., and WHITE, LUCIA. "Disappointment in New York: Frank Norris and Theodore Dreiser." In *The Intellectual Versus the City: From Thomas Jefferson to Frank Lloyd Wright*. Cambridge: Harvard University Press, pp. 117–38.

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.

1962.23 \*WILSON, JENNIE M. "A Comparative Study of the Novels of Frederick Philip Grove and Theodore Dreiser". Master's thesis, University of New Brunswick.

Source: 1974.2.

## 1963

1963.1 "Bibliographia: Theodore Dreiser." *Booklover's Answer* 1 (January-February): 11.

Descriptive bibliography of Dreiser books and pamphlets through 1918.

1963.2 BIZÁM, LENKE. *Theodore Dreiser*. Budapest: Gondolat, 164 pp.

In Hungarian.

1963.3 BRODERICK, JOHN C. *Theodore Dreiser's Sister Carrie: A Study Guide*. Bound Brook, N.J.: Shelley, 74 pp.

Contains a biographical sketch, excerpts of criticism, character analyses, and study questions.

1963.4 CONROY, JACK. "Theodore Dreiser." *Inland: The Magazine of the Middle West* 40 (Autumn): 9, 13–15.

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.

1963.5 COWLEY, MALCOLM. "A Natural History of American Naturalism." In *Documents of Modern Literary Realism*. Edited by George J. Becker. Princeton: Princeton University Press, pp. 429–51.

Reprint of 1947.18.

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1963.6 DAVIDSON, DONALD. "Theodore Dreiser." In *The Spyglass: Views and Reviews, 1924–1930*. Edited by John Tyree Fain. Nashville: Vanderbilt University Press, pp. 67–70.

Reprint of 1926.38.

1963.7 GREBSTEIN, SHELDON NORMAN. "Dreiser's Victorian Vamp." *Midcontinent American Studies Journal* 4 (Spring): 3–12.

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.

1963.8 KAZIN, ALFRED. Introduction to *Jennie Gerhardt*. New York: Dell, pp. 5–12.

Notes that despite its lack of tension, *Jennie Gerhardt* is "beautiful and affecting" because of Dreiser's admiration for its heroine.

1963.9 LEHAN, RICHARD. "Dreiser's *An American Tragedy*: A Critical Study." *College English* 25 (December): 187–93.

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.

1963.10 \*MAYHALL, FAN. "Religion and Morality in the Works of Theodore Dreiser". Master's thesis, Mississippi State University.

Source: 1974.2.

1963.11 \*MILLER, JERRY L. "Journey into the Twentieth Century: A Study of Theodore Dreiser's Development as a Poet". Master's thesis, Indiana University.

Source: 1975.29.

1963.12 MOERS, ELLEN. "The Finesse of Dreiser." *American Scholar* 33 (Winter): 109–14.

Analyzes the "seduction scene" in *Sister Carrie* to demonstrate Dreiser's "virtuosity and delicacy" in using description and "senseless speech" while developing the force and motives of inarticulate characters; his handling of these characters is never marred by sentimentality or disgust. Reprinted: 1970.40, pp. 558–67; 1971.47, pp. 153–62; 1981.66, pp. 200–20.

1963.13 NAGAHARA, MAKOTO. [Dreiser at the turn of the century—*Sister Carrie*]. *Ritsumeikan Bungaku*, no. 212 (February): 17–36.

In Japanese.

1963.14 PHILLIPS, WILLIAM L. "The Imagery of Dreiser's Novels." *PMLA* 78 (December): 572–85.

Analyzes Dreiser's use of imagery, specifically that related to water, animal life and tales of magic, which often give the novels a moral undercurrent. Reprinted: 1970.40, pp. 551–58; 1981.66, pp. 104–26. Reprinted in part: 1971.76, pp. 85–92.

1963.15 PUTZEL, MAX. *The Man in the Mirror. William Marion Reedy and His Magazine*. Cambridge: Harvard University Press, pp. 120–31, 255–64.

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.

1963.16 RAHV, PHILLIP. "Notes on the Decline of Naturalism." In *Documents of American Realism*. Edited by George J. Becker. Princeton: Princeton University Press, pp. 579–90.

Reprint of 1942.24.

1963.17 SATÓ, SHÓHEI. [The World of Theodore Dreiser]. *Gakuen*, no. 280 (April): 18–40.

In Japanese.

1963.18 SCHWAB, ARNOLD T. *James Gibbons Huneker*. Stanford: Stanford University Press, pp. 199–201.

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.

1963.19 SHEEAN, VINCENT. *Dorothy and Red*. Boston: Houghton Mifflin, pp.66 passim.

Captures through reminiscences and correspondence the ambivalence Dorothy Thompson and Sinclair Lewis felt toward Dreiser, whom they saw as both sympathetic and boorish.

1963.20 SHERMAN, STUART P. "The Naturalism of Mr. Dreiser" In *Documents of Modern Literary Realism*. Edited by George J. Becker. Princeton: Princeton University Press, pp. 452–64.

Reprint of 1915.78.

1963.21 SPILLER, ROBERT E. "Theodore Dreiser." In *Literary History of the United States*. 3d ed. Edited by Robert B. Spiller, et al. Vol. 1. New York: Macmillan, pp. 1197–1207.

Reprint of 1948.13.

1963.22 SPILLER, ROBERT E., et al., eds. "Theodore (Herman Albert) Dreiser." In *Literary History of the United States*. 3d ed. Vol.2. New York Macmilan, 474–77, 108–9.

Reprint of 1948.14 and 1959.14.

1963.23 WALCUTT, CHARLES CHILD. "Theodore Dreiser and the Divided Stream." In *Modern American Fiction: Essays in Criticism*. Edited by A. Walton Litz. New York: Oxford University Press, pp. 45–71.

Reprint of 1955.37.

1963.24 WILSON, WILLIAM E. "The Titan and the Gentleman." *Antioch Review* 23 (Spring): 25–34.

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

1964.1 ALLEN, WALTER. *The Modern Novel: In Britain and the United States*. New York: E.P. Dutton, pp. 81–86.

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.

1964.2 \*BLAKELEY, CAROLYN F. "Naturalism in the Novels of Theodore Dreiser". Master's thesis, Atlanta University.

Source: 1974.2.

1964.3 BURBANK, REX. *Anderson*. New York: Twayne, pp. 49–51.

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.

1964.4 DAHLBERG, EDWARD. "My Friends: Slieglitz, Anderson and Dreiser." In *Alms for Oblivion*. Minneapolis: University of Minnesota Press, pp. 3–15.

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."

1964.5 DUDDING, GRIFFITH. "A Note Concerning Theodore Dreiser's Philosophy." *Library Chronicle* 30 (Winter): 36–37.

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.

1964.6 FARRELL, JAMES T. "Social Themes in American Realism." In *Selected Essays*. Edited by Luna Wolf. New York: McGraw-Hill, pp. 3–13.

Reprint of 1946.38.

1964.7 FARRELL, JAMES T. "Theodore Dreiser." In *Selected Essays*. Edited by Luna Wolf. New York: McGraw-Hill, pp. 150–68.

Reprint of 1946.39.

1964.8 GERBER, PHILIP L. *Theodore Dreiser*. New York: Twayne, 220 pp.

A critical introduction to Dreiser and his novels; chapter-length analysis of each novel.



1964.9 HAKUTANI, YOSHINOBU. "Dreiser and French Realism." *Texas Studies in Literature and Language* 6 (Summer): 200–12.

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.

1964.10 HAKUTANI, YOSHINOBU. "Sinclair Lewis and Dreiser: A Study in Continuity and Development." *Discourse* 7 (Summer): 254–76.

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.

1964.11 HANDY, WILLIAM J. "Saul Bellow and the Naturalistic Hero." *Texas Studies in Literature and Language* 5 (Winter): 538–45.

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."

1964.12 HOFFMAN, FREDERICK J. "The Scene of Violence: Dostoevsky and Dreiser." In *The Mortal No: Dead, in the Modern Imagination*. Princeton: Princeton University Press, pp. 179–201.

Reprint of 1960.14.

1964.13 HOWE, IRVING. Afterword to *An American Tragedy*. New York: NAL., pp. 815–28.

Revision of 1964.15 and reprint of 1964.14. Revision involves an expanded paragraph on Dreiser's compassion for his characters.

1964.14 HOWE, IRVING. "Dreiser and the Tragedy." *New Republic* 151 (22 August): 25–28.

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.

1964.15 HOWE, IRVING. "The Stature of Theodore Dreiser." *New Republic* 151 (25 July): 19–21.

Laments the fact that Dreiser's novels have become relics of historical interest only and calls for a reconsideration, noting that no other novelist knew American institutions as well or captured more poignantly the individual's futile struggle for "personal affirmation." Revised. 1964.13. Reprinted. 1970.24; 1971.32; 1971.33; 1981.30. Reprinted in part: 1983.51, pp. 187–90.

1964.16 HUSSMAN, LAWRENCE E., Jr. "The Spiritual Quest of Theodore Dreiser." Ph.D. dissertation, University of Michigan, 243 pp.

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.

1964.17 LONG, ROBERT E. "*Sister Carrie* and the Rhythm of Failure in Fitzgerald." *Fitzgerald Newsletter* no. 25 (Spring): 146–47.

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.

1964.18 MILLGATE, MICHAEL. "Theodore Dreiser." In *American Social Fiction: James to Cozzens*. New York: Barnes & Noble, pp. 67–86.

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.

1964.19 MIZENER, ARTHUR. *The Sense of Life in the Modern Novel*. Boston: Houghton Mifflin, pp. 9–11.

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."

1964.20 SAMUELS, CHARLES THOMAS. "Letters and Comment: Mr. Trilling. Mr. Warren and *An American Tragedy*." *Yale Review* 53 (June): 629–40.

Applauds Trilling's assessment of Dreiser in *The Liberal Imagination* (1950.20) and attacks Robert Penn Warren's defense of Dreiser's artistry in *An American Tragedy* (1962.19), noting that artistically Dreiser "can not make us see his characters," his big scenes "fall flat," and the thesis is presented in a confused and dishonest manner; in his attempt to

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demonstrate Dreiser's artistry, "Mr. Warren has rewritten the book." Reprinted: 1971.47, pp. 163–73; 1981.66, pp. 303–12.

1964.21 SMITH, HENRY NASH. "The Search for a Capitalist Hero." In *The Business Establishment*. Edited by Earl F. Cheit. New York: John Wiley & Sons, pp. 77–112.

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.

1964.22 \*STOKES, PETER B. "Technique and Temperament in Dreiser's *Sister Carrie*". Master's thesis, Toronto University.

Source: 1974.2.

1964.23 WILLIAMS, PHILIP. "The Chapter Titles of *Sister Carrie*." *American Literature* 36 (November): 359–65.

Discusses the history, poetic quality and narrative implications of the chapter titles of *Sister Carrie*.

1964.24 WITHAM, W. TASKER. *The Adolescent in the American Novel: 1920–1960*. New York: Frederick Ungar, passim.

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

1965.1 BERRYMAN, JOHN. Afterword to *The Titan*. New York: New American Library, pp. 503–11.

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.

1965.2 BERTHOFF, WARNER. "The Lives of Americans: Theodore Dreiser." In *The Ferment of Realism: American Literature 1884–1919*. New York: Free Press, pp. 235–44. Reprint. Cambridge: Cambridge University Press, 1981.

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."

1965.3 BIDDLE, EDMUND R. "The Plays of Theodore Dreiser." Ph.D. dissertation, University of Pennsylvania, 215 pp.

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.

1965.4 \*BINNI, FRANCESCO. "Dreiser olfre il naturalismo." *Studi americani* 11 (1965): 251–69.

Source:1971.2.

1965.5 CAWELTI, JOHN G. *Apostles of the Self-Made Man*. Chicago: University of Chicago Press, pp. 227–30.

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.

1965.6 CONROY, JACK. "Theodore Dreiser." *American Book Collector* 15 (February): 11–16.

Reprint of 1963.4.

1965.7 COWLEY, MALCOLM. "Genius in the Raw." *Book Week* 2 (25 April): 1, 8.

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.

1965.8 DUSTMAN, MARJORY P. "Theodore Dreiser's *An American Tragedy*: A Study." Ph.D. dissertation, University of Southern California, 211 pp.

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.

1965.9 EDELSTEIN, ARTHUR. Introduction to *Sister Carrie*. New York: Harper & Row, pp. xv–xix.

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.

1965.10 EDWARDS, OLIVER. "A Compelling Novel" *London Times*, 5 August, p. 13.

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."

1965.11 FIGG, ROBERT McCORMICK, III. "The Effect of Naturalism upon Form in the American Novel from 1893 to 1925." Ph.D. dissertation. University of North Carolina, 335 pp.

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.

1965.12 FLANAGAN, JOHN T. "Dreiser's Style in *An American Tragedy*." *Texas Studies in Literature and Language* 7 (Autumn): 285–94.

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."

1965.13 HART, JAMES D. *Oxford Companion to American Literature*. 4th ed. New York Oxford University Press, passim.

Revision of 1956.12. Revised: 1983.23.

1965.14 HICKS, GRANVILLE. "A Liar in Search of the Truth." *Saturday Review* 48 (24 April): 31–32.

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."

1965.15 KELLEY, MARY E. "Fiction: Deal, Borden. The Tobacco Men: A Novel Based on Notes by Theodore Dreiser and Hy Kraft." *Library Journal* 90 (15 June): 2869.

Review.

1965.16 KENNEDY, WILLIAM. "Trite Characters of Tobaccoland Never Come Alive." *National Observer* 4 (28 June): 19.

Review of *The Tobacco Men*.

1965.17 KRAFT, HY. Foreword to *The Tobacco Men*. New York: Holt, Rinehart & Winston, pp. 11–13.

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*.

1965.18 LABRIE, RODRIGUE E. "American Naturalism: A View from Within." Ph.D. dissertation, Pennsylvania State University, 259 pp.

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.

1965.19 MACAULEY, ROBIE. "Let Me Tell You About the Rich..." *Kenyon Review* 27 (Autumn): 645–71.

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.

1965.20 MAURER, ROBERT. "New Fiction: Roll Your Own." *Book Week* 2 (18 July): 12.

Review of *The Tobacco Men*.

1965.21 MENCKEN, H.L. "Footnote on Criticism." In *The American Scene: A Reader*. Edited by Huntington Cairns. New York: Knopf, pp. 177–89.

Reprint of 1922.16.

1965.22 MENCKEN, H.L. "Letters: To Theodore Dreiser." In *The American Scene: A Reader*. Edited by Huntington Cairns, pp. 465–68.

An April 23, 1911, letter praising *Jennie Gerhardt*, which Mencken had just read in manuscript. Reprinted from 1961.10.

1965.23 MENCKEN, H.L. "Theodore Dreiser." In *The American Scene: A Reader*. Edited by Huntington Cairns. New York: Knopf, pp. 111–56.

Reprint of 1917.39.

1965.24 MILLGATE, MICHAEL. Introduction to *Sister Carrie*. London: Oxford University Press, pp. ix–xxiv.

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."

1965.25 MOORE, HARRY T. "Dreiser: The Greatest? Tedious Bore? Sex Fiend? Trail Blazer? Hard Rock? Hypocrite?" *Chicago Tribune Books Today*, 25 April, p. 1.

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.

1965.26 MORGAN, H. WAYNE. "Theodore Dreiser: The Naturalist as Humanist." In *American Writers in Rebellion: From Mark Twain to Dreiser*. New York: Hill & Wang, pp. 146–89.

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.



1965.27 OLSEN, HUMPHREY A. "Vincennes an Interlude in Famous Novelist's Life." *Vincennes* [Ind.] *Sun-Commercial*, 29 December, p. 11.

Recalls Dreiser's brief childhood residence in Vincennes, Indiana, during 1878.

1965.28 PIZER, DONALD. "Nineteenth-Century American Naturalism: An Essay in Definition." *Bucknell Review* 13 (December): 1–18.

Argues that American naturalism unites the commonplace and the extraordinary and "reflects an affirmative ethical conception of life, for it asserts the value of all life by endowing the lowest character with emotion and defeat with moral ambiguity"; then demonstrates these qualities in *McTeague*, *Sister Carrie*, and *The Red Badge of Courage*. Reprinted: 1966.30; 1984.57. Reprinted in part: 1970.40, pp. 567–73.

1965.29 QUINN, JOSEPH L. "Deal, Borden. The Tobacco Men." *Best Sellers* 25 (1 June): 115.

Review.

1965.30 ROGERS, W.G. "A Filthy Weed, and How It Grew." *New York Times Book Review*, 23 May, p. 44.

Review of *The Tobacco Men*.

1965.31 \*SAWICKI, ROBERT M. "Theodore Dreiser and *An American Tragedy*: From the American Dream to the American Nightmare". Master's thesis, Columbia University.

Source: 1974.2.

1965.32 SCHIFFHORST, GERALD J. *Barron's Simplified Approach to Theodore Dreiser's An American Tragedy*. Woodbury, N.Y.: Barron's Educational Series, 108 pp.

A study guide.

1965.33 SCHMIDTBERGER, LOREN FRANCIS. "The Structure of the Novels of Theodore Dreiser." Ph.D. dissertation, Fordham University, 242 pp.

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.

1965.34 SCHNEIDER, ROBERT W. "Theodore Dreiser: The Cry of Despair." In *Five Novelists of the Progressive Era*. New York: Columbia University Press, pp. 153–204.

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

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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.

1965.35 SIMPSON, CLAUDE M., Jr. "Theodore Dreiser: *Sister Carrie*." In *The American Novel: From James Fenimore Cooper to William Faulkner*. Edited by Wallace Stegner. New York: Basic Books, pp. 106–15.

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.

1965.36 SPILLER, ROBERT B. "A Giant Still Asking to Be Accounted For." *New York Times Book Review*, 16 May, pp. 4–5.

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.

1965.37 SPILLER, ROBERT B. *The Third Dimension: Studies in Literary History*. New York: Macmillan, pp. 179–83.

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."

1965.38 \*STORY, SUZANNE. "Human Action and Responsibility" in Theodore Dreiser's *An American Tragedy* and Richard Wright's *Native Son*. Master's thesis, University of Texas.

Source: 1974.2.

1965.39 SWANBERG, W.A. *Dreiser*. New York: Scribners. 614 pp. Reprint. New York: Bantam, 1967.

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.

1965.40 SWANBERG, W.A. "Dreiser Among the Slicks." *Horizon* 7 (Spring): 54–61.

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."

1965.41 SWANBERG, W.A. "Mencken and Dreiser." *Menckiana*, no. 15 (Fall): 6–8.

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*.

1965.43 WAGNER, VERN. "The Maligned Style of Theodore Dreiser." *Western Humanities Review* 19 (Spring): 175–84.

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.

1965.44 WILKINSON, ROBERT E. "A Study of Theodore Dreiser's *The Financier*." Ph.D. dissertation, University of Pennsylvania, 181 pp.

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.

1965.45 WOOLF, VIRGINIA. "A Real American." In *Contemporary Writers*. Edited by Jean Guiguet. New York: Harcourt, Brace & World, pp. 135–37.

Reprint of 1919.110.

1965.46 ZEHENTMAYR, AURELIA. "Treatment of the American Businessman in the Novels of Theodore Dreiser". Master's thesis, North Texas State University.

Source: 1974.2.

## 1966

1966.1 ANZILOTTI, ROLANDO. "Il DI viaggia di Dreiser in Italia." *Studi americani* 12:323–98.

Source: 1971.2.

1966.2 BLACKSTOCK, WALTER. "The Fall and Rise of Eugene Witla: Dramatic Vision of Artistic Integrity in *The Genius*". *Language Quarterly* 5 (Fall–Winter): 15–18.

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

(February): 5–17.

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.

1966.4 CHAPMAN, ARNOLD. "Theodore Dreiser. Triumph of the Trivial." In *The Spanish American Reception of United States Fiction, 1920–1940*. Berkeley University of California Press, pp. 112–117.

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.

1966.5 DANIEL, JOHN. "Well-Trodden Corridors." *Spectator* (London) 216 (13 May): 604.

Review of *The Tobacco Men*.

1966.6 DEBOUZY, MARIANNE. "Theodore Dreiser." *Les langues modernes* 60 (March–April): 37–42.

In French.

1966.7 DUGGAN, MARGARET. "An Interpretive Study of *The Genius*". MA. thesis, Boston College, 77 pp.

Analyzes *The "Genius"* to reveal "how Dreiser intended to have his philosophy interpreted and applied."

1966.8 EARNEST, ERNEST. "The American Ariel." *South Atlantic Quarterly* 65 (Spring): 192–200.

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.

1966.9 FILLER, LOUIS. "Sense, Sentimentality, and Theodore Dreiser." *Salmagundi* 1 (Spring): 90–97.

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."

1966.10 FILLER, LOUIS. "A Tale of Two Authors: Theodore Dreiser and David Graham Phillips." In *New Voices in American Studies*. Edited by Ray B. Browne, et al. West Lafayette, Ind.: Purdue University Press, pp. 35–48.

Finds similarities and dissimilarities in Dreiser's and Phillips' Hoosier backgrounds, careers in journalism, work as novelists and current prestige.

1966.11 FLANAGAN, JOHN T. "Theodore Dreiser's Chicago." *Revue des langues vivantes* 32 (March–April): 131–44.

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.

1966.12 \*FLIPPEN, CHARLIE C., Jr. "The Influence of Journalistic Experience on Three American Novelists: Theodore Dreiser, Sinclair Lewis and Ernest Hemingway". Master's thesis, University of North Carolina.

Source: 1974.2.

1966.13 FRANK, WALDO. "Emerging Greatness." In *The Achievement of Sherwood Andesron*. Edited by Ray Lewis White. Chapel Hill: University of North Carolina Press, pp. 20–24.

Reprint of 11916.34.

1966.14 \*FRAZIER, ALEXANDER S. "The Influence of Darwinism on Theodore Dreiser's Concept of the American Businessman". Master's thesis, Bowling Green State University.

Source: 1974.2.

1966.15 FRENCH, WARREN. *The Social Novel at the End of an Era*. Carbondale, Ill: Southern Illinois University Press, pp. 173–74.

Notes differences between *An American Tragedy* and *Native Son* and argues that Wright was more sophisticated as man and artist than Dreiser.

1966.16 GREBSTEIN, SHELDON N. "An American Tragedy: Theme and Structure." In *The Twenties, Poetry and Prose: Twenty Critical Essays*. Edited by Richard Langford and William E. Taylor. Deland, Fla.: Everett/Edwards, pp. 62–66.

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.

1966.17 \*HARMAN, WILLIAM C. "The Women" in Theodore Dreiser's Novels, *The Financier, The Titan, and The Stoic*. Master's thesis, Bowling Green State University.

Source: 1974.2.

1966.18 \*JOHNSON, GIVEN. "The Satirical Elements in *Jennie Gerhardt*". Master's thesis, Brigham Young University.

Source: 1974.2.

1966.19 KATZ, JOSEPH. "Theodore Dreiser at Indiana University." *Notes and Queries* 13 (March): 100–101.

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–*

1930. New York: Appleton-Century, pp. 24–36, 128–39, 185–99.

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*.

1966.21 LANE, LAURIAT, Jr. "The Double in *An American Tragedy*." *Modern Fiction Studies* 12 (Summer): 213–20.

Notes the narrative and thematic uses Dreiser makes of the *Doppelgänger* in Book II of *An American Tragedy*, particularly Clyde's resemblance to his cousin Gilbert.

1966.22 LEHAN, RICHARD. "Dreiser's *An American Tragedy*: A Critical Study." In *The Modern American Novel*. Edited by Max Westbrook. New York: Random House, pp. 21–33.

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*.

1966.24 LIPTZIN, SOL. "The Jew in Non-Jewish Fiction." In *The Jew in American Literature*. New York: Bloch Publishing Co., pp. 153–171.

Discusses Dreiser's anti-Semitism in *The Hand of the Potter*, his correspondence, and the "Symposium", published in the *Americans Spectator* in 1933.

1966.25 MAILER, NORMAN. "Modes and Mutations: Quick Comments on the Modern American Novel." *Commentary* 41 (March): 37–40.

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.

1966.26 MAYFIELD, SARA. "Another Fitzgerald Myth Exploded by Mencken." *Fitzgerald Newsletter*, no.32 (Winter): 1.

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."

1966.27 MOERS, ELLEN. "New Light on Dreiser in the 1890's." *Columbia Library Columns* 15 (May): 10–24.

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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.

1966.28 NOLTE, WILLIAM H. *H.L. Mencken: Literary Critic*. Middletown, Conn.: Wesleyan University Press, pp. 210–27 passim.

Draws upon Mencken's reviews and correspondence to provide an in-depth analysis of his critical and personal attitude toward Dreiser and his work.

1966.29 NUGENT, WALTER T.K. "Carter H. Harrison and Dreiser's *Walden Lucas*". *Newberry Library Bulletin* 6 (September): 222–30.

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*.

1966.30 PIZER, DONALD. "Late Nineteenth-Century American Naturalism." In *Realism and Naturalism in Nineteenth-Century American Literature*. Carbondale: Southern Illinois

University Press, pp. 1–32.

Reprint of 1965.28.

1966.31 POIRIER, RICHARD. "Panoramic Environment and the Anonymity of the Self: [Theodore Dreiser]." In *A World Elsewhere: The Place of Style in American Literature*. New York Oxford University Press, pp. 235–52. Reprint. London: Chatto & Windus, 1967.

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.

1966.32 PRICE, LAWRENCE. *The Reception of United States Literature in Germany*. Chapel Hill University of North Carolina Press, pp. 141–44.

Presents sales figures for Dreiser's German translations and briefly surveys qualities in his writing that contributed to or retarded his popularity.

1966.33 SALZMAN, JACK. "*Sister Carrie*: A History of Dreiser's Novel." Ph.D. dissertation, New York University, 175 pp.

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.

1966.34 SARRIS, ANDREW. "An American Tragedy." In *The Films of Josef von Sternberg*. New York: Museum of Modern Art, pp. 32–34.

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.

1966.35 SCHMIDTBERGER, LOREN F. *Dreiser's An American Tragedy*. New York: Barrister Publishing Co., 77 pp.

A study guide.

1966.36 STODDARD, DONALD R. "Mencken and Dreiser An Exchange of Roles." *Library Chronicle* 32 (Spring): 117–36.

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".

1966.37 STONE, EDWARD. *Voices of Despair: Four Motifs in American Literature*. Athens, Ohio: Ohio University Press, pp. 46–48.

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.

1966.38 \*STOUT, REBECCA A. "The City as Setting" in Theodore Dreiser's *Jennie Gerhardt: The Role of the City in the Naturalistic Tradition*. Master's thesis, University of North Carolina.

Source: 1974.2.

1966.39 \*SULLIVAN, WILLIAM J. "Studies on James, Dreiser and Faulkner". Master's thesis, University of Utah.

Source: 1974.2.

1966.40 TIPPETTS, SALLY L. "The Theatre in Dreiser's *Sister Carrie*." *Notes and Queries* 13 (Mardi): 99–100.

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.

Source: 1986.3.

1966.42 VON STERNBERG, JOSEF. *Fun in a Chinese Laundry*. London: Martin Secker & Warburg. pp. 258–60.

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."

1966.43 VON SZELISKI, JOHN J. "Dreiser's Experiment with Tragic Drama." *Twentieth Century Literature* 12 (April): 31–40.

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.

1966.44 WEIMER, DAVID R. "Heathen Catacombs: Theodore Dreiser." In *The City as Metaphor*. New York: Random House, pp. 65–77.

Analyses the city—its mansions, secret rooms, parks—as a metaphorical reflection of the characters' desires, sense of entrapment and ultimate destruction. Reprinted: 1981.66, pp. 121–35.

1966.45 \*WHITAKER, ELEANOR M. "A Descriptive Analysis of Theodore Dreiser's Non-Fiction Work". Master's thesis, University of Maryland.

Source: 1974.2.

1966.46 WILSON, WILLIAM. *Indiana: A History*. Bloomington: Indiana University Press, pp. 218–27.

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.

1966.47 ZIFF, LARZER. "A Decade's Delay: Theodore Dreiser." In *The American 1890s: Life and Times of a Lost Generation*. New York: Viking pp. 334–48.

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

1967.1 ANDREWS, CLARENCE A. Introduction to *Sister Carrie*. New York: Airmont, pp. 3–9.

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.

1967.2 BAIRD, JAMES LEE. "The Movie in Our Heads An Analysis of Three Film Versions of Theodore Dreiser's *An American Tragedy*." Ph.D. dissertation, University of Washington, 252 pp.

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.

1967.3 DOWELL, RICHARD W. "Theodore Dreiser and Success: A Shifting Allegiance." Ph.D. dissertation, Indiana University, 356 pp.

Finds that Dreiser was more inclined to identify 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

Naturalism." *Twentieth Century literature* 13 (April): 3–17.

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."

1967.5 HANSEN, ERIK A. "Theodore Dreiser." In *Fremmede digtere i det 20 arhundrede* [Foreign authors in the twentieth century]. Vol. 1. Edited by Sven M. Kristensen. Copenhagen: Gad, pp. 217–28.

In Danish.

1967.6 KHAINDRAVA, L. "Problema zhenshchiny v romanakh Draizera" [The plight of women in Dreiser's novels] *Literaturnaiâ Gruziiâ* (Tbilisi) 3:90–95.

In Russian.

1967.7 KHAINDRAVA, L. "Teodor Draizer o sud'be zhenshchiny v kapitalisticheskom mire" [Theodore Dreiser on the fate of women in the capitalist world]. *Trudy Tbiliskogo pedagoicheskogo pedagogicheskogo instituta* 19:233–47.

In Russian.

1967.8 \*KRIGER, SYBIL. "Determinism in the Writing of Theodore Dreiser". Master's thesis, Kent State University.

Source: 1974.2

1967.9 LONG, ROBERT E. "Dreiser and Frederic: The Upper-state New York Exile of Dick Diver." *Fitzgerald Newsletter*, no. 37 (Winter): 1–2.

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*.

1967.10 MARTIN, JAY. "The Visible and Invisible Cities: Theodore Dreiser." In *Harvests of Change: American Literature, 1865–1914*. Englewood Cliffs, NJ.: Prentice-Hall, pp. 252–

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*.

1967.11 MAZETS'KII, G. "Okrilenii zhovtnem: Do pitannia pro evalyustiyu svitoglyadu i tvorchoosti Teodora Draizera" [On the wings of October: a discourse on the evolution and works of Theodore Dreiser]. *Radyans'ske literaturoznavstvo* (Kiev) 10:19–25.

In Ukrainian.

1967.12 \*MOYLES, ROBERT G. "Theodore Dreiser The Reluctant Naturalist". Master's thesis, Memorial University.

Source: 1974.2.

1967.13 \*ORLANSKY, CLAIRE B. "The Impact of 19th Century Scientific Thought on Tennyson, Dreiser, and Faulkner". Master's thesis, University of Utah.

Source: 1974.2.

1967.14 PURDY, STROTHER B. "*An American Tragedy* and *L'Étranger*." *Comparative literature* 19 (Summer): 252–68.

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 book than most American critics recognize."

1967.15 RULAND, RICHARD. *The Rediscovery of American literature: Premises of Critical Taste, 1900–1940*. Cambridge: Harvard University Press, pp. 52–54 passim.

Presents Dreiser as seen through the eyes of such critics as Paul Elmer More, Stuart Pratt Sherman, H.L. Mencken, and F.O. Matthiessen.

1967.16 SALZMAN, JACK. "The Publication of *Sister Carrie*: Fact and Fiction." *Library Chronicle* 33 (Spring): 119–33.

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

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regarding Mrs. Doubleday's role in the suppression of *Sister Carrie*.

1967.17 SCHMIDT-VON BARDELEBEN, RENATE. *Das Bild New Yorks im Erzählwerk von Dreiser und Dos Passos*. Munich: Heuber, 206 pp.

Focuses to a great extent on *Sister Carrie* in demonstrating Dreiser's treatment of New York City.

1967.18 TJADER, MARGUERITE. "Rabota Draizera nad romanom *Oplat*." [Dreiser's work on *The Bulwark*]. *Voprosy literatury* 11 (January): 139–52.

In Russian.

1967.19 WEINBERG, HERMAN G. *Josef von Sternberg: A Critical Study of the Great Film Director*. New York: E.P. Dutton, p. 59.

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."

1967.20 YAMAMOTO, SHUJI. "Religion of Theodore Dreiser Its Four Aspects." *Kyushu American Literature* 10:19–25.

1967.21 ZIFF, LARZER. Afterword to *The Financier*. New York: New American Library, pp. 451–60.

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.



1967.22 ZIFF, LARZER. Afterword to *The "Genius"*. New York: New American Library, pp. 719–28.

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

1968.1 ADLER, BETTY. [Unmasked]. *Menckiana*, no. 25 (Spring): 16.

Identifies a letter sent to Mencken and signed "Michael Strogoff" as one of Dreiser's hoax letters.

1968.2 ANISIMOV, IVAN I. *Mastera Kul'tury* [Masters of culture]. Moscow: Khudozhestvennaia Literatura. Reprint: Moscow: Khudozhestvennaia, 1971.

In Russian.

1968.3 ANTUSH, JOHN VINCENT. "Money in the Novels of James, Wharton, and Dreiser." Ph.D. dissertation, Stanford University, 212 pp.

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.

1968.4 \*ANZILOTTI, ROLANDO. "Theodore Dreiser: Le fonti e il metodo del romanziere." In *Studi e ricerche di letteratura americana*. Firenze: La Nuova Italia, pp. 183–210.

Source: 1971.2.

1968.5 COOK GEORGE. "The Rocking Chair in Dreiser's *Sister Carrie*." *Texas A&I University Studies* 1:65–66.

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.

1968.6 DEBOUZY, MARIANNA. *La genèse de l'esprit de révolte dans le roman américain, 1875–1915*. Paris Lettres Modernes, passim.

Presents Dreiser as a literary rebel.

1968.7 FURMANCZYK WIESLAW. "The Conception of External Forces in Theodore Dreiser's Philosophical Notes." *Acta Philologica* 1.23–42.

In Polish.

1968.8 GALE, ROBERT L. *A Critical Study Guide to Dreiser's Sister Carrie*. Totowa, NJ.: Littlefield, Adams, 118 pp.

A study guide.

1968.9 GESSNER, ROBERT. *The Moving Image: A Guide to Cinematic Literacy*. New York: E.P. Dutton, pp. 137–50.

Demonstrates the techniques used in transforming *An American Tragedy* into the screenplay for *A Place in the Sun*.

1968.10 HEUSTON, DUSTIN H. "Theodore Dreiser's Search for Control: A Critical Study of His Novels." Ph.D. dissertation, New York University, 186 pp.

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.

1968.11 JONES, ALAN KENT. "The Family in the Works of Theodore Dreiser." Ph.D. dissertation, Texas Technological College, 161 pp.

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

(1969): 2265-A.

1968.12 KATZ, JOSEPH. "Enter Chicago, Hope, and Walt Whitman." *Walt Whitman Review* 14 (December): 169–71.

Finds ironic echoes of *Leaves of Grass* in Dreiser's descriptions of Frank Cowperwood's and Eugene Witla's first glimpses of Chicago.

1968.13 \*LE BLEU, CYNTHIA C. "Contrasts in American Literary Naturalism: A Comparison of the Degeneration Novels of Stephen Crane, Frank Norris, and Theodore Dreiser". Master's thesis, Southwest Texas State College.

Source: 1974.2.

1968.14 McALEER, JOHN J. *Theodore Dreiser: An Introduction and Interpretation*. New York: Holt, 180 pp.

Analyzes in chapter-length discussions of each novel the biographical implications in theme, structure and imagery.

1968.15 \*McTAGUE, SYLVIA H. "Dreiser the Iconoclast: His Attack on Marriage". Master's thesis, University of Mississippi.

Source: 1974.2.

1968.16 MAYFIELD, SARA. *The Constant Circle: H.L. Mencken and His Friends*. New York: Delacorte Press, passim.

Numerous anecdotes revealing the human side of the Dreiser-Mencken relationship.

1968.17 MENCKEN, H.L. "The Creed of a Novelist." In *H.L. Mencken's Smart Set Criticism*. Edited by William H. Nolte. Ithaca, N.Y.: Cornell University Press, pp. 248–56.

Reprint. Washington, D.C.: Regency Gateway, 1987.

Reprint of 1916.65.

1968.18 MENCKEN, H.L. "De Profundis." In *H.L. Mencken's Smart Set Criticism*. Edited by William H. Nolte. Ithaca, N.Y.: Cornell University Press, pp. 256–59. Reprint. Washington, D.C.: Regency Gateway, 1987.

Reprint of 1920.43.

1968.19 MENCKEN, H.L. "A Modern Tragedy." In *H.L. Mencken's Smart Set Criticism*. Edited by William H. Nolte. Ithaca, N.Y.: Cornell University Press, pp. 244–48. Reprint. Washington, D.C.: Regency Gateway, 1987.

Reprint of 1911.40.

1968.20 NOBLE, DAVID W. "The Naturalists [Theodore Dreiser]." In *The Eternal Adam and the New World Garden*. New York: George Braziller, pp. 124–32.

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.

1968.21 NOSTWICH, THEODORE DANIEL. "The Structure of Theodore Dreiser's Novels." Ph.D. dissertation, University of Texas at Austin, 491 pp.

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.

1968.22 PIZER, DONALD, ed. "Theodore Dreiser." In *Hamlin Garland's Diaries*. San Marino, Calif.: Huntington Library, pp. 123–24.

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."

1968.23 ROSENTHAL, T.G. Introduction to *The Financier*. London: Panther Books, pp. [xi–xix].

Notes Dreiser's fascination with Social Darwinism and his empathetic, often autobiographical, use of that philosophy in *The Financier* and *The Titan*. Reprinted: 1968.24.

1968.24 ROSENTHAL, T.G. Introduction to *The Titan*. London: Panther Books, pp. [ix–xvii].

Reprint of 1968.23.

1968.25 SCOTT, KENNETH W. "Did Dreiser Cut Up Jack Harkaway?" *Markham Review*, no. 2 (May): [1–4].

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.

1968.26 SODERBERGH, PETER A. "Theodore Dreiser in Pittsburgh, 1894." *Western Pennsylvania Historical Magazine* 51 (July): 229–42.

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.

1968.27 STEWART, RANDALL. "Moral Crisis as Structural Principle in Fiction: A Few American Examples" In *Regionalism and Beyond: Essays of Randall Stewart*. Edited by George Core. Nashville: Vanderbilt University Press, pp. 185–93.

Reprint of 1959.23.

1968.28 WAGER, WILLIS. *Americas Literature: A World View*. New York: New York University Press, pp. 223–25.

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

1969.1 ALLEN, WALTER. *The Urgent West: The American Dream and Modern Man*. New York: Dutton, pp. 193–95.

Presents Dreiser as a writer who challenged Howellsian optimism by both his Social Darwinism and his pity for victims of the American dream.

1969.2 ANDERSON, SHERWOOD. "The American Spectator." In *Sherwood Anderson's Memoirs: A Critical Edition*. Edited by Ray Lewis White. Chapel Hill: University of North Carolina Press, pp. 534–36.

Recalls the acrimony among the team of Ernest Boyd, George Jean Nathan, and Dreiser.

1969.3 ANDERSON, SHERWOOD. "Dreiser." In *Sherwood Anderson's Memoirs: A Critical Edition*. Edited by Ray Lewis White. Chapel Hill: University of North Carolina Press, pp. 451–60.

Revision of 1942.1. Slightly recast and augmented by the editor.

1969.4 \*ARNOLD, ANN J. "Naturalism in Dreiser's Female Characters". Master's thesis, University of Mississippi.

Source: 1974.2.

1969.5 ATKINSON, HUGH C. *The Merrill Checklist of Theodore Dreiser*. Columbus, Ohio: Merrill, 43 pp.

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.

1969.7 BLACKSIN, IDA. "Law and Literature: Dreiser and the Courts." Ph.D. dissertation, Michigan State University, 235 pp.

Demonstrates how Dreiser gave meaning to the "dreary facts" of the Gillette-Brown case by revealing the American

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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.

1969.8 BODE, CARL. *Mencken*. Carbondale, Ill.: Southern Illinois University Press, pp. 102–11, 324–28 passim.

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".

1969.9 \*BOLCH, DOROTHY H. "Hardy's Jude and Dreiser's Clyde: The Spiritual and Materialistic Approach in Naturalism". Master's thesis, University of North Carolina.

Source: 1974.2.

1969.10 \*BROER, BARBARA J. "A Study of Theodore Dreiser's Technique in *The Financier*, *The Titan*, and *The Stoic*". Master's thesis, Sacramento State College.

Source: 1974.2.

1969.11 CAMPBELL, CHARLES L. "An American Tragedy: or, Death in the Woods." *Modern Fiction Studies* 15 (Summer): 251–59.

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.

1969.12 CLAYTON, CHARLES C. *Little Mack: Joseph B. McCullagh of the St. Louis Globe Democrat*. Carbondale and Edwardsville: Southern Illinois University Press, pp. 204–7.

Contains several anecdotes regarding Dreiser's tenure with the *St. Louis Globe-Democrat* and quotes his impressions of Joseph B. McCullagh.

1969.13 DAVIS, NANCY HIGHTOWER. "The Women in Dreiser's Novels." Ph.D. dissertation, Northwestern University, 324 pp.

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.

1969.14 DEKLE, BERNARD. "Theodore Dreiser: A Tortured Life." In *Profiles of Modern American Authors*. Rutland, Vt.: Charles E. Tuttle, pp. 38–43.

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."

1969.15 DOWELL, RICHARD W. "Sister Carrie: An Attack on the Gospel of Wealth." *Indiana English Journal* 3 (Spring): 3–10.

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 amorality and blind luck.



1969.16 \*DOYLE, SUSAN F. "Dreiser's *An American Tragedy*: A Structural Analysis". Master's thesis, University of Florida.

Source: 1974.2.

1969.17 ELIAS, ROBERT H. "Theodore Dreiser." In *Fifteen Modern American Authors: A Survey of Research and Criticism*. Edited by Jackson R. Bryer. Durham: Duke University Press, pp. 101–38.

Describes and evaluates Dreiser bibliographies, editions, manuscripts and letters, biographies, and criticism. Revised 1970.12. Reprinted with supplement: 1973.11.

1969.18 GRIFFIN, ERNEST G. "Sympathetic Materialism: A Rereading of Theodore Dreiser." *Humanities Association Bulletin* 20 (Winter): 59–68.

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.

1969.19 HILFER, ANTHONY CHANNELL. *The Revolt from the Village, 1915–1930*. Chapel Hill: University of North Carolina Press, pp. 24–27.

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.

1969.20 HOPPE, RALPH H. "The Theme of Alienation in the Novels of Theodore Dreiser." Ph.D. dissertation, University of Denver, 285 pp.

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.

1969.21 INGE, M. THOMAS. "Theodore Dreiser's *Sister Carrie*: Essay Topics." *Exercise Exchange* 16 (Summer / Fall): 2–3.

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.

1969.23 KENNEL, RUTH EPPERSON. *Theodore Dreiser and the Soviet Union, 1927–1945: A First-Hand Chronicle*. New York: International, 320 pp.

Provides in Part One an in-depth narration of Dreiser's tour of Russia in 1927–28; discusses in Part 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.

1969.24 LEHAN, RICHARD. *Theodore Dreiser: His Wodd and His Novels*. Carbondale, Ill.: Southern Illinois University Press, 280 pp. Reprint: Arcturus Books. Carbondale: Southern Illinois University Press, 1974.

A critical biography, emphasizing Dreiser's evolution as an artist and thinker, analyzes and quotes from holograph versions of novels.

1969.25 LIBMAN, VALENTINA. "Draizer, Teodor." In *Russian Studies of American Literature: A Bibliography*. Translated from Russian into English by Robert V. Allen. Edited by Clarence Gohdes. Chapel Hill: University of North Carolina Press, pp. 65–76.

Chronological checklist of Russian scholarship, 1925–1963.

1969.26 \*MILLER, JUANITA M. "Honoré de Balzac's Influence on Theodore Dreiser as Revealed in the Similarities of *Le Père Goriot* and *Sister Carrie*". Master's thesis, Atlanta University.

Source: 1974.2.

1969.27 MOERS, ELLEN. *Two Dreisers*. New York: Viking, 366 pp.

Presents an in-depth analysis of influences and source material—autobiographical, cultural and intellectual—that contributed to the composition of *Sister Carrie* and *An American Tragedy*. Reprinted in part: 1971.54; 1988.39.

1969.28 MONTAGU, IVOR. *With Eisenstein in Hollywood*. New York: International Publishers, pp. 110–20, 207–341.

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.

1969.29 MOOKERJEE, R.N. "An Embarrassment of Riches: Dreiser Research: Materials and Problems." In *Indian Journal of American Studies* 1 (July): 91–96.

Brief survey of Dreiser materials and opportunities, particularly at the University of Pennsylvania.

1969.30 MULQUEEN, JAMES E. "*Sister Carrie*: A Modern Pilgrim's Progress." *CFA Critic* 21 (March): 8–20.

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.

1969.31 PIZER, DONALD. "Theodore Dreiser's *Nigger Jeff*": *The Development of an Aesthetic*. *American Literature* 41 (November): 331–41.

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

of T. Dreiser in the novel *Sister Carrie*]. *Voprosy yanka i literatury* (Novosibirskii Universitet) 3:75–85.

In Russian. Source: MHRA *Annual Bibliography*.

1969.33 \*RANDALL, ALVIA L.W. "Dreiser's Women". Master's thesis, Atlanta University.

Source: 1974.2.

1969.34 RAYFORD, JULIAN LEE. *Review of Selected Poems (from Moods) by Theodore Dreiser. American Book Collector* 19 (Summer): 9.

1969.35 ROSENBLATT, PAUL. "Woolman and Dreiser." In *John Woolman*. New York: Twayne, pp. 122–25.

Notes John Woolman's influence on the plot details, philosophy and style of *The Bulwark*, especially the influence of his *Journal*.

1969.36 SAALBACH, ROBERT P. Introduction to *Selected Poems (from Moods)*. New York: Exposition Press, pp. 9–22.

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.

1969.37 SALZMAN, JACK. "Critical Recognition of *Sister Carrie*, 1900–1907." *Journal of American Studies* 3 (July): 123–33.

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.

1969.38 SALZMAN, JACK. "Dreiser and Ade: Note on the Text of *Sister Carrie*." *American Literature* 40 (January): 544–48.

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*.

1969.39 SALZMAN, JACK. Introduction to *Sister Carrie: An Abridged Edition by Theodore Dreiser and Arthur Henry*. New York: Johnson Reprint Corporation, pp. v–x.

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.

1969.40 SALZMAN, JACK. "Theodore Dreiser (1871–1945)." *American Literary Realism* 2 (Summer): 132–38.

A selective survey of Dreiser scholarship; descriptive annotations.

1969.41 SAMUELS, CHARLES THOMAS. "The Irrepressible Dreiserian." *New Republic* 161 (19 July): 25–26, 30–31.

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.

1969.42 SCHNEIDER, RALPH THOMAS. "Dreiser and the American Dream of Success: The Early Years." Ph.D. dissertation, Kansas State University, 180 pp.

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.

1969.43 SEYMOUR-SMITH, MARTIN. "Stupefying Power." *Spectator* 223 (16 August): 210.

Review of *Jennie Gerhardt*, *The Financier* and *The Titan*.

1969.44 SHAPIRO, CHARLES. *The Merrill Guide to Theodore Dreiser*. Columbus, Ohio: Merrill, 44 pp.

Summarizes Dreiser's life, the themes of his novels and the circumstances surrounding their

publication.

1969.45 SPATZ, JONAS. "Dreiser's *Bulwark*: An Archaic Masterpiece." In *The Forties: Fiction, Poetry, Drama*. Edited by Warren French. Deland, Fla.: Everett/Edwards, pp. 155–62.

Reads *The Bulwark* as Aeschylean tragedy, moving "from ignorance through suffering to knowledge."

1969.46 TAYLOR, GORDON O. "The Voice of Want: Frank Norris and Theodore Dreiser." In *The Passages of Thought: Psychological Representation in the American Novel, 1870–1900*. New York: Oxford University Press, pp. 136–57.

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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.

1969.47 THOMAS, J.D. "Epimetheus Bound: Theodore Dreiser and the Novel of Thought." *Southern Humanities Review* 3 (Fall): 346–57.

Sees in Dreiser's novels the constant search for beauty or an "Immanent Will" to balance the ugliness and injustice of life.

1969.48 WYCHERLEY, H. ALAN. "Mechanism and Vitalism in Dreiser's Non-fiction." *Texas Studies in Literature and Language* 11 (Summer): 1039–49.

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."

1969.49 ZASURSKI, Y.N. [Introduction] to *Amerikanskaia tragediia* [An American Tragedy]. Moscow: Khudozhestvennaia Literatura. In Russian.

## 1970

1970.1 ADAMS, RICHARD P. "Permutations of American Romanticism." *Studies in Romanticism* 9 (Fall): 249–68.

Comments briefly on Dreiser's self-contradictory spiritual and mystical beliefs and his difficulty in finding a means to express them.

1970.2 BERRY, THOMAS ELLIOTT. *The Newspaper in the American Novel, 1900–1969*. Metuchen, N.J.: Scarecrow Press, pp. 47–50.

Notes Dreiser's condemnation of the newspaper in *An American Tragedy* for its sensationalism and misrepresentation to titillate a gossip-hungry public.

1970.3 BLOCK, HASKELL. "Dreiser's *An American Tragedy*." In *Naturalistic Triptych: The Fictive and the Real in Zola, Mann and Dreiser*. New York: Random House, pp. 54–77.

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, kotorâ 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.

1970.6 COWLEY, MALCOLM. "Sister Carrie's Brother." In *A Many-Windowed House: Collected Essays on American Writers and American Writing*. Carbondale: Southern Illinois

University Press, pp. 153–65.

Reprint of 1947.19 and 1947.20.

1970.7 DANCE, DARYL C. "Sentimentalism in Dreiser's Heroines, Carrie and Jennie." *CLA Journal* 14 (December): 127–42.

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."

1970.8 DOWELL, RICHARD W. "Checklist: Dreiser Studies, 1969." *Dreiser Newsletter* 1 (Fall): 14–18.

Annotated checklist of Dreiser scholarship published in 1969.

1970.9 DOWELL, RICHARD W.. "Dreiser Holdings at the Lilly Library." *Dreiser Newsletter* 1 (Spring): 13–15.

Surveys the manuscript holdings at Indiana University.

1970.10 DOWELL, RICHARD W.. "*On the Banks of the Wabash*": A Musical Whodunit. *Indiana Magazine of History* 66 (June): 95–109.

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.

1970.11 EARNEST, ERNEST. *The Single Vision: The Alienation of American Intellectuals*. New York: New York University Press, pp. 36–49.

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.

1970.12 ELIAS, ROBERT H. *Theodore Dreiser: Apostle of Nature*. Emended Edition with



a Survey of Research and Criticism. Ithaca: Cornell University Press, 436 pp.

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.

1970.13 FLEISSNER, R.F. "The Macomber Case: A Sherlockian Analysis." *Baker Street Journal* 20 (September): 154–56, 69.

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".

1970.14 GARRATY, JOHN A. "A Century of American Realism." *American Heritage* 21 (June): 12–15, 86–90.

An abridged text of 1970.15.

1970.15 GARRATY, JOHN A. "A Century of Realism in American Literature." In *Interpreting American History: Conversations with Historians*. Part II. New York: Macmillan, pp. 289–311.

An interview with Alfred Kazin which includes a contrast of Howellsian realism and Dreiserian naturalism: Dreiser's was "a tougher, harsher, crueller 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.

1970.16 GEISMAR, MAXWELL. "The Shifting Illusion: Dream and Fact." In *American Dreams, American Nightmares*. Ed. David

Madden. Carbondale and Edwardsville: Southern Illinois University Press, pp. 45–57.

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.

1970.18 GERSTENBERGER, DONNA, and HENDRICK, GEORGE. "Dreiser, Theodore." In *The American Novel: A Checklist of Twentieth Century Criticism on Novels Written Since 1789*. Vol. 2: *Criticism Written 1960–1968*. Chicago: Swallow, pp. 74–78.

Updates 1961.12; lists 55 studies of individual novels, 29 general studies, and 5 bibliographies.

1970.19 GILMER, WALKER. *Horace Liveright: Publisher of the Twenties*. New York: David Lewis, pp. 39–59, 134–52, 153–74 passim.

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.

1970.20 HAIGHT, ANNE LYON. "Dreiser, Theodore." In *Banned Books: Informal Notes on Some Books Banned for Various Reasons at Various Times and in Various Places*. 3d ed. New York: Bowker, pp. 70–71.

Revision of 1955.14. Reprinted: 1978.22.

1970.21 HANDY, WILLIAM J. "A Re-examination of Dreiser's *Sister Carrie*." In *Sister Carrie*, pp. 518–27.

See Pizer, 1970.40. An abridged text of 1959.7.

1970.22 HENSLEY, DONALD M. *Burton Rascoe*. New York: Twayne, passim.

Contains several examples of Rascoe's critical evaluations of Dreiser's writings and affection for him as a friend.

1970.23 HOVEY, RICHARD B., and RALPH, RUTH S. "Dreiser's *The Genius*":  
*Motivation and Structure. Hartford Studies in Literature*, no. 2, pp. 169–83.

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."

1970.24 HOWE, IRVING. "Dreiser: The Springs of Desire." In *Decline of the New*. New York: Harcourt, Brace & World, pp. 137–50.

Reprint of 1964.15 and 1964.14.

1970.25 KANE, PATRICIA. "Reading Matter as a Clue to Dreiser's Characters." *South Dakota Review* 8 (Winter): 104–6.

Reveals how the reading matter chosen by Carrie and Clyde provides insights into their characters, parallels of which they remain unaware.

1970.26 \*LEAF, M. "Techniques of Naturalism in the Works of Dreiser, Crane and Norris". Master's thesis, Nottingham University.

Source: 1974.2.

1970.27 LEARY, LEWIS. "Dreiser, Theodore." In *Articles on American Literature, 1950–1967*. Durham: Duke University Press, pp. 116–20.

Updates 1954.28; lists 110 items.

1970.28 LEHAN, RICHARD. "Assessing Dreiser." *Dreiser Newsletter* 1 (Fall): 1–3.

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*

*Culture*. Edited by Ray B. Browne et al. Bowling Green, Ohio: Bowling Green University Popular Press, pp. 242–50.

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.

1970.30 MATTHIESSEN, F.O. "A Picture of Conditions." In *Sister Carrie*, pp. 476–95. See Pizer, 1970.40.

Reprinted from 1951.73.

1970.31 MOERS, ELLEN. "Airmail Interview." *Dreiser Newsletter* 1 (Fall): 4–10.

Answers questions stimulated by *Two Dreisers* (1969.27).

1970.32 MOOKERJEE, R.N. "Victims of a *Degrading Doctrine*": *Dreiser's An American Tragedy*. *Indian Journal of American Studies* 1 (July): 23–32.

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.

1970.33 NILON, CHARLES H. "Dreiser, Theodore." In *Bibliography of Bibliographies in American Literature*. New York: Bowker, pp. 191–92.

Lists 14 bibliographical works on or including Dreiser.

1970.34 PARKER, DOROTHY. "Words, Words, Words." In *Constant Reader*. New York: Viking, pp. 138–43.

Reprint of 1931.87.

1970.35 PAVESE, CESARE. "Dreiser and His Social Battle." In *American Literature: Essays and Opinions*. Translated by Edwin Fussell. Berkeley: University of California Press, pp. 107–16.

Translation of 1933.27.

1970.36 PIZER, DONALD. "Dreiser Studies: Work to Be Done." *Dreiser Newsletter* 1 (Spring): 10–13.

Isolates projects that in 1970 needed to be undertaken.

1970.37 PIZER, DONALD. "Late-Nineteenth-Century American Naturalism." In *Sister Carrie*, pp. 567–73. See Pizer, 1970.40.

Reprinted from 1965.28.

1970.38 PIZER, DONALD. Preface to *Sister Carrie*, p. ix–x. See Pier, 1970.40.

Focuses on Dreiser's talent for antagonizing friends, readers, and critics, and on the directions Dreiser scholarship has taken since his death.

1970.39 PIZER, DONALD. "The Problem of Philosophy in the Novel." *Bucknell Review* 18 (Spring): 53–62.

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Includes an analysis of the "wisp in the wind" passage from *Sister Carrie* to demonstrate that an author's philosophical commentaries are not always reliable guides to the interpretation of the novel. Reprinted. 1984.58. Reprinted in part: 1970.40, pp. 583–87.

1970.40 PIZER, DONALD, ed. *Sister Carrie: An Authoritative Text, Backgrounds and Sources, Criticism*. New York: Norton. 591 pp.

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.

1970.41 Review of *Sister Carrie*. *Choice* 7 (October): 1036.

1970.42 RICHIE, DONALD. *George Stevens: An American Romantic*. New York: Museum of Modern Art, pp. 43–45, 55–62.

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.

1970.43 ROSENMAN, MONA GAIL. "The Adamsean Prototype for the Anti-hero in the Modern American Novel." Ph.D. dissertation. Kent State University, 294 pp.

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.

1970.44 SAIDLOR, SYLVIA. "Moral Relativism in American Fiction of the Eighteen Nineties." Ph.D. dissertation, New York University, 578 pp.

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.

1970.45 SALZMAN, JACK. Introduction to *Sister Carrie*. Indianapolis: Bobbs-Merrill, pp. ix-xiii.

Surveys the composition/publication history and critical reception of *Sister Carrie*, dwelling at some length on the biographical, literary and philosophical influences.

1970.46 SAPORTA, MARC. "Theodore Dreiser (1871–1945)." In *Histoire du roman américain*. Paris: Seghers, pp. 130–34.

1970.47 SEARS, DONALD A., and BOURLAND, MARGARET. "Journalism Makes the Style." *Journalism Quarterly* 47 (Autumn): 504–9.

Finds evidence of his journalistic background in Dreiser's style.

1970.48 SWANBERG, W.A. "Airmail Interview." *Dreiser Newsletter* 1 (Spring): 2–6.

Responds to questions stimulated by the biography *Dreiser* (1965.39).

1970.49 SWANBERG, W.A. "The Double Life of Theodore Dreiser." *Critic* 29 (November-December): 20–27.

Focuses on Dreiser's final years as illustrative of his career of "almost perpetual outrage," during which he wavered "between blasphemy and worship".

1970.50 WHITEHEAD, JAMES FARNUM, III. "Character and Style in Dreiser's *An American Tragedy*." Ph.D. dissertation, University of Virginia, 115 pp.

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]. *Literaturnaia 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.

1971.2 ATKINSON, HUGH C. *Theodore Dreiser: A Checklist*. Kent, Ohio: Kent State University Press, 104 pp.

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.

1971.3 BARTELL, JAMES EDWARD. "The Ritual of Failure: Pattern and Rhythm in the Novels of Theodore Dreiser." Ph.D. dissertation. Washington University, 305 pp.

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.

1971.4 BUCHESKY, CHARLES STANLEY. "The Background of American Literary Naturalism." Ph.D. dissertation, Wayne State University, 514 pp.

Finds three varieties of American literary naturalism: materialistic, transcendental, and deistic; includes Dreiser in a study of materialistic naturalism. See *Dissertation Abstracts International* 32A (1972): 6368-A.

1971.5 CARLSON, CONSTANCE H. "Heroines in Certain American Novels." Ph.D. dissertation, Brown University, 198 pp.

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.

1971.6 CASTY, ALAN. *The Dramatic Art of the Film*. New York: Harper & Row, pp. 22 passim.

Analyzes the "slow dissolve" technique employed by George Stevens in filming *A Place in the Sun*.

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1971.7 CHATTERJEE, RAJ. "Genius Bright and Base." *Bombay Times of India*, 19 January, p. 8.

Comments briefly on Dreiser's style and his treatment of women, friends and other authors.

1971.8 CHURCHILL, ALLEN. *The Literary Decade*. Englewood Cliffs, NJ.: Prentice-Hall, pp. 201–17, 306–10, 319–23.

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.

1971.9 COHN, RUBY. "Theodore Dreiser." In *Dialogue in American Drama*. Bloomington, Ind.: Indiana University Press, pp. 172–76.

Focuses primarily on the "clumsy, inaccurate" dialogue of *The Hand of the Potter*, terming it "unspeakable, rendering the play unplayable."

1971.10 COMBS, RICHARD E. "Theodore Dreiser." In *Authors: Critical and Biographical References*. Metuchen, N.J.: Scarecrow, p. 48.

Cites 25 general studies including Dreiser.

1971.11 COWLEY, MALCOLM. "Sister Carrie's Brother." In *Dreiser. A Collection of Critical Essays*, pp. 52–62. See Lydenberg, 1971.47.

Reprint of 1947.19 and 1947.20.

1971.12 DAHLBERG, EDWARD. "Dahlberg on Dreiser, Anderson and Dahlberg." *New York Times Book Review*, 31 January, pp. 2, 30–31.

Records an indebtedness to Dreiser for insights into the literature of others, including the Bible and Shakespeare.

1971.13 DE JOVINE, F. ANTHONY. *The Young Hero in American Fiction: A Motif for Teaching Literature*. New York: Appleton-Century-Crofts, passim.

Discusses *An American Tragedy*, comparing and contrasting it to other works in regard to characterization, theme, irony, naturalism and structure.

1971.14 DENISOVA, T. [Afterword]. *Sestra Kerri*. Kiev: Dnipro.

In Russian.

1971.15 DOUGLAS, GEORGE. "Dreiser's Enduring Genius." *Nation* 212 (28 June): 826–28.

Asserts that Dreiser's genius and lasting vitality lie in his ability to capture "the spirit of American urban life in the 20th century."

1971.16 DOWELL, RICHARD W. "Dreiser's Contribution to *On the Banks of the Wabash*": A Fiction Writer's Fiction! *Indiana English Journal* 6 (Fall): 7–13.

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".

1971.17 DUNLOP, C.R.B. "Law and Justice in Dreiser's *An American Tragedy*." *University of British Columbia Law Review* 6 (December): 379–403.

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.

1971.18 FIEDLER, LESLIE. "Dreiser and the Sentimental Novel." In *Dreiser: A Collection of Critical Essays*, pp. 45–51. See Lydenberg. 1971.47.

Reprint of 1960.8.

1971.19 FRYCKSTEDT, OLOV W. *In Quest of America: A Study of Howells' Early Development as a Novelist*. New York: Russell & Russell, pp. 266–71.

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.

1971.20 GENT, GEORGE. "Two Subjects for Centennial: Dreiser and [James Weldon] Johnson." *New York Times*, 12 October, p. 48.

Discovers in the numerous centennial celebrations of Dreiser's birth evidence of his growing national and international reputation.

1971.21 GERBER, PHILIP L. "The Alabaster Protégé: Dreiser and Berenice Fleming." *American Literature* 43 (May): 217–30.

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.

1971.22 GERBER, PHILIP L. "Dreiser's Financier A Genesis." *Journal of Modern Literature* 1 (March): 354–74.

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".

1971.23 GERBER, PHILIP L. "A Tragedy Ballad." *Dreiser Newsletter* 2 (Spring): 5–6.

Provides the background and prints a folk ballad recounting Chester Gillette's crime, trial and execution, "The Ballad of Grace Brown and Chester Gillette".

1971.24 GILENSON, BORIS. "Dreiser in the Soviet Union." *Soviet Life*; no. 8 (August): 55–57.

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.

1971.25 GILENSON, BORIS. "Sotsial'naïa sila, preobra-zuyuschaïa mis" [A social force transforming the world]. *Inostrannaïa literatura* (Moscow), no. 8:191–96.

In Russian. Source: *MHRA Annual Bibliography*.

1971.26 GINGRICH, ARNOLD. *Nothing But People: The Early Days at Esquire*. New York: Crown Publishers, pp. 230–37.

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.

1971.27 GLICKSBERG, CHARLES. "Dreiser and Sexual Freedom." In *The Sexual Revolution in Modern American Literature*. The Hague: Martinus Hijhoff pp. 33–46.

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

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inclination to condemn and legislate against it was foolishly idealistic, hypocritical and ultimately destructive.

1971.28 \*GONCHAROV, L.N. "Teodor Draizer-borets za peredovuiu kulturu prosveshchenie S Sh A" [Theodore Dreiser-Champion of progressive cultural education in the U.S.A.]. *Sovetskaïâ pedagogika*, no. 11, pp. 129–33.

In Russian. Source: *MHRA Annual Bibliography*.

1971.29 GREBSTEIN, SHELDON NORMAN. "Theodore Dreiser." In *The Politics of Twentieth-Century Novelists*. Edited by George A. Panichas. New York: Hawthorne Books, pp. 231–50.

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.

1971.30 HAKUTANI, YOSHINOBU. "Theodore Dreiser's Editorial and Free-Lance Writing." *Library Chronicle* 37 (Winter): 70–85.

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.

1971.31 HANDY, WILLIAM J. "Dreiser's *Sister Carrie*." In *Modern Fiction: A Formalist*

*Approach*. Carbondale: Southern Illinois University Press, pp. 62–74.

Reprinted from 1959.7.

1971.32 HOWE, IRVING. "An American Tragedy." In *Merrill Studies in An American Tragedy*, pp. 32–44. See Salzman, 1971.76.

Reprint of 1964.15 and 1964.14.

1971.33 HOWE, IRVING. "Dreiser and Tragedy: The Stature of Theodore Dreiser." In *Dreiser: A Collection of Critical Essays*, pp. 141–45. See Lydenberg. 1971.47.

Reprint of 1964.15 and 1964.14.

1971.34 JURNAK, SHEILA HOPE. "Popular Art Forms in *Sister Carrie*." *Texas Studies in Literature and Language* 13 (Summer): 313–20.

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.

1971.35 JURNAK, SHEILA HOPE. "A Study of Dreiser's Autobiographies: *Dawn and Newspaper Days*". Ph.D. dissertation, Tulane University, 174 pp.

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.

1971.36 KATZ JOSEPH. "Dummy: *The Genius*", by Theodore Dreiser. In *Proof: The Yearbook of American Bibliography and Textual Studies*. Vol. 1. Columbia: University of South Carolina Press, pp. 330–57.

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.

1971.37 KAZIN, ALFRED. "The Stature of Theodore Dreiser." In *Dreiser: A Collection of Critical Essays*, pp. 11–21. See Lydenberg, 1971.47.

Reprint of 1955.17.

1971.38 KAZIN, ALFRED. "Theodore Dreiser His Education and Ours." In *Criticism: Some Major American Writers*. Edited by Lewis Leary. New York: Holt, Rinehart & Winston, pp. 261–67.

Reprinted from 1941.11.

1971.39 KELLER, DEAN H. "Dreiser's *Concerning Dives and Lazarus*." *Serif* 8 (June): 31–32.

Provides a bibliographical description of the broadside publication of Dreiser's *Concerning Dives and Lazarus* in *Soviet Russia Today*, April 1940.

1971.40 KRAFT, HY. "Inside Dreiser." In *On My Way to the Theater*. New York: Macmillan, pp. 59–103.

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.

1971.41 KUNKEL, FRAN RITA. "The Critical Approaches to the Novels of Theodore Dreiser." Ph.D. dissertation, University of California, Los Angeles, 275 pp.

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.

1971.42 LABRIE, RODRIGUE E. "American Naturalism: An Appraisal." *Markham Review* 2 (February): 88–90.

Discusses Dreiser's work as the third phase in the development of naturalism, which "reached its peak with *An American Tragedy*."

1971.43 LEHAN, RICHARD. "Air Mail Interview." *Dreiser Newsletter* 2 (Spring): 11–17.

Responds to questions stimulated by *Theodore Dreiser: His World and His Novels* (1969.24) and "Assessing Dreiser" (1970.28).

1971.44 \*LINDSAY, JULIA I. "The Indictment of America in 1925: A Comparative Study of *The Great Gatsby* and *An American Tragedy*." Master's thesis, University of North Carolina.

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.

1971.46 LYDENBERG, JOHN. Introduction to *Dreiser: A Collection of Critical Essays*, pp. 1–10. See Lydenberger, 1971.47.

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.

1971.47 LYDENBERG, JOHN, ed. *Dreiser: A Collection of Critical Essays*. Englewood Cliffs, N.J.: Prentice-Hall, 182 pp.

A collection of polemical essays (1915 to 1964) which highlight the controversies over Dreiser's work. Reprints in whole or in part, 1915.78; 1917.11; 1917.37; 1947.19; 1947.20;

1971.48 LYNN, KENNETH S. "Dreiser and the Success Dream." In *Dreiser: A Collection of Critical Essays*, pp. 37–44. See Lydenberg, 1971.47.

Reprint of section II of 1955.24.

1971.49 McALEER, JOHN J. "Review: Dreiser's Poetry." *Dreiser Newsletter* 2 (Spring): 18–20.

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.

1971.51 MARSHALL, DONALD RAY. "The Green Promise: Greenness as a Dominant Symbol in the Quest of Eden in American Fiction." Ph.D. dissertation, University of Connecticut, 450 pp.

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.

1971.52 MENCKEN, H.L. "Minority Report: Third Series." *Menckiana*, no. 38 (Summer): 1–2.

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.

1971.53 MENDEL'SON, MORIS OSIPOVICH. *Amerikanskaâ Tragediâ Teodora Draizera* [Theodore Dreiser's *An American Tragedy*]. Moscow: Khudoahestvennaâ Literatura, 103 pp.

In Russian.



1971.54 MOERS, ELLEN. "Clyde Griffiths: *The Mechanism Called Man*." In the *Merrill Studies in An American Tragedy*, pp. 73–84. See Salzman, 1971.76.

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.

1971.55 MOERS, ELLEN. "When New York Made It." *New York Times Book Review*, 16 May, pp. 31–32.

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."

1971.56 MONTGOMERY, JUDITH. "Pygmalion's Image: The Metamorphosis of the American Heroine." Ph.D. dissertation, Syracuse University, 263 pp.

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.

1971.57 \*MOOKERJEE, R.N. "Dreiser's Ambivalent Naturalism: A Note on *Sister Carrie*." *Rajasthan University Studies in English* 536–48.

Source: *MLA Bibliography*.

1971.58 MOOKERJEE, R.N. "Dreiser's Use of Hindu Thought in *The Stoic*." *American Literature* 43 (May): 273–78.

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.

1971.59 MOOKERJEE, R.N. "The Literary Naturalist as Humanist: The Last Phase of Theodore Dreiser." *Midwest Quarterly* 12 (Summer): 369–81.

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.

1971.60 MOORE, HARRY T. "Dreiser and the Inappropriate Biographer." In *Age of the Modern and Other Literary Essays*. Carbondale: Southern Illinois University Press, pp. 73–76.

Reprint of 1965.25.

1971.61 MORRIS, LEWIS RANDOLPH. "Philosophical Concepts in American Short Stories." Ph.D. dissertation, Harvard University, 275 pp.

Finds human frustration, essential brotherhood, nature's indifference, human endurance and social chaos to be thematic concerns in Dreiser's short fiction. See *Dissertation Abstracts International* 33A (1972): 1692-A.

1971.62 MOULTON, PHILLIPS P. "The Influence of the Writings of John Woolman." *Quaker History* 60 (Spring): 3–13.

Briefly discusses Woolman's influence on Dreiser.

1971.63 MOURI, ITARU. [Reconsideration of *Sister Conic*-the significance of the latent world]. *Studies in English Literature* (English Literary Society of Japan) 47 (March): 199–215.

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.

1971.66 \*PASKALEVA, DONKA. "Pred 100-godishninata ot rozhdenieto na Teodor Draizer" [Theodore Dreiser's 100th anniversary]. *Bibliotekar* (Sofia) 18:39–40.

In Bulgarian. Source: *MHRA Annual Bibliography*.

1971.67 PIPER, HENRY DAN. "Social Criticism in the American Novel of the Nineteen Twenties." In *The American Novel and the Nineteen Twenties*. Edited by Malcolm Bradbury and David Palmer. Stratford-upon-Avon Studies 13. London: Arnold, pp. 59–43.

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."

1971.68 PIRINSKA, PAULINE. "Theodore Dreiser." In *Six Writers and Their Themes*. Sofia, pp. 1–23.

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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*.

1971.70 PIZER, DONALD. "The Publications of Theodore Dreiser: A Checklist." In *Proof: The Yearbook of American Bibliographical and Textual Studies*. Vol. 1. Columbia, S.C.: University of South Carolina Press, pp. 247–92.

Chronological listing of Dreiser's separate publications and contributions to books, magazines, and newspapers.

1971.71 POMEROY, CHARLES WILLIAM. "Soviet Russian Criticism 1960–1969 of Seven Twentieth Century American Novelists." Ph.D. dissertation, University of Southern California, 186 pp.

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*.

1971.73 "Reappraising Theodore Dreiser." *London Times Literary Supplement*, 1 January, p. 13.

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.

1971.74 SALZMAN, JACK. "Dreiser Then and Now." *Journal of Modern Literature* 1 (March): 421–30.

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).

1971.75 SALZMAN, JACK. Preface to *Merrill Studies in An American Tragedy*, pp. v–x. See Salzman, 1971.76.

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,

Ohio: Merrill, 111 pp.

Reprints in whole or in part: 1926.8; 1926.37; 1926.86; 1926.135; 1930.54; 1949.14; 1950.14; 1960.14; 1961.18; 1962.19; 1963.14; 1964.14; 1964.15; 1969.27.

1971.77 SCHMIDT-VON BARDELEBEN, RENATE. "Dreiser on the European Continent. Part One: Theodore Dreiser, the German Dreisers and Germany." *Dreiser Newsletter* 2 (Fall): 4–10.

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.

1971.78 \*SEQUEIRA, ISAAC. "A Note on the Influence of Dreiser's Tropistic Theory of Life on His Naturalistic Fiction." *Osmania Journal of English Studies* 8:29–35.

Source: *MLA Bibliography*.

1971.79 SHELTON, FRANK WILSEY. "The Family in the Novels of Wharton, Faulkner, Cather, Lewis and Dreiser." Ph.D. dissertation, University of North Carolina, 384 pp.

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.

1971.80 \*SHIRIAEVA, A.A. "T. Draizer." *Srednee spetsial'noe obrazovanie* (Moscow) 7:48–50.

In Russian. Source: *MHRA Annual Bibliography*.

1971.81 SPILLER, ROBERT E. "Theodore Dreiser and the Quakers." In *The Mirror of American Life: Essays and Reviews of American Literature*. Ed. Yukio Trie. Tokyo: Eichosha, pp. 105–8.

Reprint of 1946.122.

1971.82 STENERSON, DOUGLAS C. *H.L. Mencken: Iconoclast from Baltimore*. Chicago:

University of Chicago Press, passim.

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.

1971.83 "Theodore Dreiser: Apostle of Naturalism." *MD* 15 (July): 111–17.

Summarizes Dreiser's life and work as a centennial tribute.

1971.84 *Theodore Dreiser: Centenary Exhibition*. Philadelphia: University of Pennsylvania Library, 27 pp.

Catalogue describing items on exhibition; preface by Neda Westlake.

1971.85 TJADER, MARGUERITE. "Airmail Interview." *Dreiser Newsletter* 2 (Fall): 11–17.

Responds to questions concerning her personal acquaintance with Dreiser and her work editing *Notes on Life*.

1971.86 WADLINGTON, WARWICK. "Pathos and Dreiser." *Southern Review* 7 (Spring): 411–29.

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.

1971.87 WARNER, STEPHEN DOUGLAS. "Representative Studies in the American Picaresque: Investigations of *Modern Chivalry*, *Adventures of Huckleberry Finn* and *The Adventures of Augie March*." Ph.D. dissertation, Indiana University, 195 pp.

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

Focuses to a large extent on the degree to which Dreiser drew upon his own life and feelings for his novels and used them for self-analysis, self-glorification and self-pity. Revised: 1971.89. Abridged: 1973.44. Reprinted in part: 1981.66, pp. 271–91.

1971.89 WARREN, ROBERT PENN. *Homage to Theodore Dreiser: On the Centennial of His Birth*. New York: Random House, 171 pp.

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.

1971.90 WEBER, DIANE JUDITH DOWNS. "The Autobiography of Childhood in America." Ph.D. dissertation, George Washington University, 242 pp.

Discusses Dreiser among writers whose autobiographies demonstrate ambivalence, affirming some aspects of the ideal childhood while rejecting others. See *Dissertation Abstracts International* 32A (1971): 936-A.

1971.91 WEIR, SYBIL BARBARA. "The Disappearance of the Sentimental Heroine Characterization of Women in Selected Novels by Robert Herrick, Edith Wharton, and Theodore Dreiser, 1898–1925". Ph.D. dissertation, University of California, Berkeley, 263 pp.

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.

1971.92 \*WILDER, ALMA A. "*An American Tragedy: The Transformation of Fact into Fiction*". Master's thesis, University of North Carolina.

Source: 1974.2.

1971.93 WITEMEYER, HUGH. "Gaslight and Magic Lamp in *Sister Carrie*." *PMLA* 86 (March): 236–40.

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*.

1971.94 \*ZASURSKI, Y.N. "Khudozhnik besposhchadnoi pravdy" [An artist of merciless truth]. *Literaturnâ gazeta* (Moscow) 25 August, p. 15.

In Russian. Source: *MHRA Annual Bibliography*.

1971.95 \*ZASURSKI, Y.N.. "Spory o Draizere" [Quarrels about Dreiser]. *Literaturna?? gazeta* (Moscow), 22 September, p. 15.

In Russian. Source: *MHRA Annual Bibliography*.

1971.96 ZASURSKI, Y.N.. *Teodor Drai[zcaron]er*. Moscow: Znani, 32 pp.

In Russian.

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1972.1 ANDERSON, SHERWOOD. "An Apology for Crudity." In *American Realism*. Edited by Jane Benardete. New York: G.P. Putnam's Sons, pp. 359–62.

Reprint of 1917.2.

1972.2 BENARDETE, JANE. "Theodore Dreiser: Native American Naturalist." In *American Realism*. New York: G.P. Putnam's Sons, pp. 313–17.

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".

1972.4 BLAKE, FAY M. *The Strike in the American Novel*. Metuchen, N.J.: Scarecrow, pp. 81–85.

Praises the authenticity of the factory setting in *Sister Carrie* and calls Dreiser's later handling of the streetcar strike highly successful because he avoids melodrama and political propaganda, restricting himself to the artistic purpose of measuring Hurstwood's deterioration. Initially presented as a section in "The Strike in the American Novel". Ph.D. dissertation, University of California, Los Angeles, 1970. 290 pp. See *Dissertation Abstracts International* 31A (1971): 3539-A.

1972.5 BRIDGWATER, PATRICK. "Fictional Supermen: Jack London and Theodore Dreiser." In *Nietzsche in Anglosaxony*. Leicester: Leicester University Press, pp. 163–72.

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.

1972.6 BUCHHOLZ, JOHN LEE. "*An American Tragedy*: The Iconography of a Myth." Ph. D. dissertation, Texas Christian University, 136 pp.

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.

1972.7 BURKE, JOHN MICHAEL. "A Bibliography of Soviet Russian Translations of American Literature, 1948–1968." Ph.D. dissertation, Brown University, 188 pp.

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.

1972.8 BUTCHER, FANNY. *Many Lives-One Love*. New York: Harper & Row, pp. 46–48.

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".

1972.9 BYERS, JOHN R., Jr. "Dreiser's Hurstwood and Jefferson's Rip Van Winkle." *PMLA* 87 (May): 514–16.

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.

1972.10 COSGROVE, WILLIAM EMMETT. "Marriage and the Family in Some Nineteenth-Century American Novels." Ph.D. dissertation, University of Iowa, 153 pp.

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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.

1972.11 COWLEY, MALCOLM. "The Slow Triumph of *Sister Carrie*." In *The American Novel: Background Readings and Criticism*. Edited by Christof Wegelin. New York: Free Press, pp. 310–14.

Reprinted from 1947.20.

1972.12 DAILLY, C. "Jennie: A Daughter of Nature." *Annales de l'University d'Abidjan* 5D:145–50.

Source: 1976.31.

1972.13 DESAI, RUPIN W. "Delusion and Reality in *Sister Carrie*." *PMLA* 87 (March): 309–10.

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."

1972.15 DOWELL, RICHARD W. "Medical Diary Reveals First Dreiser Visit to the University of Pennsylvania." *Library Chronicle* 38 (Winter): 92–96.

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.

1972.16 DOWELL, RICHARD W., and RUSCH, FREDERIC E. "A Dreiser Checklist, 1970." *Dreiser Newsletter* 3 (Spring): 13–21.

Annotated listing of books, articles, dissertations and reprints appearing in 1970.

1972.17 ELIAS, ROBERT H. "Bibliography and the Biographer." *Library Chronicle* 38 (Winter): 25–44.

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."

1972.18 FORREY, ROBERT JAMES. "Theodore Dreiser The Flesh and the Spirit." Ph.D. dissertation, Yale University, 298 pp.

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.

1972.19 FROHOCK, W[ILBUR] M[ERRILL]. *Theodore Dreiser*. University of Minnesota Pamphlets on American Writers No. 102. Minneapolis University of Minnesota Press, 48 pp.

Includes biographical background; an analysis of each novel focusing on sources, plot, philosophical implications and artistry, and an overview of Dreiser's critical reception.

Reprinted: 1974.10; 1974.11.

1972.20 FURMANCZYK, WIESLAW. "Theodore Dreiser's Philosophy in *Notes on Life*." *Dreiser Newsletter* 3 (Spring): 9–12.

Analyzes the manuscript materials for *Notes on Life*, stressing determinism, evolution and natural law and minimizing religious affirmation.

1972.21 FURST, LILIAN R. "A Question of Choice in the Naturalistic Novel: Zola's *Thérèse Raquin* and Dreiser's *An American Tragedy*." In *Modern American Fiction: Insights and Foreign Rights*. Edited by Wolodymyr T. Zyla and Wendell M. Aycock. Proceedings of the Comparative Literature Symposium. Vol. 5. Lubbock: Interdepartmental Committee on Comparative Literature, Texas Tech University, pp. 309–53.

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.

1972.22 GERBER, PHILIP L. "Dreiser Meets Balzac at the *Allegheny Carnegie*." *Carnegie Magazine* 46 (April): 137–39.

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.

1972.23 GERBER, PHILIP L. "Dreiser's Debt to *Jay Cooke*." *Library Chronicle* 38 (Winter): 67–77.

Documents Dreiser's dependence on Ellis Paxson Oberholtzer's *Jay Cooke: Financier of the Civil War* in fleshing out the details of *The Financier*.

1972.24 GERBER, PHILIP L. Introduction to *Trilogy of Desire*. New York: World, pp. v–xv.

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*.

1972.25 GILSON, BORIS. "Our Friend Dreiser (On the centenary of his birth)." Translated by Monica Whyte. *Soviet Literature*, no. 4, pp. 172–75.

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.

1972.26 GREBSTEIN, SHELDON NORMAN. "Dreiser's Victorian Vamp." In *The American Novel: Background Readings and Criticism*. Edited by Christof Wegelin. New York: Free Press, pp. 325–37.

Reprint of 1963.7.

1972.27 GRIFFIN, ROBERT J. "Carrie and Music: A Note on Dreiser's Technique." In *From Irving to Steinbeck: Studies of American Literature in Honor of Harry R. Warfel*. Edited by Motley Deakin and Peter Lisca. Gainesville: University of Florida Press, pp. 73–81.

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.

1972.28 HAJEK, FRIEDERIKE. "American Tragedy-zwei Aspekte: Dargestellt in Richard Wrights *Native Son* und in Theodore Dreisers *An American Tragedy*." *Zeitschrift für Anglistik und Amerikanistik* 20:262–79.

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.

1972.29 HOFFMAN, MICHAEL J. "From Realism to Naturalism: *Sister Carrie* and the Sentimentality of Nihilism." In *The Subversive Vision: American Romanticism in Literature*. Port Washington, New York: Kennikat, pp. 139–53.

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.

1972.30 HUBBELL, JAY B. *Who Are the Major American Writers?* Durham: Duke University Press, passim.

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.

1972.31 KANASEKI, HISAO. "Dreiser no Butnai" [Dreiser's style]. *Eigo Seinen* (Tokyo) 117:604–6.

In Japanese.

1972.32 KATZ, JOSEPH. "Theodore Dreiser and Stephen Crane: Studies in a Literary Relationship." In *Stephen Crane in Transition: Centenary Essays*. Edited by Joseph Katz. DeKalb, Ill.: Northern Illinois University Press, pp. 174–204.

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.

1972.33 KATZ, JOSEPH. "Theodore Dreiser's *Ev'ry Month*." *Library Chronicle* 38 (Winter): 46–66.

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*.

1972.34 KERN, ALEXANDER C. "Dreiser and Fitzgerald as Social Critics." *Papers of the*

*Midwest Modern Language Association*, no. 2, pp. 80–87.

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.

1972.35 LANG, HANS-JOACHIM. "Dreiser: *Jennie Gerhardt*." In *Der amerikanische Roman: Von den Anfängen bis zur Gegenwart*. Edited by Hans-Joachim Lang. Düsseldorf: August Bagel Verlag, pp. 194–218, 400–405.

Discusses the critical response to *Jennie Gerhardt* and Dreiser in general.

1972.36 LUDWIG, RICHARD M., ed. "Theodore (Herman Albert) Dreiser." In *Literary History of the United States: Bibliographical Supplement II*. New York: Macmillan, pp. 146–47.

Supplement to 1959.14. Updates Dreiser scholarship to 1970. Reprinted: 1974.40.

1972.37 LUNDÉN, ROLF. *The Antithetical Pattern of Theodore Dreiser's Art*. *American Studies in Scandinavia*, no. 7 (Summer): 39–56.

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.

1972.38 McALEER, JOHN J. "*An American Tragedy*" and *In Cold Blood*. *Thought* 47 (Winter): 569–86.

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."

1972.39 McALEER, JOHN J. "Dreiser's *Notes on Life*": *Response to an Impenetrable Universe*. *Library Chronicle* 38 (Winter): 78–91.

Describes the form and contents of the manuscripts for *Notes on Life* and speculates on the material's philosophical and literary value.

1972.40 McILVAINE, ROBERT. "A Literary Source for Hurstwood's Last Scene." *Research Studies* 40 (March): 44–46.

Finds numerous echoes of Crane's "The Men in the Storm" in the final chapter of *Sister Carrie*.

1972.41 MARKELS, JULIAN. "Dreiser and the Plotting of Inarticulate Experience." In *The American Novel: Background Readings and Criticism*. Edited by Christof Wegelin. New York: Free Press, pp. 315–24.

Reprinted from 1961.18.

1972.42 MENCKEN, H.L. "A Letter to Theodore Dreiser." In *American Realism*. Edited by Jane Benardete. New York: G.P. Putnam's Sons, pp. 363–66.

An April 23, 1911, letter praising *Jennie Gerhardt*, which Mencken had just finished reading in manuscript. Reprinted. from 1961.10, pp. 12–14.

1972.43 MENCKEN, H.L. "Theodore Dreiser." In *American Realism*. Edited by Jane Benardete. New York: G.P. Putnam's Sons, pp. 367–83.

An abridged text of 191739.

1972.44 MOOKERJEE, R.N. "The Emerging Social Critic: The Plays of Theodore Dreiser." In *Asian Response to American Literature*. Edited by C.D. Narasimhaiah. New York: Barnes & Noble, pp. 151–57.

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.

1972.45 MURRAY, EDWARD. "Theodore Dreiser in *Hooeyland*." In *The Cinematic Imagination: Writers and the Motion Pictures*. New York: Ungar, pp. 116–23.

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.

1972.46 OKANO, HISAJI. "Sister Carrie and Morality." In *Annual Reports of Studies*. Vol. 23. Kyoto: Doshisha Women's College of Liberal Arts, pp. 189–216.

1972.47 ØVERLAND, ORM. "The Inadequate Vehicle: Dreiser's Financier 1912–1945." *American Studies in Scandinavia*, no. 7 (Summer): 18–38.

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.

1972.48 PETERSON, SANDRA MARNY. "The View from the Gallows: The Criminal Confession in American Literature." Ph.D. dissertation, Northwestern University, 135 pp.

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.

1972.49 PIZER, DONALD. "Dreiser's Novels The Editorial Problem." *Library Chronicle* 38 (Winter): 7–24.

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*.

1972.50 POLI, BERNARD. "L'irruption peu orthodoxe de *Sister Carrie*." In *Le roman américain, 1865–1917: Mythes de la frontière et de la ville*. Paris: Librairie Armand Colin, pp. 158–72.

Sees Carrie's spiritual failures brought about by social successes as typical of the modern city dweller.

1972.51 RECCHIA, EDWARD. "Naturalism's Artistic Compromises in *Sister Carrie* and *The Octopus*." *Literatur in Wissenschaft und Unterricht* 5:277–85.

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."

1972.52 REFFETT, SID SHANNON. "Visions and Revisions: The Nature of Dreiser's Religious Inquiry." Ph.D. dissertation, University of Notre Dame, 268 pp.

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.

1972.53 Review of *Trilogy of Desire*. *Booklist* 69 (15 December): 382.

1972.54 Review of *Trilogy of Desire*. *Library Journal* 97 (1 December): 3891.

1972.55 RIGGIO, THOMAS PASQUALE. "The Education of Theodore Dreiser". Ph.D. dissertation, Harvard University.

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.

1972.56 ROSE, ALAN HENRY. "Sin and the City: The Users of Disorder in the Urban Novel." *Centennial Review* 16 (Summer): 203–20.

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.

1972.57 RUBIN, LOUIS D., Jr. "Dreiser and *Meet Me in the Green Glen*: A Vintage Year for Robert Penn Warren." *Hollins Critic* 9 (April): 1–10.

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.

1972.58 RUSCH, FREDERIC B. "A Dreiser Checklist, 1971: Part One." *Dreiser Newsletter* 3 (Fall): 12–19.

An annotated listing of works by and about Dreiser appearing in 1971 or omitted from the 1970 *Dreiser Newsletter* checklist.

1972.59 SALZMAN, JACK. Introduction to "*I Find the Real American Tragedy*" by Theodore Dreiser. *Resources for American Literature Study* 2 (Spring): 3–4.

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).

1972.60 SALZMAN, JACK. Introduction to *Theodore Dreiser: The Critical Reception*. New York: David Lewis, pp. xv–xxxvii.

Presents a chronological summary of reviews of Dreiser's books to show the development of Dreiser's critical reputation during his lifetime.

1972.61 SALZMAN, JACK, ed. *Theodore Dreiser: The Critical Reception*. New York: David Lewis, 741 pp.

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.

1972.62 SCHMIDT-VON BARDELEBEN, RENATE. "Dreiser on the European Continent. Part Two: The Reception of Dreiser in Western Europe." *Dreiser Newsletter* 3 (Spring): 1–8.

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.

1972.63 SHULMAN, IRVING. "A Study of the Juvenile Delinquent as Depicted in the Twentieth Century American Novel to 1950." Ph.D. dissertation, University of California, Los Angeles, 381 pp.

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.

1972.64 SMITH, MARTHA STRIBLING. "A Study of the Realistic Treatment of Psychic Phenomena in Selected Fiction of William Dean Howells, Hamlin Garland, Henry James, Frank Norris, and Theodore Dreiser." Ph.D. dissertation, University of North Carolina, 271 pp.

Analyzes *Sister Carrie* for evidence of intuition and four short stories in which characters suffering from guilt or grief

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have a "distorted inner reality." See *Dissertation Abstracts International* 33A (1972): 1743-A.

1972.65 SOLODOVNIK, V.I. "Amerikanskaia i Sovetskaia kritika o khudozhestvennom mesterstve Draizer—aromanista" ["American and Soviet criticism on the artistic mastery of Dreiser, the novelist"]. *Nauchnye Trudy Kubanskogo Universiteta* (Krasnodar, USSR), no. 155, pp. 97–109.

In Russian.

1972.66 SUTTON, WILLIAM A. *The Road to Winesburg: A Mosaic of the Imaginative Life of Sherwood Anderson*. Metuchen, N.J.: Scarecrow Press, pp. 286–87, 294–97.

Attempts to date the first meeting between Dreiser and Anderson and demonstrates the mutual admiration that existed.

1972.67 SZUBERLA, GUY ALAN. "Urban Vistas and the Pastoral Garden: Studies in the Literature and Architecture of Chicago (1893–1909)." Ph.D. Dissertation, University of Minnesota, 253 pp.

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*

*International* 33A (1972): 288-A.

1972.68 TOWNSEND, BARBARA ANN. "Superstitious Beliefs of Theodore Dreiser." Ph. D. dissertation, Ball State University, 307 pp.

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.

1972.69 VALGEMAE, MARDI. *Accelerated Grimace: Expressionism in the American Drama of the 1920's*. Carbondale: Southern Illinois University Press, p. 17.

Calls Dreiser's *Plays of the Natural and Supernatural* "a genuine early manifestation of American expressionism."

1972.70 VANCE, WILLIAM L. "Dreiserian Tragedy." *Studies in the Novel* 4 (Spring): 39–51.

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.

1972.71 WEIR, SYBIL B. "Women in Dreiser's Fiction." *Pacific Coast Philology* 7 (April): 65–71.

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.

1972.73 WESTLAKE, NEDA. "Dummy: *Twelve Men*, By Theodore Dreiser." In *Proof: The Yearbook of American Bibliographical and Textual Studies*. Vol. 2. Columbia University of South Carolina Press, pp. 153–74.

Describes the salesman's dummy of *Twelve Men* and itemizes the textual variants between it and the first edition of the book.

1972.74 WILSON, GIL. "A Proposal for a Dreiser Mural." *Dreiser Newsletter* 3 (Fall): 1–5.

Narrates the perils of attempting to immortalize Dreiser in Terre Haute with a mural.

1972.75 WITEMEYER, HUGH. "*Sister Carrie*: Plus ça change...." *PMLA* 87 (May): 514.

Letter to the editor defending Witemeyer's description of *Carrie* (1971.93) as immature throughout the novel.

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1973.1 BARNA, YON. "An American Tragedy." In *Eisenstein*. Bloomington Indiana University Press, pp. 157–62.

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.

1973.2 BIGELOW, BLAIR FERGUSON. "The Collected Newspaper Articles, 1892–1894, of Theodore Dreiser." Ph.D. dissertation, Brandeis University. 2 vols., 1072 pp.

Identifies and collects articles Dreiser wrote as a journalist between June 1892 and November 1894. See *Dissertation Abstracts International* 34A (1973): 305-A.

1973.3 BROGUNIER, JOSEPH. "Dreiser in Paperback. Riches and Rags." *Dreiser Newsletter* 4 (Spring): 1–4.

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.

1973.4 BURGAN, MARY A. "*Sister Carrie*" and the Pathos of Naturalism. *Criticism* 15 (Fall): 336–49.

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 hand, 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.

1973.5 CRIMMINGS, CONSTANCE DEANE. "Some Women in Dreiser's Life and Their Portraits in His Novels". Master's thesis, North Texas State University, 161 pp.

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.

1973.6 DICKSTEIN, FELICE WITZTUM. "The Role of the City in the Works of Theodore Dreiser, Thomas Wolfe, James T. Farrell and Saul Bellow." Ph.D. dissertation, City University of New York, 191 pp.

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.

1973.7 DOS PASSOS, JOHN. *The Fourteenth Chronicle: Letters and Diaries of John Dos Passos*. Edited by Townsend Ludington. Boston: Gambit, pp. 432–33, 454–55.

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.

1973.8 DOUGLAS, GEORGE H. "Ludwig Lewisohn on Theodore Dreiser." *Dreiser Newsletter* 4 (Fall): 1–6.

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."

1973.9 DOWELL, RICHARD W. "Dreiser's Address to the Future." *Dreiser Newsletter* 4 (Fall): 10–11.

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.

1973.10 EHRLICH, CAROL. "Evolutionism and the Female in Selected American Novels, 1885–1900." Ph.D. dissertation, University of Iowa, 224 pp.

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.

1973.11 ELIAS, ROBERT H. "Theodore Dreiser." In *Sixteen Modern American Authors*. Edited by Jackson R. Biyer. New York: Norton, pp. 125–79. Reprint: Durham, N.C.: Duke University Press, 1974.

Reprint of 1969.17 with a nineteen-page supplement that updates the survey of Dreiser criticism into 1972.

1973.12 ENGLAND, D. GENE. "A Further Note on the *Dreiser*" *Annotations*. *Dreiser Newsletter* 4 (Fall): 9–10.

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.

1973.13 FORREY, ROBERT. "Theodore Dreiser." *Dreiser Newsletter* 4 (Spring): 23–24.

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.



1973.14 GERBER, PHILIP. "The Financier Himself: Dreiser and C.T. Yerkes." *PMLA* 88 (January): 112–21.

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.

1973.15 GERBER, PHILIP. "Mr. Gerber Replies" *PMLA* 88 (October): 1189–90.

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.

1973.16 GROSS, DALTON H. "George Sterling's Letters to Theodore Dreiser: 1920–1926." *Dreiser Newsletter* 3 (Spring): 14–20.

Introduces and prints four letters from George Sterling to Dreiser reflecting the intellectual affinity and spirit of good fellowship that existed between them.

1973.17 \*HAMADA, MASAJIRO. *Utopia to America Bungaku* [*Utopian and American literature*]. Tokyo: Kenkyusha.

In Japanese. Source: *American Literary Scholarship* 1973.

1973.18 HEROLD, EVE GRIFFITH. "A Study of the *Bildungsroman* in American Literature." Ph.D. dissertation, Ohio State University, 277 pp.

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.

1973.19 HUSSMAN, LAWRENCE E., Jr. "Dreiser's Emotional Power." *Dreiser Newsletter* 3 (Spring): 12–13.

Suggests that Dreiser's emotional power lies in his "extraordinary empathy for modern man's seemingly hopeless pursuit of the ultimate."

1973.20 HUSSMAN, LAWRENCE E., Jr. Foreword to *The Bulwark* Portway Bath, Eng.: Cedric Chivers, pp. 5–15.

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."

1973.21 KARIM, N.A. "Theodore Dreiser and the Quest for a Spiritual Identity." In *Literary Studies: Homage to Dr. A. Sivaramasubramonia Aiyir*. Edited by K.P.K. Menon, M. Manuel, and K. Ayyappa Paniker. Trivandrum: Dr. A. Sivaramasubramonia Aiyir Memorial Committee, pp. 141–48.

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*."

1973.22 LONGSTREET, STEPHEN. *Chicago: 1860–1919*. New York: McKay, pp. 79–80 passim.

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.

1973.23 \*LOZOVSKY, A.K. *Poiski geroya v rannikh rasskazakh-portretakh T. Draizera Dvenadtsat Muzhchin* [*The hero's searching in the early story—portraits of T. Dreiser's Twelve Men*]. *Uchenye zapiski Permskii Universiteta* (Perm, USSR), no. 270, pp. 169–48.

In Russian. Source: 1977.61.

1973.24 \*LOZOVSKY, A.K. *Teodor Draizer i L.N. Tolstoy* [*Theodore Dreiser and L.N. Tolstoy*]. *Psnauchnye Trudy Kubanskogo Universiteta* (Krasnodar, USSR), no. 176, pp. 59–64.

In Russian. Source: 1977.61.

1973.25 LUNDÉN, ROLF. *The Inevitable Equation: The Antithetic Pattern of Theodore*

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 on Life*. First presented as a Ph.D. dissertation, University of Uppsala, 1973.

1973.26 LYNN, KENNETH S. "Sister Carrie." In *Visions of America*. Westport, Conn.: Greenwood Press, pp. 137–48.

Reprint of 1957.12.

1973.27 MADSEN, AXEL. *William Wyler*. New York: Thomas Y. Crowell, pp. 299–302.

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*.

1973.28 MENCKEN, H.L. "The Dreiser Bugaboo." In *The Young Mencken*. Edited by Carl Bode. New York: Dial Press, pp. 552–61.

Reprint of 1917.37.

1973.29 MOERS, ELLEN. "A New" *First Novel by Arthur Henry*. *Dreiser Newsletter* 4 (Fall): 7–9.

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.

1973.30 MORSBERGER, ROBERT E. "In *Elf Land Disporting*": *Sister Carrie* in Hollywood. *Bulletin of the Rocky Mountain Language Association* 27 (December): 219–30.

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."

1973.31 \*OKANO, HISAJI. "A Spiritual Meaning in Jennie Gerhardt." In *Annual Reports of Studies*. Vol. 24. Kyoto, Japan: Doshisha Women's College of Liberal Arts, pp. 82–109.

Source: 1975.30.

1973.32 OLDANI, LOUIS. "Bibliographical Description of Dreiser's *The Genius*". *Library Chronicle* 39 (Winter): 40–55.

Provides a descriptive bibliography of copies of *The "Genius"* in the Dreiser Collection at the Van Pelt Library, University of Pennsylvania.

1973.33 OLDANI, LOUIS JOSEPH. "A Study of Theodore Dreiser's *The Genius*". Ph.D. dissertation, University of Pennsylvania, 464 pp.

Studies *The "Genius"* to determine its source materials, stages of composition and revision, and publication history. See *Dissertation Abstracts International* 33A (1973): 6926-A.

1973.34 PALEY, ALAN L. *Theodore Dreiser: American Editor and Novelist*. Charlottesville, N.Y.: SamHar, 32 pp.

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.

1973.35 PIZER, DONALD. "A Summer at Maumee: Theodore Dreiser Writes Four Stories." In *Essays Mostly on Periodical Publishing in America: A Collection in Honor of Clarence Gohdes*. Edited by James Woodress. Durham: Duke University Press, pp. 193–204.

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.

1973.36 POWNALL, DAVID E. "Dreiser, Theodore." In *Articles on Twentieth Century Literature: An Annotated Bibliography 1954–1970*. Vol. 2. New York: Kraus-Thomson, pp. 702–17.

Includes 72 items.

1973.37 RUSCH, FREDERIC E. "A Dreiser Checklist, 1971: Part Two." *Dreiser Newsletter* 4 (Spring): 5–11.

Annotated listing of studies including Dreiser, reprints of earlier Dreiser studies, and items omitted from previous *Dreiser Newsletter* checklists.

1973.38 RUSCH, FREDERIC E. "A Dreiser Checklist, 1972." *Dreiser Newsletter* 4 (Fall): 12–23.

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.

1973.39 SALZMAN, JACK. "The Curious History of Dreiser's *The Bulwark*." In *Proof: The Yearbook of American Bibliographical and Textual Studies*. Vol. 3. Columbia: University of South Carolina Press, pp. 21–61.

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.

1973.40 SOLODOVNIK V.I. *O stile romana T. Draizera Sestra Kerri* [On the style of Dreiser's novel *Sister Carrie*]. *Nauchnye trudy Kubanskogo Universiteta* (Krasnodar, USSR), no. 176, pp. 130–49.

In Russian.

1973.41 STONE, WILLIAM B. "Dreiser and C.T. Yerkes." *PMLA* 88 (October): 1188–89.

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."

1973.42 TERRIER, MICHEL. *Individu et société dans le roman américain de 1900 à 1940*. Études Anglaises 52. Paris: Didier, passim.

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*.

1973.43 VOSS, ARTHUR. *The American Short Story: A Critical Survey*. Norman: University of Oklahoma Press, pp. 178–82.

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."

1973.44 WARREN, ROBERT PENN. "Theodore Dreiser (1871–1945)." In *American Literature: The Makers and the Making*. Edited by Cleanth Brooks, R.W.B. Lewis, and Robert Penn Warren. Vol. 2. New York: St. Martin's, pp. 1877–1906. An abridged text of 1971.88.

## 1974

1974.1 ANDERSON, DAVID D. "Chicago as Metaphor." *Great Lakes Review: A Journal of Midwest Culture* 1 (Summer): 3–15.

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.

1974.2 BAKER, MONTY R. "Theodore Dreiser: A Checklist of Dissertations and Theses." *Dreiser Newsletter* 5 (Spring): 12–21.

Lists 68 dissertations and 61 master's theses on or including Dreiser.

1974.3 BAYER, ROBERTA M. "Voyage into Creativity: The Modern Künstlerroman: A Comparative Study of the Development of the Artist in the Works of Hermann Hesse, D.H.

Lawrence, James Joyce, and Theodore Dreiser." Ph.D. dissertation, New York University, 248 pp.

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.

1974.4 BEERMAN, HERMAN, and BEERMAN, EMMA. "A Meeting of Two Famous Benefactors of the Library of the University of Pennsylvania—Louis Adolphus Duhring and Theodore Dreiser." *Transactions & Studies of the College of Physicians of Philadelphia* 42 (July): 43–48.

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.

1974.5 BISHOFF, ROBERT EARL, Jr. "Changing Perspectives: *An American Tragedy*" from *Literature to Film*. Ph.D. dissertation, University of Massachusetts, 179 pp.

Compares the films *An American Tragedy* and *A Place in the Sun* to their source novel and to Eugene O'Neill's *Anna Christie* and *Long Day's Journey Into Night*. See *Dissertation Abstracts International* 35A (1974): 440-A.

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*.

1974.7 CONSTANTINE, J. ROBERT. "Debs and Dreiser: A Note." *Dreiser Newsletter* 5 (Spring): 1–5.

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.

1974.8 DUNLOP, C.R.B. "Human Law and Natural Law in the Novels of Theodore Dreiser." *American Journal of Jurisprudence* 19:61–86.

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."

1974.9 FORREY, ROBERT. "Dreiser and the Prophetic Tradition." *American Studies* 15 (Fall): 21–35.

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.

1974.10 FROHOCK, W[ILBUR] M[ERRILL]. "Theodore Dreiser." In *American Writers: A Collection of Literary Biographies*. Edited by Leonard Ungar. Vol. 1. New York: Scribners, pp. 497–520.

Reprint of 1972.19.

1974.11 FROHOCK, W[ILBUR] M[ERRILL]. "Theodore Dreiser." In *Seven Novelists in the American Naturalist Tradition: An Introduction*. Edited by Charles Child Walcutt. Minnesota Library on American Writers, Vol. 8. Minneapolis: University of Minnesota Press, pp. 92–130.

Reprint of 1972.19.

1974.12 GERBER, PHILIP L. "Frank Cowperwood: Boy Financier." *Studies in American Fiction* 2 (Autumn): 165–74.

Identifies Dreiser's sources for the early life of Cowperwood, focusing especially on E.P. Oberholtzer's *Jay Cooke*.

1974.13 GRAHAM, D.B. "Dreiser's Maggie." *American Literary Realism* 7 (Spring): 169–70.

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*.

1974.14 \*GRASSHOFF, WILHELM. *Der Wandel des Amerikabildes, von Dreiser bis Faulkner*. Munich: Lentz.



Source: 1979.45.

1974.15 GRIFFIN, JOSEPH PATRICK. "The Short Stories of Theodore Dreiser: A Critical Study." Ph.D. dissertation, University of Notre Dame, 222 pp.

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.

1974.16 HAPKE, LAURA. "The Uses of the Popular Novel: Satire and Affinity in the Fiction of Selected American Realists and Naturalists, 1865–1910." Ph.D. dissertation, City University of New York, 293 pp.

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.

1974.17 HENDERSON, HARRY B., III. "Character and Culture: Dreiser's Progressive Great Man." In *Versions of the Past: The Historical Imagination in American Fiction*. New York: Oxford University Press, pp. 233–38.

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."

1974.18 HIRSCH, JOHN C. "The Printed Ephemera of *Sister Carrie*." *American Literary Realism* 7 (Spring): 171–72.

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

American Novelists." Ph.D. dissertation, University of Nebraska, 168 pp.

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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1974.20 JOHNSON, MARY DILLON. "Dreiser's Naturalistic Novels of Compassion". Ph. D. dissertation, University of California, Berkeley, 286 pp.

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.

1974.21 KEHL, D.G. "Dreiser and the Winebrennarians." *Dreiser Newsletter* 5 (Fall): 5–9.

Examines the symbolism and irony involved in Dreiser's reference to the Winebrennarians in the final chapter of Book Two of *An American Tragedy*.

1974.22 KENNEL, RUTH E. "Airmail Interview." *Dreiser Newsletter* 5 (Spring): 6–11.

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*.

1974.23 LUNDÉN, ROLF. "Dreiser's *Notes on Life*." *Dreiser Newsletter* 5 (Fall): 21–23.

Review.

1974.24 LUNDQUIST, JAMES. *Theodore Dreiser*. Modern Literature Monographs series. New York: Ungar, 150 pp.

An introduction to Dreiser's life and works.

1974.25 MADISON, CHARLES A. "Dreiser's Troubles with Publishers." In *Irving to Irving: Author-Publisher Relations, 1800–1974*. New York: R.R. Bowker, pp. 94–110.

Traces Dreiser's lifelong jousting with publishers, highlighting contractual conditions, sales figures, royalties, and the inevitable suspicions, accusations and recriminations.

1974.26 MENCKEN, H.L. "Mencken on Dreiser." *Dreiser Newsletter* 5 (Spring): 5.

Reprint of 1971.52.

1974.27 MOERS, ELLEN. "The Survivors: Into the Twentieth Century." *Twentieth Century Literature* 20 (January): 1–10.

Concentrates on Proust and Dreiser in discussing major modernists who achieved their best work during the 1920s while in middle age.

1974.28 MOOKERJEE, R.N. "*The Bulwark: Dreiser's Peace with the World:*" In *Indian Studies in American Fiction*. Edited by M.K. Naik, S.K. Desai and S. Mokashi-Punekar. Dharwar: Karnatak University; Delhi: Macmillan India, pp. 115–24.

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."

1974.29 MOOKERJEE, R.N. *Theodore Dreiser: His Thought and Social Criticism*. Delhi, India: National Publishing House, 267 pp.

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.

1974.30 PANKOVA, L.G. *Teodor Draizer*. Kiev: Dnipro, 98 pp.

In Russian. An introduction.

1974.31 PIZER, DONALD. "Along the Wabash": "A Comedy Drama" by Theodore Dreiser. *Dreiser Newsletter* 5 (Fall): 1–4.

Notes that Dreiser's plan, in the spring of 1895, to write a play is revealed by his application to copyright the title.

1974.32 POWYS, JOHN COWPER. Introduction to *Notes on Life*. Edited by Marguerite Tjader and John J. McAleer. University, Ala.: University of Alabama Press, p. x–xiv.

Refers to Dreiser as a "cosmic" personality whose philosophy was destined to be ever-changing and incomplete. Reprinted: 1979.39.

1974.33 Review of *Notes on Life*. *Booklist* 17 (1 November): 263.

1974.34 ROUGÉ, ROBERT. "Th. Dreiser et in metamorphose do rêve." In *L'inquiétude religieuse dans le américain moderne*. Publication de L'Université" de Haute-Bretagne, 4. Paris: Librairie C. Klincksieck.

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.)

1974.35 ROULSTON, ROBERT. "The Libidinous Lobster: The Semi-Flaw in Dreiser's Superman." *Rendezvous* 9 (Spring 1974—Winter 1975): 35–40.

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."

1974.36 RUSCH, FREDERIC E. "A Dreiser Checklist, 1973." *Dreiser Newsletter* 5 (Fall): 12–20.

Includes annotations of new publications appearing in 1973 and of reprints with new introductory material.

1974.37 SALZMAN, JACK "The Thinking Machine." *Washington Post Book World*, 21 July, p. 4.

Review of *Notes on Life*.

1974.38 SHAPIRO, CHARLES. "Block that Emotion." *Dreiser Newsletter* 5 (Fall): 24–25.

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."

1974.39 SPILLER, ROBERT E. "Theodore Dreiser." In *Literary History of the United States*. 4th ed. Edited by Robert E. Spiller, et al. Vol. 1. New York Macmillan, pp. 1197–1207.

Reprint of 1948.13.

1974.40 SPILLER, ROBERT E., et al., eds. "Theodore (Herman Albert) Dreiser." In *Literary History of the United States*. 4th ed. Vol. 2. New York: Macmillan, 474–77, 902–3, 1184–85.

Reprint of 1948.14; 1959.14 and 1972.36.

1974.41 STARR, ALVIN JEROME. "The Influence of Stephen Crane, Theodore Dreiser, and James T. Farrell on the Fiction of Richard Wright". Ph.D. dissertation, Kent State University, 203 pp.

Analyzes the influence of *An American Tragedy* on *Native Son* in terms of plot, theme, characterization and style. *Dissertation Abstracts International* 35A (1975): 6162-A.

1974.42 42 STEIN, ALLEN F. "*Sister Carrie*: A Possible Source for the Title." *American Literary Realism* 7 (Spring): 173–74.

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*

*University Forum* 15 (Spring): 28–36.

Examines the theme of impulse versus restriction in a number of modern American novels, including several by Dreiser.

1974.44 TJADER, MARGUERITE. Foreward to *Notes on Life*. University, Ala.: University of Alabama Press, v–ix.

Reviews her association with Dreiser, his methods of composing and organizing *Notes on Life*, and the editorial principles and problems behind the published volume.

1974.45 VOGEL, DAN. *The Three Masks of American Tragedy*. Baton Rouge: Louisiana State University Press, pp. 54–60.

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.

1974.46 WARREN, ROBERT PENN. "An American Tragedy." In *Der Amerikanische in Roman im 19. und 20. Jahrhundert: Interpretationen*. Edited by Edgar Lohner. Berlin: Erich Schmidt Verlag, pp. 152–61.

Reprint of 1962.19.

1974.47 WHITE, WILLIAM. Review of *Notes on Life*. *Library Journal* 99 (August): 1953.

1974.48 WOOD, BOBBYE NELSON. "A Prototypical Pattern in Dreiser's Fiction". Ph.d. dissertation, North Texas State University, 163 pp.

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.

1974.49 WOODRESS, JAMES. "Theodore Dreiser (1871–1945)." In *American Fiction, 1900–1950: A Guide to Information Sources*. Detroit: Gale Research, pp. 81–86.

A bibliographical essay selectively surveying works by and about Dreiser.

## 1975

1975.1 \*BEDFORD, RICHARD C. "Place Reference in Chapter Headings of *Sister Carrie*." In *Annual Reports of Studies*. Vol. 26. Kyoto: Doshisha Women's College of Liberal Arts, pp. 51–63.

Source: 1977.61.

1975.2 BENDER, EILEEN T. "On Lexical Playfields: Further Speculations on *Chemisms*." *Dreiser Newsletter* 6 (Spring): 12–13.

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.

1975.3 BRADBURY, MALCOLM, and CORKER, DAVID. "The American Risorgimento: The Coming of the New Arts." In *American Literature Since 1900*. Edited by Marcus Cunliffe. History of Literature in the English Language. Vol. 9. London: Barrie & Jenkins, pp. 17–47.

Compares the contribution of the naturalist Dreiser to that of the experimentalist Gertrude Stein toward the modernization of American literature. Revised: 1987.2.

1975.4 CURRY, MARTHA MULROY. *The "Writer's Book" by Sherwood Anderson: A Critical Edition*. Metuchen, N.J.: Scarecrow Press, pp. 76–80 passim.

Includes Anderson's protest against the charge that Dreiser overemphasized sex, insisting that he "simply put sex back into our sexless literature" and gave it a normal place in the lives of his characters. Initially presented in "The *Writer's Book* by Sherwood Anderson: A Critical Edition". Ph.D. dissertation, Loyola University (Chicago), 1972. 540 pp. See *Dissertation Abstracts International* 32A (1972): 6968-A.

1975.5 DAVIS, JOSEPH K. "Dreiser's Curious Materialism." *Sewanee Review* 83 (Fall): cxxvii–viii.

Review of *Notes on Life*.

1975.6 DEMUTH, JAMES DAVID. "Small Town Chicago: The Comic Perspective of Findley Peter Dunne, George Ade, and Ring Lardner (1890–1920)". Ph.D. dissertation, University of Minnesota, 280 pp.

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.

1975.7 ELIAS, ROBERT H. "Theodore Dreiser and the Tragedy of the Twenties." In *Prospects: An Annual Journal of American Cultural Studies*. Vol. 1. New York: Burt Franklin, pp. 9–16.

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.

1975.8 FARRELL, JAMES T. "Dreiser's *Tragedy*: The Distortion of American Values." In *Prospects: An Annual Journal of American Cultural Studies*. Vol 1. New York: Burt Franklin, pp. 19–27.

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.

1975.9 FROHOCK, WILBUR M. "The State of Dreiser Criticism on His Centenary." In *Geschichte und Gesellschaft in der Amerikanischen Literatur*. Edited by Karl Schubert and Ursula Muller-Richter. Heidelberg: Quelle & Meyer, pp. 132–39.

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.

1975.10 GARNER, STANTON. "Dreiser and the *New York Times Illustrated Magazine*: A Bibliographical Supplement" *Papers of the Bibliographical Society of America* 69:118–19.



Lists eight previously unidentified Dreiser contributions to the *New York Times Illustrated Magazine* between October 1897 and August 1899.

1975.11 GASSER, LARRY WINSTON. "Social Reform in the Late Nineteenth-Century American Strike Novel". Ph.D. dissertation, University of Denver, 212 pp.

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.

1975.12 GERBER, PHILIP L. "Dreiser: *Extreme and Bloody Individualism*." In *American Literary Naturalism: A Reassessment*. Edited by Yoshinobu Hakutani and Lewis Fried. Heidelberg: Carl Winter, pp. 107–21.

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.

1975.13 GERBER, PHILIP L. "Dreiser's *Stoic*: A Study in Literary Frustration." In *Literary Monographs*. Vol 7. Edited by Eric Rathstein and Joseph Wittreich, Jr. Madison: University of Wisconsin Press, pp. 85–144, 159–64.

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."

1975.14 GERBER, PHILIP L. "Hyde's Tabbs and Dreiser's Butlers." *Dreiser Newsletter* 6 (Spring): 9–11.

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*.

1975.15 GRAHAM, D.B. "The Cruise of the Idlewild": Dreiser's Revisions of a Rather Light Story. *American Literary Realism* 8 (Winter): 1–11.

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.

1975.16 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.

1975.17 GUNN, GILES B. "From the Ambiguities of James to the Bare Truths of Dreiser." In *F.O. Matthiessen: The Critical Achievement*. Seattle: University of Washington Press, pp. 136–82.

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."

1975.18 HALFMANN, ULRICH. "Dreiser and Howells: New Light on Their Relationship." *Amerikastudien* 20, Pt. 1:73–85.

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.

1975.19 HARTER, CAROL CLANCY. "Strange Bedfellows: *The Waste Land* and *An American Tragedy*". In *The Twenties: Fiction, Poetry, Drama*. Edited by Warren French. Deland, Fla.: Everett / Edwards, pp. 51–64.

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."

1975.20 HUSSMAN, LAWRENCE E., JR. Review of *Notes on Life*. *Antioch Review* 33 (Summer): 124–25.

1975.21 HUSSMAN, LAWRENCE E., JR. "Thomas Edison and *Sister Carrie*: A Source for Character and Theme." *American Literary Realism* 8 (Spring): 155–58.

Argues that Dreiser's interview of Thomas Edison in 1898 deeply influenced his characterization of Ames in *Sister Carrie*.

1975.22 LUNDÉN, ROLF. "The Scandinavian Reception of Theodore Dreiser." *Dreiser Newsletter* 6 (Fall): 1–8.

Notes that Dreiser was little read in Scandinavia before 1920; since then he has been popular but has had a mixed critical reception.

1975.23 LUNDQUIST, JAMES. Review of *Notes on Life*. *Old Northwest* 1 (December): 425–28.

1975.24 MONTESER, FREDERICK *The Picaresque Element in Western Literature*. Studies in the Humanities No. 5. University, Ala.: University of Alabama Press, pp. 109–11.

Identifies Carrie, who operates with "amoral pragmatism," as a modern picaresque, whereas Clyde, who is weak and sensitive, represents the "antithesis of the picaresque."

1975.25 MORRIS, WRIGHT. "*Sister Carrie*, 1907: Theodore Dreiser." In *About Fiction*. New York: Harper & Row, pp. 141–42.

Contends that despite his artistic bungling Dreiser's characters are alive to the reader because Dreiser remains true to his feelings.

1975.26 NANCE, WILLIAM L. "Eden, Oedipus, and Rebirth in American Fiction." *Arizona Quarterly* 31 (Winter): 353–45.

Contains a brief discussion of the relationship of *An American Tragedy* to the specific configuration taken by the Oedipal myth in modern American literature.

1975.27 PIZER, DONALD. Review of *Notes on Life*. *American Literary Realism* 8 (Autumn): 364–45.

1975.28 PIZER, DONALD; DOWELL, RICHARD W.; and RUSCH, FREDERIC E.

*Theodore Dreiser. A Primary and Secondary Bibliography.* Boston: G.K. Hall & Co., 516 pp.

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.

1975.29 Review of *Notes on Life*. *Choice* 11 (January): 1628.

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1975.30 RUSCH, FREDERIC E. "A Dreiser Checklist, 1974." *Dreiser Newsletter* 6 (Fall): 17–24.

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.

1975.32 SCHMIDTBERGER, LOREN F. Review of *Notes on Life. Thought A Review of Culture and Idea* 50 (September): 321–22.

1975.33 SIPPEL, ERICH WILLIAM. "Degeneration and Virtue in American Literature and Culture, 1871–1915". Ph.D. dissertation, Brown University, 169 pp.

Studies Dreiser among writers who developed strategies used to criticize the American doctrine of success. See *Dissertation Abstracts International* 37A (1976): 317-A.

1975.34 TJADER, MARGUERITE. "Tjader on *Notes on Life*." *Dreiser Newsletter* 6 (Spring): 22–23.

Letter to the editor defending various editorial practices in *Notes on Life*.

1975.35 WARREN, ROBERT PENN. *Democracy and Poetry*. Cambridge, Mass.: Harvard University Press, pp. 23–27.

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

1976.1 ARIKAWA, SHÔJI. *Sozai to Sakuhin—An American Tragedy no Baai [Fact and fiction—on An American Tragedy]*. *Bulletin of Kagoshima Prefectural Junior College: Cultural and Social Sciences* (Japan) 27:95–111.

In Japanese.

1976.2 BEDFORD, R.C. "Dreiser's Uncomic Nonrealism." In *Annual Reports of Studies*. Vol. 27. Kyoto: Doshisha Women's College of Liberal Arts, pp. 75–101.

Finds that because his works lack comic elements Dreiser's "presentation of *reality*" is "skewed and inadequate."

1976.3 BERRYMAN, JOHN. "Dreiser." In *The Freedom of the Poet*. New York: Farrar, Straus & Giroux, pp. 185–89.

Reprint of 1951.6.

1976.4 BERRYMAN, JOHN. "Dreiser's *The Titan*." In *The Freedom of the Poet*. New York: Farrar, Straus & Giroux, pp. 190–97.

Reprint of 1965.1.

1976.5 BLUEFARB, SAM. "The Middle-Aged Man in Contemporary Literature: Bloom to Herzog." *CLA Journal* 20 (September): 1–13.

Contains a brief account of Hurstwood in *Sister Carrie* as a middle-aged man destroyed by an infatuation.

1976.6 BUNGE, NANCY. "Women as Social Critics in *Sister Carrie*, *Winesburg, Ohio*, and *Main Street*." *Midamerica* 3:46–55.

Views Carrie's search for beauty as an implicit criticism of the values of mid-America.

1976.7 DENISOVA, T.N. *Sovremennyy amerikanskiy roman: sotsial'no-kriticheskie traditsii* [The contemporary American novel: the social-critical tradition]. Kiev: Izdatel'stvo "Naukova Dumka."

In Russian. Briefly discusses Dreiser's novels and his relationship with other authors and with various social and historical currents.

1976.8 DREISER, VERA (with HOWARD, BRETT). *My Uncle Theodore*. New York: Nash, 238 pp.

A reminiscent account and Freudian interpretation of Dreiser's life by the daughter of Dreiser's younger brother Edward.

1976.9 EDMINSTON, SUSAN, and CIRINO, LINDA D. *Literary New York: A History and Guide*. New York: Houghton Mifflin, pp. 65–69 passim.

Identifies Dreiser's homes and social haunts around New York and supplies anecdotes about his life and work there.

1976.10 FARRELL, JAMES T. "A Dreiser Revival: Introduction to the *Laurel Dreiser*." In *Literary Essays, 1954–74*. Edited by Jack Alan Robbins. Port Washington, N.Y.: Kennikat Press, pp. 26–33.

Reprint of 1962.5.

1976.11 FITZPATRICK, VINCENT. "Mencken, Dreiser, and the *Baltimore Evening Sun*." *Menckeniana*, no. 60 (Winter): 1–5.

Gives an account of Mencken's championing of Dreiser in his *Baltimore Sun* columns of 1911–24.

1976.12 FLYNN, DENNIS, and SALZMAN, JACK. "An Interview with James T. Farrell." *Twentieth Century Literature* 22 (February): 1–10.

Touches several times on Farrell's relationship with Dreiser, including his role in the revision of *The Bulwark*.

1976.13 FURST, LILIAN R. "Innocent or Guilty? Problems in Filming Dreiser's *An American Tragedy*." *Connecticut Review* 9 (May): 33–40.

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.

1976.14 GRAHAM, D.B. "Dreiser and Thoreau: An Early Influence." *Dreiser Newsletter* 7 (Spring): 1–4.

Identifies several similarities in the depiction of ants by Thoreau in *Walden* and by Dreiser in "The Shining Slave Makers".

1976.15 HIDAKA, MASAYOSHI. "Yokubô-Sanbusaku" Kô—Sono Ichizuke to Kachi o Megutte [A note on the *Trilogy of Desire*: its position and value in Dreiser's novels]. *Studies in Foreign Literature* (Japan) 35–36:1–25.

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.

1976.16 HIRANO, NOBUYUKI. *Amerika Shizenshugi Bungaku to Amerika no Yume—Shiodoa Doraisâ no Baai* [American literary naturalism and the American dream: an approach to Theodore Dreiser's novels]. *The Hitotsubashi Review* (Japan) 76, no. 5:471–86, In Japanese.

1976.17 HOMMA, KIMIKO. "Theodore Dreiser: *The Bulwark* eno Michi (II)" [The road to

*The Bulwark* (II): the development of Theodore Dreiser's novels]. *Bulletin of Sendai College* (Japan) 8:1–16.

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."

1976.18 KAMIHARA, TATSUO. "Kuraido Gurifis Kô—Dikku to Samî no Aida de—" [On Clyde Griffiths—between Dick and Sammy—]. In *America Shôsetsu no Tenkai* [The development of the American novel]. Tokyo: Shôhaku-sha, pp. 143–55.

In Japanese.

1976.19 KATÔ, HIDEO. *Doraisô Shizenshugibungaku niokeru Ningen to Shakai no Mondai* [Comments on man and social reality in Dreiser's naturalism]. *Report of Chiba Institute of Technology* (Jinbunhen, Japan): 14:87–98.

In Japanese. Comments on Dreiser's treatment of man's mind and behavior, along with social reality in America.

1976.20 KRYLOVA, L. "Theodore Dreiser and His Influence on the Progressive Aesthetic Thought in the USA." In *Actes du VIIe congrès international d'esthétique / Proceedings of the VIIth International Congress of Aesthetics, I*. Bucharest, 28 août-2 septembre 1972. Bucharest: Editura Academiei Republicii Socialista România, pp. 993–95.

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.

1976.22 MORSBERGER, ROBERT E. "Dreiser's Frivolous Sal." *Dreiser Newsletter* 7 (Spring): 9–15.

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.

1976.23 MOYNE, ERNEST J. "Baroness Gripenberg Writes an Article for Theodore Dreiser's *Delineator*". *Scandinavian Studies* 48 (Winter): 85–93.

Tells of a Finnish suffragette's difficulties with the *Delineator* in 1907; Dreiser's participation in the affair is minimal.

1976.24 MURAYAMA, KIYOHICO. *Doraisâ no Jiden niokeru Hôhō* [*The method in Dreiser's autobiography*]. *Walpurgis* `76 (Japan), pp. 97–115.

In Japanese. Points out Dreiser's dialectic which lurks in his external contradictions.

1976.25 ORAVETS, ANDREW JOSEPH, JR. "Out of Kings: An Inquiry into the Americanness of the Classic American Novel". Ph.D. dissertation, Ohio State University, 169 pp.

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.

1976.26 \*PAGETTI, CARLOS. "Theodore Dreiser e il *grande turbine*" della vita. *Letture* 31:433–38.

Source: 1977.60.

1976.27 PIZER, DONALD. "Nineteenth-Century American Naturalists: An Approach Through Form." *Forum* (Houston) 13 (Winter): 43–46.

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.

1976.28 PIZER, DONALD *The Novels of Theodore Dreiser: A Critical Study*. Minneapolis: University of Minnesota Press, 382 pp.

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.

1976.29 PRICE, RICHARD ALAN. "The Culture of Despair: Characters and Society in the Novels of Edith Wharton and Theodore Dreiser". Ph.D. dissertation, University of Rochester, 117 pp.

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.

1976.30 ROSE, ALAN HENRY. "Dreiser's Satanic Mills: Religious Imagery in *An American Tragedy*." *Dreiser Newsletter* 7 (Spring): 5–8.

Finds "vivid, almost medieval, images of hell and damnation" in Dreiser's description of the shrinking room of the shirt factory and death row in *An American Tragedy*.

1976.31 RUSCH, FREDERIC E. "A Dreiser Checklist, 1975." *Dreiser Newsletter* 7 (Fall): 10–16.

Lists works by and about Dreiser appearing in 1975, annotating new studies and reprints with new introductory matter.

1976.32 SASAKI, MIDORI. "The Theme of Seduction in the Novels of Theodore Dreiser: The Fallen Woman No Longer Fallen." *Studies in American Literature* (Japan) 12.9–18.

Finds Dreiser's "more objective and sympathetic" treatment of seduced women markedly different from that of previous writers.

1976.33 SASAYA, TAKASHI. *An American Tragedy niokeru Yume to Genjitsu no Kairi* [*Estrangement of dream from reality in An American Tragedy*]. *Studies in English Language & Literature* (Japan) 1:51–67.

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."

1976.34 SELTZER, LEON F. "*Sister Carrie* and the Hidden Longing for Love: Submission or Subterfuge?" *Twentieth Century Literature* 22 (May): 192–209.

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.

1976.35 SMITH, CARL S. "Dreiser's *Trilogy of Desire*: The Financier as Artist." *Canadian Review of American Studies* 7 (Fall): 151–62.

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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.

1976.36 TARRANT, DESMOND. "The Mysticism of Theodore Dreiser." *World Union* 16 (March): 21–25.

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.

1976.37 TOKORO, ISAMU. *Amerika ko Bungakushi ni Hirou: Siodoa Doraizâ no Ichibetsu* [*Gleaning from the history of American literature: a glimpse at Theodore Dreiser*]. *Kôka Women's College and Junior Women's College Kenkyû Kiyô* (Japan) 14:121–32.

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".

1976.40 WERTHEIM, ARTHUR FRANK. "Mencken, Dreiser, and the *Smart Set*." In *The New York Little Renaissance: Iconoclasm, Modernism, and Nationalism in American Culture, 1908–1917*. New York: New York University Press, pp. 187–99.

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.

1976.41 WHITE, RAY LEWIS. "Sherwood Anderson and *The American Spectator* Conference: Dictators and Drinks." *American Notes & Queries* 15 (September): 6–9.

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.

1976.42 YAMAZAKI, MASAKO. "Dreiser's Usage of Movement in *Sister Carrie*." *The Toyo Review* (Japan) 8:73–85.

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".

1976.43 \*ZASURSKI, Y. "Theodore Dreiser's *An American Tragedy*." In *20th Century American Literature: A Soviet View*. Translated by Ronald Vroon. Moscow: Progress, pp. 223–40.

Source: 1979.44.

## 1977

1977.1 AKAMATSU, KEIKO. *Theodore Dreiser no Jijoden Dawn no Shoki Kosei ni Tsuite—Manuscripts no Kenkyû* [*The early composition of Theodore Dreiser's biography Dawn—a study of its manuscripts*]. *Shigakukenshu* (Japan): 77:154–62.

In Japanese.

1977.2 BODE, CARL. *The New Mencken Letters*. New York: Dial Press, passim.

Contains twenty-one previously unpublished Mencken letters to Dreiser between 1909 and 1944.

1977.3 BUCCO, MARTIN. "The East-West Theme in Dreiser's *An American Tragedy*." *Western American Literature* 12 (November): 177–83.

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)".

In *Guide to American Literature from Emily Dickinson to the Present*. New York: Barnes & Noble, pp. 51–53.

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".

1977.5 CERF, BENNETT. *At Random: The Reminiscences of Bennett Cerf*. New York: Random House, pp. 35–36, 58–59.

Reminisces 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.

1977.6 COHEN, KEITH. "Eisenstein's Subversive Adaptation." In *The Classic American Novel and the Movies*. Edited by Gerald Peary and Roger Shatzkin. New York: Ungar, pp. 239–56.

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.

1977.7 COHEN, LESTER. "Locating One's Self: The Problematics of Dreiser's Social World." *Modern Fiction Studies* 23 (Autumn): 355–68.

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.

1977.8 DAVIDSON, CATHY N., and DAVIDSON, ARNOLD E. "Carrie's Sisters: The Popular Prototypes for Dreiser's Heroine." *Modern Fiction Studies* 23 (Autumn): 395–407.

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.

1977.9 DOWELL, RICHARD W. "Ask Mr. Markle." *Dreiser Newsletter* 8 (Spring): 9–14.

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.

1977.10 DOWELL, RICHARD W.. "Dreiser and Kathleen Mavourneen." *Dreiser Newsletter* 8 (Fall): 2–4.

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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.

1977.11 "Dreiser, Theodore (1871-)." *Literary Writings in America: A Bibliography*. Vol. 3. Millwood, N.Y.: KTO Press, pp. 2954–78.

Lists works by and about Dreiser through 1940.

1977.12 ECKLEY, GRACE. "Griffin's Irish Tragedy, *The Collegians*, and Dreiser's *American Tragedy*." *Erie* 191:39–45.

Suggests that *An American Tragedy* owes much in plot and theme to Gerald Griffin's 1829 novel, though Dreiser nowhere mentions Griffin's work.

1977.13 EDELSTEIN, ARTHUR. "Realism and Beyond: Essays on Twentieth-Century Fiction". Ph.D. dissertation, Stanford University, 282 pp.

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.

1977.14 FISHER, PHILIP. "Looking Around to See Who I Am: Dreiser's Territory of the Self." *ELH* 44 (Winter): 728–48.

Argues that in *An American Tragedy* Clyde's sense of himself is defined by his desires within a city world.

1977.15 FORREY, ROBERT. "Theodore Dreiser: Oedipus Redivivus." *Modern Fiction Studies* 23 (Autumn): 341–54.

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.

1977.16 FURMANCZYK, WIESLAW. "Theodore Dreiser's Views on Religion in Light of His Philosophical Papers." *Zeitschrift für Anglistik und Amerikanistik* 25 (September): 213–20.

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.

1977.17 GEDULD, CAROLYN. "Wyler's Suburban Sister: *Carrie* 1952." In *The Classic American Novel and the Movies*. Edited by Gerald Peary and Roger Shatzkin. New York: Ungar, pp. 152–64.

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 conventional moral choices and are then punished for choosing badly.

1977.18 GERBER, PHILIP L. *Plots and Characters in the Fiction of Theodore Dreiser*. Hamden, Conn.: Archon, 153 pp.

Summarizes plots and provides an index of characters for Dreiser's novels and short stories.

1977.19 GOIST, PARK DIXON. "The City as Noncommunity Theodore Dreiser and Henry Blake Fuller." In *From Main Street to State Street: Town, City, and Community in America*. Port Washington, N.Y.: Kennikat, pp. 68–79.

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.

1977.20 GRAHAM, DON B. "Dreiser's Ant Tragedy: The Revision of *The Shining Slave Makers*". *Studies in Short Fiction* 14 (Winter): 41–48.

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.

1977.21 GRAHAM, DON B.. "Dreiser's Use of the *English Jefferies*" in *Jennie Gerhardt*. *Dreiser Newsletter* 8 (Spring): 6–8.

Explains the use of a passage from Richard Jefferies in *Jennie Gerhardt* as Dreiser's attempt to justify Senator Brander's seduction of Jennie.

1977.22 GRIFFIN, ERNEST. Review of *Notes on Life*. *Modernist Studies* 2, no. 3:76–79.

1977.23 HAYNE, BARRIE. "Sociological Treatise, Detective Story, Love Affair: The Film Versions of *An American Tragedy*." *Canadian Review of American Studies* 8 (Fall): 131–53.

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".



1977.24 HOMMA, KIMIKO. "Theodore Dreiser: *The Bulwark* eno Michi (III)" [The road to *The Bulwark* (III): the development of Theodore Dreiser's novels]. *Bulletin of Sendai College* (Japan) 9:7–22.

In Japanese.

1977.25 KAMEYAMA, TERUO. "Doraisâ no Shôsetsu niokeru *Shizen*" (I)—*Dentô to Chôetsu* ["Nature" in Dreiser's novels (I)—Tradition and transcendence]. *Bengei Kenkyû* (Japan) 37:72–91.

In Japanese.

1977.26 KLIMAN, BERNICE. "An American Tragedy: Novel, Scenario, and Films." *Literature / Film Quarterly* 5 (Summer): 258–68.

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.

1977.27 KLOPF, DOROTHY. "Theodore Dreiser's *The Genius*": *Much Matter and More Art*. *Modern Fiction Studies* 23 (Autumn): 441–48.

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.

1977.28 KRIEG, JOANN. "Theodore Dreiser and the Penitentiary System." *Dreiser Newsletter* 8 (Fall): 5–8.

Praises the accuracy of Dreiser's descriptions of Eastern District Penitentiary of Pennsylvania in *The Financier* and Auburn Penitentiary in *An American Tragedy*.

1977.29 KWIAT, JOSEPH A. "The Social Responsibility of the American Painter and Writer: Robert Henri and John Sloan, Frank Norris and Theodore Dreiser." *Centennial Review* 21 (Winter): 19–35.

Includes a brief account of Dreiser's beliefs concerning the writer's social responsibilities.  
Reprinted: 1978.33.

1977.30 \*LIBMAN, V.I. *Amerikanskaia literatura v russkikh perevodakh i kritike: Bibliografiya 1776–1975* [*American literature in Russian translations and criticisms: bibliography 1776–1975*]. Moscow: Izdatel'stvo "Nauka", pp. 108–17.

In Russian. Source: 1979.45.

1977.31 LINDBORG, MARY ANNE. "Dreiser's Sentimental Heroine: Aileen Butler." *American Literature* 48 (January): 590–96.

Suggests that Aileen's reading of specific sentimental novels in *The Financier* offers a key to understanding her actions and character.

1977.32 LOJEK, HELEN HEUSNER. "Ministers and Their Sermons in American Literature". Ph.D. dissertation, University of Denver, 292 pp.

Considers *An American Tragedy* among novels that deny ministers a useful function in twentieth-century life. See *Dissertation Abstracts International* 38A (1977): 787-A.

1977.33 LUNDÉN, ROLF. *Dreiser Looks at Scandinavia*. Uppsala, Sweden: Studia Anglistica Upsaliensia, no.32, 143 pp.

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.

1977.34 McDOWELL, MARGARET B. "The Children's Feature: A Guide to Editors' Perceptions of Adult Readers of Women's Magazines." *Midwest Quarterly* 19 (October): 36–50.

Contains an analysis of the contents of *The Delineator* during the period of Dreiser's

editorship.

1977.35 MARTINE, JAMES J. Review of *Theodore Dreiser: A Selection of Uncollected Prose*. *Library Journal* 102 (1 June): 1278.

1977.36 MIZUGUCHI, SHIGEO. "Doraisâ no Shisutâ Kyari" [Dreiser's *Sister Carrie*]. *The Rikkyô Review: Arts & Letters* (Japan) 37:103–28.

In Japanese.

1977.37 MOERS, ELLEN. "Novelist's Mind." *New York Times Book Review*, 20 November, pp. 24, 26.

Review of *Theodore Dreiser: A Selection of Uncollected Prose*.

1977.38 MOERS, ELLEN, and PETRY, SANDY. "Critical Exchange: Dreiser's Wisdom... or Stylistic Discontinuities?" *Novel* 11 (Fall): 63–69.

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.

1977.39 MORACE, ROBERT A. Review of *Notes on Life*. *Southern Humanities Review* 11 (Winter): 83.

1977.40 MÔRI, ITARU. *The Financier no F.A. Cowperwood—Chemistry to Change o Megutte* [F.A. Cowperwood in *The Financier*—in connection with "chemistry" and "change"]. *Kônan Daigaku Kiyô: Bungaku Hen* (Japan) 26:103–28.

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.

1977.42 MURAYAMA, KIYOHICO. "Doraisâ no Ryokôki" [Dreiser's travel books]. *Walpurgis '77* (Japan) pp. 101–31.

In Japanese.

1977.43 OLDANI, LOUIS. "Two Unpublished Pound Letters: Pound's Aid to Dreiser." *Library Chronicle* 42 (Spring): 67–70.

Introduces and prints letters to Harold Hersey expressing Ezra Pound's support of Dreiser in his fight against the suppression of *The "Genius"*.

1977.44 O'NEILL, JOHN. "The Disproportion of Sadness: Dreiser's *The Financier*" and *The Titan*. *Modern Fiction Studies* 23 (Autumn): 409–22.

Gives a general account of the two novels, concentrating on Dreiser's methods for characterizing Cowperwood.

1977.45 ORLOV, PAUL A. "The Subversion of the Self: Anti-Naturalistic Crux" in *An American Tragedy*. *Modern Fiction Studies* 23 (Autumn): 457–72.

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".

1977.46 ÔTAKE, VICTOR MASARU. *Shiodoru Doraisâ no Saihyôka—Shutoshite Rôbato Pen Wôren tonô Kanren nioite* [A revaluation of Theodore Dreiser—chiefly in connection with Robert Penn Warren]. *The Journal of Humanities and Natural Sciences* (Japan) 45: 1–52.

In Japanese.

1977.47 ÔURA, AKIO. *Amerika no Risshin Shusse* [Advancement in life in America]. *Gendai no Esupuri* (Japan) 118:119–37.

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

Fuller, and Theodore Dreiser Interpreted the Domestic Architecture of the Affluent as a Social Artifact in Fiction". Ph.D. dissertation, Yale University, 2 vols., 379 pp.

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.

1977.49 PETRY, SANDY. "The Language of Realism, The Language of False Consciousness: A Reading of *Sister Carrie*." *Novel* 10 (Winter): 101–13.

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.

1977.50 PIZER, DONALD. "American Literary Naturalism: The Example of Dreiser." *Studies in American Fiction* 5 (Spring): 51–63.

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Analyses *Jennie Gerhardt* and *An American Tragedy* to demonstrate Dreiser's ability to transform his naturalistic beliefs into successful fictional constructs. Reprinted: 1977. 51; 1981.66, pp. 144–55; 1984.56.

1977.51 PIZER, DONALD. "American Literary Naturalism: The Example of Dreiser." In *American Fiction: Historical and Critical Essays*. Edited by James Nagel. Boston: Northeastern University Press, pp. 51–63.

Reprint of 1977.50.

1977.52 PIZER, DONALD. Introduction to *Theodore Dreiser: A Selection of Uncollected Prose*. Detroit: Wayne State University Press, pp. 13–27.

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

Practice." In *The Compound Cinema: The Film Writings of Harry Alan Potamkin*. Edited by Lewis Jacobs. New York: Teachers College Press, pp. 186–96.

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*.

1977.55 Review of *Theodore Dreiser: A Selection of Uncollected Prose*. *Book Forum* 3, no. 3:414.

1977.56 Review of *Theodore Dreiser: A Selection of Uncollected Prose*. *Booklist* 73 (1 June): 1472.

1977.57 RIGGIO, THOMAS P. "Another Two Dreisers: The Artist as *Genius*". *Studies in the Novel* 9 (Summer): 119–36.

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.

1977.58 . "The Divided Stream of Dreiser Studies." *Studies in the Novel* 9 (Summer): 211–16.

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".

1977.59 RIGGIO, THOMAS P.. "Europe Without Baedeker: The Omitted Hanscha Jower Story—from *A Traveler at Forty*." *Modern Fiction Studies* 23 (Autumn): 423–40.

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.

1977.60 RUSCH, FREDERIC E. "A Dreiser Checklist, 1976." *Dreiser Newsletter* 8 (Fall): 9–18.

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.

1977.61 RUSCH, FREDERIC E.. "Dreiser's Other Tragedy." *Modern Fiction Studies* 23 (Autumn): 449–56.

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.

1977.62 SAEKI, MICHIKAZU. *Doraisâ no Jeni Geruhâto* [Dreiser's *Jennie Gerhardt*]. *K. G. Studies in English* (Japan) 35:51–65.

In Japanese.

1977.63 SALZMAN, JACK. "Criticism of Theodore Dreiser: A Selected Checklist." *Modern Fiction Studies* 23 (Autumn): 473–87.

Lists general studies of Dreiser's life and works as well as discussions of individual novels.

1977.64 SALZMAN, JACK. Preface to *Modern Fiction Studies* 23 (Autumn): 339–40.

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.

1977.65 SILET, CHARLES L.P. "Theodore Dreiser's Introduction to *McTeague*." *Dreiser Newsletter* 8 (Spring): 15–17.

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.

1977.66 SINGH, BRIJ MOHAN. "Moods and Cadences: Dreiser's House of Short Fiction." *Panjab University Research Bulletin* 8 (April-October): 49–59.

Provides an overview of the stories collected in *Free* and *Chains*, concluding that Dreiser's short fiction is among his best work.

1977.67 STEPHENS, GARY. "Haunted Americana: The Endurance of American Realism." *Partisan Review* 44, no. 1:71–84.

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.

1977.69 SZUBERLA, GUY. "Dreiser at the World's Fair: The City Without Limits" *Modern Fiction Studies* 23 (Autumn): 369–79.

Asserts that Dreiser's response to the Columbian Exposition in 1893 helped shape his view of the city as a place of fleeting transcendence.

1977.70 TAKIGAWA, MOTOO. *Amerika Bungaku no Mondai Ishiki* [*Problem consciousness of American literature*]. Tokyo: Nan'undô, pp.241–53.

In Japanese.

1977.71 TOTH, EMILY. "Timely and Timeless: The Treatment of Time in *The Awakening* and *Sister Carrie*." *Southern Studies: An Interdisciplinary Journal of the South* 16 (Fall): 171–76.

Terms Dreiser's treatment of time masculine, capitalistic, and linear, whereas Kate Chopin's is feminine, natural, and circular.

1977.72 WANLESS, JAMES MICHAEL. "Dreiser's Way with Words". Ph.D. dissertation, Wayne State University, 290 pp.



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.

1977.73 WATANABE, SADAŌ. *Doraisâ no Sankuchuarî* [Dreiser's "Sanctuary"]. *Tenri Daigaku Gakuhô* (Japan) 106:103–20.

In Japanese.

1977.74 WESTBROOK, MAX. "Dreiser's Defense of Carrie Meeber." *Modern Fiction Studies* 23 (Autumn): 381–93.

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.

1977.75 WILLIAMS, W.H.A. *H.L. Mencken*. Boston: Twayne, passim.

Numerous references to Mencken's critical position on and correspondence with Dreiser.

1977.76 WINSLOW, CEDRIC REIMERS. "The Crisis of Liberalism in the Novels of Theodore Dreiser, Frank Norris and Jack London". Ph.D. dissertation, New York University, 3 vols., 740 pp.

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.

**1978**

1978.1 AKAMATSU, KEIKO. *Dreiser no Kokyô Terre Haute* [*Dreiser and Terre Haute*]. *The Bulletin of the Department of English, Shitennoji Women's College* (Japan) 8:18–26.

In Japanese.

1978.2 AKAMATSU, KEIKO. "On the Process of the Revision of *Dawn*" by Dreiser. *Review of Shitennoji Women's College* (Japan) 11:1–11.

1978.3 BARRATT, PHYLLIS WHITESIDE. "More American Adams: Women Heroes in American Fiction". Ph.D. dissertation, University of Rhode Island, 109 pp.

Focuses on female characters, including Carrie, who demonstrate innocence, self-centeredness, vitality and irresponsibility. See *Dissertation Abstracts International* 40A (1979): 847-A.

1978.4 BOSWORTH, PATRICIA. *Montgomery Clift: A Biography*. New York: Harcourt Brace Jovanovich, pp. 179–88, passim.

Stresses Montgomery Clift's conflicts with director George Stevens over interpretations of characters and scenes in "A Place in the Sun".

1978.5 BRENNAN, STEPHEN C. "The Composition of *Sister Carrie*: A Reconsideration." *Dreiser Newsletter* 9 (Fall): 17–23.

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.

1978.6 BRENNAN, STEPHEN C. "Dreiser and Balzac: A Literary Source for Hurstwood and Carrie." *American Notes & Queries* 17 (October): 21–24.

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*.

1978.7 BROWN, C.S. Review of *Theodore Dreiser: A Selection of Uncollected Prose*. *World Literature Today* 52 (Spring): 294.

1978.8 CHANDA, ASOKE KUMAR. "From the Picaro to the Young Man from the

Provinces: The Theme of Social Climbing in European and American Fiction". Ph.D. dissertation, University of Illinois, 258 pp.

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.

1978.9 COMMINS, DOROTHY. "The Fall of Liveright." In *What Is An Editor? Saxe Commins at Work*. Chicago: University of Chicago Press, pp. 12–26.

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."

1978.10 DONALDSON, SCOTT, and MASSA, ANN. *American Literature: Nineteenth and Early Twentieth Centuries*. Comparative Literature Series. New York: Barnes & Noble, pp. 70–80, 177–79.

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."

1978.11 DOUGLAS, GEORGE H. *H.L. Mencken: Critic of American Life*. Hamden, Conn.: Archon, pp. 157–59.

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."

1978.12 DOWELL, RICHARD W. "Dreiser's Non-Fiction Prose." *Dreiser Newsletter* 9 (Spring): 19–20.

Review of *Theodore Dreiser: A Selection of Uncollected Prose*.

1978.13 \*FARGION, LUISA. "*Sister Carrie*" e *Nana*. *Acme* (Italy) 31:429–42.

Source: 1981.72.

1978.14 FARRAG, AIDA AHMED. "Functions of Setting in Certain Naturalistic Novels". Ph.D. dissertation, University of Toronto.

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.

1978.15 FECHER, CHARLES A. *Mencken: A Study of His Thought*. New York: Alfred A. Knopf, passim.

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.

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1978.16 GRAHAM, DON. "Psychological Veracity in *The Lost Phoebe*": *Dreiser's Revisions*. *Studies in American Fiction* 6 (Spring): 100–105.

Contends that Dreiser's revisions of the *Century* version of "The Lost Phoebe" for its collection in *Free* improve the story.

1978.17 GRAHAM, DON. Review of *Theodore Dreiser: A Selection of Uncollected Prose*. *American Literary Realism* 11 (Autumn): 324–25.

1978.18 GRIFFIN, JOSEPH P. "Dreiser's Later Short Stories." *Dreiser Newsletter* 9 (Spring): 5–10.

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.

1978.19 GRIFFIN, JOSEPH P. "Dreiser's Short Stories and the Dream of Success." *Études anglaises* 31 (July–December): 294–302.

Demonstrates that a large number of Dreiser's stories deal with the theme of success, often in the context of male-female relationships.

1978.20 GUERESCHI, EDWARD. Review of *Theodore Dreiser: A Selection of Uncollected Prose*. *Modern Fiction Studies* 24 (Winter): 633–35.

1978.21 GUIGUET, JEAN. *Sister Carrie and Dreiser*. Paris: Lettres Modernes (Minard), 87 pp.

An introductory study, in English, of *Sister Carrie*.

1978.22 HAIGHT, ANNE LYON. "Dreiser, Theodore." In *Banned Books: Informal Notes on Some Books Banned for Various Reasons at Various Times and in Various Places*. 4th ed. New York: Bowker, p. 61.

Reprint of 1970.20.

1978.23 HAKUTANI, YOSHINOBU. "Dreiser and American Magazines of the 1890's." *Library Chronicle* 43 (Spring): 55–80.

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.

1978.24 HAKUTANI, YOSHINOBU. "The Making of Dreiser's Early Short Stories: The Philosopher and the Artist." *Studies in American Fiction* 6 (Spring): 47–63.

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.

1978.25 HAKUTANI, YOSHINOBU. "Theodore Dreiser, Japan, and World War II." *Resources for American Literary Study* 8 (Autumn): 188–92.

Devoted principally to the reprinting of a contribution which Dreiser prepared for a June 16, 1941, symposium on Japanese-American relations.

1978.26 HIDAKA, MASAYOSHI. *Amerika no Higeki Kô—Amerika no Yume no Hokai o Megutte* [A study of *An American Tragedy*—The crumbling of the American dream]. *Studies in Foreign Literature* (Japan) 43:15–44.

In Japanese.

1978.27 INOUE, KENJI. *Doraisâ Kenkyû Oboegaki* [Notes on Dreiser study]. *Amerika Bungaku* (Japan) 35 (Summer): 18–21.

In Japanese.

1978.28 KAMEYAMA, TERUO. *Doraisâ no Shôsetsu noikeru Shizen (2)—Shisutâ Kyarî Ron* ["Nature" in Dreiser's novels—Discussing *Sister Carrie*]. *Bungei Kenkyû* (Japan) 39:140–71.

In Japanese.

1978.29 KAMEYAMA, TERUO. *Shoki no Shôsetsu niokeru Doraisâ no Shizen Ninshiki* [Dreiser's recognition of nature in his early novels]. *Amerika Bungaku* (Japan) 35 (Summer): 22–28.

In Japanese.

1978.30 KEHL, DEL G. "An American Tragedy and Dreiser's Cousin, Mr. Poe." *Rocky Mountain Review of Language and Literature* 32 (Autumn): 211–21.

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.

1978.32 KOBAYASHI, KENJI. *Yokubô Sanbusaku to Doraisâ no Sôzôyoku* [*The Trilogy of Desire and Dreiser's imagination*]. *Amerika Bungaku* (Japan) 35 (Summer): 29–38.

In Japanese.

1978.33 KWIAT, JOSEPH J. "The American Painter and Writer's Credo of *Art for Truth's Sake*": Robert Henri and John Sloan; Frank Norris and Theodore Dreiser. *Journal of American Culture* 1 (Summer): 285–300.

Reprint of 1977.29.

1978.34 LUNDÉN, ROLF. "Theodore Dreiser and the Nobel Prize." *American Literature* 50 (May): 216–29.

Examines Dreiser's efforts to win the Nobel Prize and the reasons he was passed over in 1930 in favor of Sinclair Lewis.

1978.35 MACHINO, KYÔKO. "Carrie's Trying." *Kurokami Review* (Japan) 1:26–36.

In Japanese.

1978.36 MICKELSON, JOEL C. "Correlations Between Art and Literature in Interpreting the American City: Theodore Dreiser and John Sloan." In *Images of the American City in the Arts*. Edited by Joel C. Mickelson. Dubuque, Iowa: Kendall / Hunt, pp.20–25.

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 Jenê Geruhâto* [*Dreiser's Jennie Gerhardt*].

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.

1978.40 MOROZOVA, T.L. "Tipologiya Geroya" [A typology of the hero]. In *Literatura SSHA XX veka. Opyt tipologicheskovo isledovaniya (Avtorskaya pozytsiya, konflikt, geroi)* [Literature of the USA of the 20th century. An attempt at a typological analysis (the position of the writer, conflict, hero)]. Edited by Y.N. Zasurskii. Moscow: Izdatel'stvo "Nauka", pp. 359–560.

In Russian.

1978.41 MURAYAMA, KIYOHICO. "Amerika no Higeki no Ichi" [The place of *An American Tragedy*]. *Amerika Bungaku* 35 (Summer): 39–43.

In Japanese.

1978.42 MURAYAMA, KIYOHICO. "The Road to *An American Tragedy*." *Hitotsubashi Journal of Arts & Sciences* 19 (November): 40–51.

1978.43 NOSTWICH, T.D. "The Source of Dreiser's *Nigger Jeff*." *Resources for American Literary Study* 8 (Autumn): 174–87.

Identifies and reprints the two newspaper stories by Dreiser on a Missouri lynching in January 1893 which served as a basis for "Nigger Jeff".

1978.44 ORLOV, PAUL A. "Dreiser's Defense of the Self: A Reading of *Sister Carrie* and *An American Tragedy*". Ph.D. dissertation, University of Toronto.



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.

1978.45 ÔURA, AKIO. *Amerika no Higeki no Seiritsu to Halkei* [*The making and background of An American Tragedy*]. In *Amerika no Higeki* [*An American Tragedy*]. Vol. 2. Tokyo: Shûei-sha, pp. 415–28.

In Japanese.

1978.46 ÔURA, AKIO. *Seodoa Doraisâ no Shôgai to Sakuhin* [*Theodore Dreiser's life and works*]. In *Amerika no Higeki* [*An American Tragedy*]. Vol. 2. Tokyo: Shûei-sha, pp. 439–52.

In Japanese.

1978.47 PAGETTI, CARLO. *Theodore Dreiser*. Firenze: La Nuova Italia, 124 pp.

An introduction.

1978.48 PECKHAM, HOWARD H. *Indiana: A Bicentennial History*. New York: W.W. Norton, pp. 166–67.

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."

1978.49 PIECHOWSKI, MARJORIE PAULINE. "Social Classes and Upward Mobility in American Urban Fiction from Howells to Cather". Ph.D. dissertation, University of Wisconsin-Milwaukee, 220 pp.

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.

1978.50 PIZER, DONALD. "A Dreiser Industry?" *Modern Fiction Studies* 24 (Summer): 255.

Letter to the editor challenging Jack Salzman to identify the studies he includes in the "Dreiser industry" (1977.64).

1978.51 Review of *Theodore Dreiser: A Selection of Uncollected Prose*. *Choice* 14 (February): 1643.

1978.52 RIGGIO, THOMAS P. "American Gothic: Poe and *An American Tragedy*." *American Literature* 49 (January): 515–32.

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.

1978.53 RIGGIO, THOMAS P. "Dreiser on Society and Literature: The San Francisco Exposition Interview." *American Literary Realism* 11 (Autumn): 284–94.

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.

1978.54 RIGGIO, THOMAS P. "Mark Twain and Theodore Dreiser: Two Boys Lost in a Cave." *Mark Twain Journal* 19 (Summer): 20–25.

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*.

1978.55 ROSENMAN, MONA G. "*An American Tragedy*: Constitutional Violations." *Dreiser Newsletter* 9 (Spring): 11–19.

Notes that during Clyde's trial the prosecuting attorney, judge, and jury were in violation of the Fourteenth Amendment.

1978.56 SAEKI, MICHIKAZU. *Doraisâ no Shihonka ni Tsuite* [A study of *The Financier*]. *K.G. Studies in English* (Japan) 38:67–79.

In Japanese.

1978.57 SAEKI, MICHIKAZU. *Doraisâ no Tensai ni Tsuite* [A study of *The 'Genius'*]. *Studies in Foreign Language and Culture* (Japan) 4:17–37.

In Japanese.

1978.58 SALZMAN, JACK. "A Dreiser Industry? Reply." *Modern Fiction Studies* 24 (Summer): 256.

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.

1978.59 SCHARNHORST, GARY. "A Possible Source for *Sister Carrie*: Horatio Alger's *Helen Ford*." *Dreiser Newsletter* 9 (Spring): 1–4.

Finds echoes of Alger's novel *Helen Ford* in *Sister Carrie*, suggesting that Dreiser did not dismiss Alger as summarily as critics have suggested.

1978.60 SEE, FRED G. "The Text as Mirror: *Sister Carrie* and the Lost Language of the Heart." *Criticism* 20 (Spring): 144–66.

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.

1978.61 SONODA, KENJI. "Amerika no Higeiki ni Tsuite" [On *An American Tragedy*]. *Journal of Nagasaki Prefectural Women's Junior College* 26:141–43.

In Japanese.

1978.62 SONODA, KENJI. *Shistâ Kyarî niokeru Yuriisu* [The rocking chair in *Sister Carrie*]. *Journal of Nagasaki Prefectural Women's Junior College* (Japan) 26:133–39.

In Japanese.

1978.63 SPINDLER, MICHAEL. "Youth, Class, and Consumerism in Dreiser's *An American Tragedy*." *Journal of American Studies* 12 (April): 63–79.

Finds Clyde trapped between two irreconcilable value systems in *An American Tragedy*, the pleasure-seeking ethos of the new consumerism and the pleasure-denying ethos of traditional capitalism. Reprinted: 1983.47.

1978.64 STRONKS, JAMES. "Supplements to the Standard Bibliographies of Crane, Dreiser, Frederic, Fuller, Garland, London and Norris." *American Literary Realism* 11 (Spring): 124–33.

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.

1978.66 TALBOTT, BARBARA MERLO. "The Material Ideal: Women as Symbols of Success in Selected American Fiction". Ph.D. dissertation, University of Wisconsin-Milwaukee, 203 pp.

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.

1978.67 TAVERNIER-COURBIN, JACQUELINE. "Hurstwood Achieved: A Study of Dreiser's Reluctant Art." *Dreiser Newsletter* 9 (Fall): 1–16.

Argues that Hurstwood is not a victim of deterministic forces or chance but rather is weak-willed and self-indulgent.

1978.68 TURNER, ARLIN. Review of *Theodore Dreiser: A Selection of Uncollected Prose*. *South Central Bulletin* 38 (Spring): 26.

1978.69 VOGELBAUM, ALEXANDRA DORIS VON OPHUIJSEN. "The New Heroine: The Emergence of Sexuality in the Treatment of the American Fictional Heroine, 1890–1900". Ph.D. dissertation, Tulane University, 392 pp.

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.

1978.70 WEST, JAMES L.W., III. Review of *Theodore Dreiser: A Selection of Uncollected Prose*. *American Literature* 49 (January): 663–64.

1978.71 ZVERGV, A.M. *Amerikanskaya Tragediya i Amerikanskaya Mechta* ["American tragedy" and "American dream"]. In *Literatura SSHA XX veka. Opyt tipologicheskovo isledovaniya (Avtorskaya pozytsiya, konflikt, geroi)* [*Literature of the USA of the 20th century. An attempt at a typological analysis (the position of the writer, conflict, hero)*]. Edited by Y.N. Zasurskii. Moscow: Izdatel'stvo "Nauka", pp. 134–208.

In Russian.

## 1979

1979.1 ANDERSON, SHERWOOD. Introduction to *Free and Other Stories*. In *Sherwood Anderson: The Writer and His Craft*. Edited by Jack Salzman et al. Mamaroneck, N.Y.: Paul P. Appel, pp. 3–7.

Reprint of 1918.3.

1979.2 ANDÔ, SHÔICHI. *Kurein to Norisu to Doraisâ (Jo)—Shinjitsu no Santai—*[*Crane, Norris, and Dreiser (introduction)—three aspects of truth—*]. In *Amerika Bungaku—Mondai to Tsuikyû* [*American literature—problems and inquiries*]. Edited by Kuniomi Yamanouchi. Kyoto: Yamaguchishoten, pp. 193–206.

In Japanese.

1979.3 AUCHINCLOSS, LOUIS. "Dreiser's Love of America." In *Life, Law and Letters*. Boston: Houghton Mifflin, pp. 111–19.

Reprint of 1969.6.

1979.4 BATURIN, S[ERGEI]. *Portrety Amerikanskikh Pisatelei: L. Steffens, Dzn. London, T. Draizer* [Portraits of American writers: L. Steffens, J. London, T. Dreiser]. Moscow: "Khudozhestvennaia Literatura".

In Russian.

1979.5 BEHR, EDWARD. "The Muckraker's Contribution to Naturalistic Storytelling." In *Seminaries 1978*. Edited by Jean Beranger, Jean Cazemajou, and Pierre Spriet. Talence: Centre de Recherches sur l'Amer. Anglophone, Univ. de Bordeaux III, pp. 83–92.

1979.6 BERKEY, JOHN C., and WINTERS, ALICE M. "The Heinemann Edition of *Sister Carrie*." *Library Chronicle* 44 (Spring): 43–70.

Provides a historical account and bibliographical description, including a table of omissions, of the 1901 English edition of *Sister Carrie*.

1979.7 BRENNAN, STEPHEN C. "*Sister Carrie* and the Tolstoyan Artist." *Research Studies* (Washington State University) 47 (March): 1–16.

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).

1979.8 BRENNAN, STEPHEN CHRISTOPHER. "The Making of *Sister Carrie*". Ph.D. dissertation, Tulane University, 270 pp.

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.

1979.9 BRYSON, NORMAN. "Universe and *Multiverse*": *John Cowper Powys as a Critic of Dreiser's Fiction*. *The Powys Review* 2 (Winter / Spring 1979–80): 24–32.

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.

1979.10 COWLEY, MALCOLM. "An Evening at Theodore Dreiser's." *Michigan Quarterly Review* 18 (Summer): 491–94.

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.

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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.

1979.12 FITZPATRICK, VINCENT DE PAUL, III. "Two Beasts in the Parlor: The Dreiser-Mencken Relationship". Ph.D. dissertation, State University of New York at Stony Brook, 664 pp.

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.

1979.13 GERBER, PHILIP L. "The Financier Orders His Tomb." *Dreiser Newsletter* 10 (Spring): 8–13.

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.

1979.14 GROSCH, ANTHONY RICHARD. "Chicago Novels: An Introduction for Teachers". Ph.D. dissertation, Northwestern University, 386 pp.

Discusses Dreiser's perception of Chicago in *Sister Carrie* as a powerful and often corrupt city. See *Dissertation Abstracts International* 40A (1979): 3300-A.

1979.15 HAKUTANI, YOSHINOBU. "The Dream of Success in Dreiser's *A Gallery of Women*." *Zeitschrift für Anglistik und Amerikanistik* 27:236–46.

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.

1979.16 HAKUTANI, YOSHINOBU. "Dreiser and Rose White." *Library Chronicle* 44 (1 / Spring): 27–31g.b

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*.

1979.17 HAKUTANI, YOSHINOBU. "*Native Son* and *An American Tragedy*: Two Different Interpretations of Crime and Guilt." *Centennial Review* 23 (Spring): 208–26.

Demonstrates that despite their superficial similarity in subject and theme, the two novels differ greatly in their rendering of their protagonists.

1979.18 HASHIMOTO, FUKUO. *Doraisô to Yû Sakka [Dreiser, a writer]*. In *World's Famous Classics*, 87. Tokyo: Kodan-sha, pp. 437–48.

In Japanese.

1979.19 HOMMA, KIMIKO. *Theodore Dreiser no Shisô no Hensen—The Stoic o Chûshin ni [Theodore Dreiser's thought in The Stoic]*. *Tohoku Studies in American Literature* (Japan) 1–2:33–47.

In Japanese.

1979.20 HOWARD, JUNE MARIE. "Slumming in Determinism: The Generic Structures of American Literary Naturalism". Ph.D. dissertation, University of California, San Diego, 311 pp.

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.



1979.21 INOUE, KENJI. *Shuyô Sakhin Kadai* [Introducing Dreiser's major works]. In *World's Famous Classics*, 87. Tokyo: Kodansha, pp. 449–62.

In Japanese.

1979.22 INOUE, KENJI. "Theodore Dreiser." In *Amerika Bungaku Kenkyû Hikkei* [The Chukyo companion to American literature]. Edited by Rikutaro Fukuda, Iwao Iwamoto and Masayuki Sakamoto. Tokyo: Chukyo-Shuppan, pp. 126–29.

In Japanese.

1979.23 ITAKURA, MOTOKO. *Amerika no Higeki ni Miru Higekisei* [The tragic viewpoints in An American Tragedy]. *Journal of Chiba-Keizai College: Economic Science and Business* (Japan) 12:63–82.

In Japanese.

1979.24 L[AYMAN], R[ICHARD], and DEG[RUSON], G[ENE]. "Theodore Dreiser 1871–1945." In *First Printings of American Authors*. Vol. 4. Detroit: Gale Research Co., pp. 155–71.

Provides bibliographical data and reproduces several title pages for first printings of separate American and British publications wholly or substantially by Dreiser.

1979.25 LEARY, LEWIS, comp. "Dreiser, Theodore." In *Articles on American Literature, 1968–1975*. Durham, N.C.: Duke University Press, pp. 126–29.

Lists 137 periodical articles.

1979.26 \*LOZOVSKY, A.K. Essay on the theme of art in Dreiser's *Twelve Men*. In *Amerikanskaîa literatura: Problemy romantizma i realizma* [American literature: problems of romanticism and realism]. Krasnodar: Kubanskii Gosudarstvennyi Universitet.

Source: *American Literary Scholarship 1979*.

1979.27 McMILLAN, DUANE J. "Sister Carrie, Chapter IV": Theodore Dreiser's Tip-of-

*the-Hat to Stephen Crane. Dreiser Newsletter* 10 (Spring): 1–7.

Argues that the "Maggie" reference in Chapter IV of *Sister Carrie* is Dreiser's acknowledgement of various borrowings from Crane in the chapter.

1979.28 MARCUS, MORDECAI. "Loneliness, Death, and Fulfillment in *Jennie Gerhardt*." *Studies in American Fiction* 7 (Spring): 61–73.

Provides a close reading of the characters of Jennie and Lester Kane, stressing their psychological complexity.

1979.29 MEYER, AVIS EDWARD. "Literary Journalism: A Chronicle of Influence and Association from Addison and Steele, to Dreiser, Anderson, and Hemingway." Ph.D. dissertation, St. Louis University, 205 pp.

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.

1979.30 MONTERIO, GEORGE. "Addenda to the Bibliographies of Cather, Conrad, DeForest, Dreiser, Forster, Hardy, Hawthorne, London, Norris, Poe, Wharton and Whitman." *Papas of the Bibliographical Society of America* 73, no. 4:478–81.

Adds two items to 1975.28.

1979.31 MOOKERJEE, R.N. "Dreiser's Interest in India's Struggle for Independence." *Dreiser Newsletter* 10 (Spring): 20–22.

Demonstrates Dreiser's support of India's freedom fighters during their struggle for independence from England.

1979.32 MOOKERJEE, R.N. "Dreiser's Views on Art and Fiction." *American Literary Realism* 12 (Autumn): 338–42.

Offers a brief account of Dreiser's conception of the artist, stressing his belief in artistic freedom.

1979.33 ÔTAKE, MASARU. *Amerika Bungaku Shin Kenkyû—Shiodoru Doraisâ kara Sôru Berô made—* [A new study of American literature—from Theodore Dreiser to Saul Bellow —]. Tokyo: Hyôron-sha, pp. 7–50.

In Japanese.

1979.34 ÔURA, AKIO. "Amerika no Higeiki no Seiritsu" [The making of *An American Tragedy*]. *Journal of the Faculty of Literature (Japan)* 44:1–14.

In Japanese.

1979.35 OUSBY, IAN. "Naturalism: Theodore Dreiser." In *A Reader's Guide to Fifty American Novels*. New York: Barnes & Noble, pp. 170–83.

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.

1979.36 PALUSCI, ORIANA. "Due strategie narrative a confronto in *An American Tragedy*." *Studi americani* 25–26 (1979–80): 117–34.

1979.37 POWYS, JOHN COWPER. "An American Tragedy." *The Powys Review* 2 (Winter / Spring): 38–42.

Reprint of 1926.118.

1979.38 POWYS, JOHN C. "Dreiser." *The Powys Review* 2 (Winter / Spring): 43–45.

Reprinted from 1932.45.

1979.39 POWYS, JOHN COWPER. Introduction to *Notes on Life*. *Powys Review* 2 (Winter / Spring): 46–49.

Reprint of 1974.32.

1979.40 POWYS, JOHN COWPER. "Theodore Dreiser." *The Powys Review* 2 (Winter / Spring): 33–37.

Reprint of 1915.66.

1979.41 Review of *An American Tragedy*. *Reprint Bulletin-Book Reviews* 24, no.1:34.

1979.42 RIGGIO, THOMAS P. "The Dreisers in Sullivan: A Biographical Revision." *Dreiser Newsletter* 10 (Fall): 1–12.

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.

1979.43 RIGGIO, THOMAS P. "Notes on the Origin of *Sister Carrie*". *Library Chronicle* 44 (Spring): 7–26.

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.

1979.44 RUSCH, FREDERIC E. "A Dreiser Checklist, 1977." *Dreiser Newsletter* 10 (Spring): 14–19.

Lists works by and about Dreiser appearing in 1977 and publications omitted from previous *Dreiser Newsletter* checklists.

1979.45 RUSCH, FREDERICK E. "A Dreiser Checklist, 1978." *Dreiser Newsletter* 10 (Fall): 17–20.

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.

1979.47 SOLODOVNIK V.I. V.D. *Khouells i T. Draizer problemy metoda i stilla* [*Howells and Dreiser: problems of method and style*]. *Nauchnye trudy Kubanskogo universiteta*, no.

272, pp.33–43.

In Russian.

1979.48 SPANGLER, GEORGE M. "Suicide and Social Criticism: Durkheim, Dreiser, Wharton, and London." *American Quarterly* 31 (Fall): 496–516.

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.

1979.50 TJADER, MARGUERITE. "John Cowper Powys and Theodore Dreiser: A Friendship." *The Powys Review* 2 (Winter / Spring 1979–80): 16–23.

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.

1979.53 WESTBROOK, PERRY D. "Four Deterministic Novelists Theodore Dreiser." In *Free Will and Determinism in American Literature*. Rutherford, N.J.: Fairleigh Dickinson

University Press, pp. 141–60.

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.

1979.54 WESTLAKE, NEDA M. "The *Sister Carrie* Scrapbook." *Library Chronicle* 44 (Spring): 71–84.

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.

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1979.55 WISEMAN, THOMAS LYNN. *The Prose Styles of Theodore Dreiser's Novels*. Ph. D. dissertation, Tulane University, 139 pp.

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

1980.1 ALKALAY-GUT, KAREN. "The Decline of the Waistline: A Study of the Shape of the Classic American Heroine." *American Studies International* 19 (Autumn): 39–52.

Discusses Carrie's "plump" figure in this brief history of the "ideal" shape of American heroines.

1980.2 ARMS, GEORGE. "*The Bulwark*: A Chronology." *Dreiser Newsletter* 11 (Fall): 10–14.

Establishes a chronology for the action of *The Bulwark* and notes the unresolved inconsistencies.

1980.3 ASSELINEAU, ROGER. "Theodore Dreiser's Transcendentalism." In *The Transcendental Constant in American Literature*. New York: New York University Press, pp. 99–114.

Reprint of 1961.3.

1980.4 BENEDIKTSSON, THOMAS E. *George Sterling*. Boston: Twayne, pp. 55–56 passim.

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."

1980.5 BUCKINGHAM, WILLIS J., and SHEPHERD, BARNETT. "Unquiet Anchorage: Dreiser's Revisions of *When the Sails Are Furled*." *Research Studies* (Washington State University) 48 (June): 105–15.

Examines Dreiser's three versions of the essay for the light they shed on his changing ideas.

1980.6 BUTLER, ROBERT JAMES. "Movement in Dreiser's *Sister Carrie*." *Dreiser Newsletter* 11 (Spring): 1–12.

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."

1980.7 CANDELA, JOSEPH L., Jr. "The Domestic Orientation of American Novels, 1893–1913." *American Literary Realism* 13 (Spring): 1–18.

Examines *Sister Carrie* for its depiction of the decline of the role of the family in turn-of-the-century American life.

1980.8 COWLEY, MALCOLM. "An Evening at Theodore Dreiser's." In *The Dream of the Golden Mountains: Remembering the 1930s*. New York Viking Press, pp. 51–62.

Reprint of 1979.10.

1980.9 DEMARKOWSKI, CARL JOHN. "Theodore Dreiser's Novels: Caveats of a Maturing Transcendentalist". Ph.D. dissertation, University of Toledo, 256 pp.

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.

1980.10 DONALDSON, NORMAN, and DONALDSON, BETTY. "Dreiser, Theodore." In *How Did They Die?* New York: St. Martin's Press, pp.101–2.

Narrates the events of Dreiser's last days, including the death scene.

1980.11 DOODY, TERRENCE. "Clyde and Jephson, Gatsby and Nick." In *Confession and Community in the Novel*. Baton Rouge: Louisiana State University Press, pp. 101–32.

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."

1980.12 DRESCHER-SCHRÖDER, CHRISTA. *Das Bild Chicagos in der Couperwood-Trilogie Theodore Dreisers mit Besonders Berücksichtigung von "The Titan."* Frankfurt: R. G. Fischer, 255 pp.

A study of the autobiographical, social, and fictional nature of the portrayal of Chicago in the Cowperwood trilogy.

1980.13 EPSTEIN, JOSEPH. *Ambition: The Secret Passion*. New York: Dutton, pp. 78–81, 239–40 passim.

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."



1980.14 GRIFFIN, JOSEPH P. "When the Old Century Was New": An Early Dreiser Parody. *Studies in Short Fiction* 17 (Summer): 285–89.

Reads the story as a conscious parody of various characteristics of the historical romance.

1980.15 HAKUTANI, YOSHINOBU. "Feminine Failures: Theodore Dreiser's Portraits of Women." In *Yoshida Hiroshige Sensei Taikan Kinen Eibei Bungaku Gogaku Kenkyû* [*Studies in English and American literature and language in honor of Professor Hiroshige Yoshida's retirement*]. Tokyo: Shinozakishorin, pp. 382–90.

1980.16 HAKUTANI, YOSHINOBU. *Young Dreiser: A Critical Study*. Rutherford, N.J: Fairleigh Dickinson University Press, 228 pp.

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.

1980.17 HUSSMAN, LAWRENCE E., Jr. "A Measure of Sister Carrie's Growth." *Dreiser Newsletter* 11 (Spring): 13–23.

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

*Yoshida Hiroshige Sensei Taikan Kinen Eibei Bungaku Gogaku Kenkyû* [*Studies in English and American literature and language in honor of Professor Hiroshige Yoshida's retirement*]. Tokyo: Shinozaki-shorin, pp. 391–400.

In Japanese.

1980.19 JACOBS, JOHAN UYS. "The Alter Ego: A Study of the Dual Persona of the Artist in the Late Nineteenth and Early Twentieth Century American Novel". Ph.D. dissertation, Columbia University, 457 pp.

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.

1980.20 KIMURA, MASATOSHI. "An American Tragedy niokeru Shudai no Fukasa" [Thematic density in *An American Tragedy*]. *Bulletin of the College of Foreign Studies, Yokohama, Kanagawa Kenritsu Gaigo Tankidaigaku* (Japan) 2:18–43.

In Japanese.

1980.21 KWIAT, JOSEPH J. "The Education of Theodore Dreiser in the World of the City: Exercises" for the Early Novels. *Americana-Austriaca: Beitrage zur Amerikakunde* 5: 19–109.

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.

1980.22 \*LABARDE, MICHEL. "Les Apporte du journalisme dans *An American Tragedy*." In *Seminaries 1979*. Edited by Jean Beranger, Jean Cazemajou, and Pierre Spriet. Talence: Centre de Recherches sur l'Amer. Anglophone, University de Bordeaux III, pp. 81–97.

Source: 1983.44.

1980.23 LUDINGTON, TOWNSEND. *John Dos Passos: A Twentieth Century Odyssey*. New York: E.P. Dutton, pp. 297–99.

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.

1980.24 MATHESON, TERENCE J. "The Two Faces of Sister Carrie: The Characterization of Dreiser's First Heroine." *Ariel: A Review of International English Literature* 11 (October):

71–86.

Finds that Dreiser's characterization of Carrie rests on his not-always-successful attempt to reconcile her passivity and her strength.

1980.25 MICHAELS, WALTER BENN. "*Sister Carrie's* Popular Economy." *Critical Inquiry* 7 (Winter): 373–90.

Argues that through his portrayal of Carrie's desires Dreiser is unconsciously endorsing the capitalist consumption ethic of his day. Reprinted: 1987.34.

1980.26 MILLS, NICOLAUS. "Class and Crowd in American Fiction." *Centennial Review* 24 (Spring): 192–217.

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.

1980.27 MITCHELL, BURROUGHS. *The Education of an Editor*. Garden City, N.Y.: Doubleday, pp. 112–13.

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 Saishû Deguchi* [*The final exit to America*]. Tokyo: Tôju-sha, pp. 20–32.

In Japanese.

1980.29 MIZUGUCHI, SHIGEO. "Doraisâ no Tensai" (1915) [Theodore Dreiser's *The "Genius"* (1915)]. *St. Paul's Review: Arts and Letters* (Japan): 39:23–50.

In Japanese.

1980.30 MÜLLER, KURT. "Identität und Rolle in Theodore Dreisers *Sister Carrie*, Teil I: Rollenverhalten, Identität, und Soziale Struktur." *Literaturwissenschaftliches Jahrbuch im Auftrage der Görres-Gesellschaft*, n.s. 21:253–82.

Examines the relationship between role-playing and identity in the characterization of Carrie and Hurstwood. Continues discussion in 1981.56.

1980.31 MURAYAMA, KIYOHICO. *Doraisâ no Runesansu [Dreiser's renaissance]*. In *Bungaku to Amerika [Literature and America]*. Vol. 2. Tokyo: Nan'un-do, pp. 164–79.

In Japanese.

1980.32 NAKAMURA, JUN'ICHI. *Doraisâ no Sakuhin niokeru Josei [Women in Dreiser's works]*. In *Josei to Eibei Bungaku [Women and English and American literature]*. Edited by Wachi Seinosuke. Tokyo: Kenkyû-sha, pp. 320–26.

In Japanese.

1980.33 NEIER, ARYEH. "Linda Lovelace's *Ordeal*": *Memoirs of a Woman's Displeasure*. *Nation* 231:137, 154–56.

Discusses Carrie briefly in the context of an historical account of women who give themselves for money.

1980.34 ÔHASHI, KICHINOSUKE. *American Spectator to Sherwood Anderson [American Spectator and Sherwood Anderson]*. In *Bungaku to Amerika [Literature and America]*. Vol. 3. Tokyo: Nan'un-do, pp. 282–96.

In Japanese.

1980.35 PRICE, ALAN. "Lily Bart and Carrie Meeber Cultural Sisters." *American Literary Realism* 13 (Autumn): 238–45.

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.

1980.36 ROVIT, EARL. "Dreiser, Theodore (Herman Albert)." In *20th-Century American Literature*. Edited by James Vinson. New York: St. Martin's Press, pp. 175–79.

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.

1980.37 RUSCH, FREDERIC E. "A Dreiser Checklist, 1979." *Dreiser Newsletter* 11 (Fall): 15–22.

Lists works by and about Dreiser appearing in 1979 as well as publications omitted from previous *Dreiser Newsletter* checklists.

1980.38 \*SCHILDERS, ED. "Maggie, Carrie en Vandover." *Maatstaf* 28 (April): 104–12. In Dutch.

Source: 1983.44.

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1980.39 SHAPIRO, CHARLES. "On Our Own: Trilling and Dreiser." In *Seasoned Authors for a New Season: The Search for Standards in Popular Writing*. Edited by Louis Filler. Bowling Green, Ohio: Bowling Green University Popular Press, pp. 152–56.

Responds to Trilling's attack on Dreiser recommending that readers on their own "look, once more, at the great gifts Dreiser has given us."

1980.40 SMITH, HERBERT JOSEPH, Jr. "From Stereotype to Acculturation: The Irish-American's Fictional Heritage from Brackenridge to Farrell". Ph.D. dissertation, Kent State University, 423 pp.

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.

1980.41 SPILLER, ROBERT E. Review of *Theodore Dreiser: A Selection of Uncollected Prose*. *Yearbook of English Studies* 10:339–40.

1980.42 TJADER, MARGUERITE. "Dreiser's Investigation of Nature." *Dreiser Newsletter* 11 (Fall): 1–9.

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.

1980.43 UEZUKI, TÔORU. *America no Yume to Sister Carrie* ["The American dream" and *Sister Carrie*]. *Research Reports: Tsuyama Technical College* (Japan) 18:93–100.

In Japanese.

1980.44 VIDAN, IVO. "The Capitulation of Literature? The Scope of the *Nonfiction Novel*." Translated by Deana Miller. In *Yugoslav Perspectives on American Literature: An Anthology*. Edited by James L. Thorsen. Ann Arbor. Ardis, pp.157–80.

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.

1980.45 WESTBROOK, WAYNE W. "The Devil and the Dollar: I." In *Wall Street in the American Novel*. New York: New York University Press, pp. 152–58.

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.

1980.46 WINTERS, SHELLEY. *Shelley: Also Known as Shirley*. New York: William Morrow, pp. 276–87.

Gives a behind-the-scenes account of the filming of *A Place in the Sun*, including the unconventional directing techniques of George Stevens.

## 1981

1981.1 AKAMATSU, KEIKO. *Dreiser no Jiden Dawn no Manuscripts ni Tsuite* [On the manuscripts of Dreiser's Dawn]. *The Review of Shitennoji Women's College* (Japan) 13:1–8..

In Japanese.

1981.2 AKAMATSU, KEIKO. *Dreiser o Meguru Shippaisha no Jitsuzô*"—*Hurstwood no Shi o Chûsin ni* [*The images of failures surrounding Dreiser—mainly on Hurstwood's death*]. *The Bulletin of the Department of English, Shitennoji Women's College* (Japan) 10:1–8.

In Japanese.

1981.3 AKIYAMA, TAKEO. *Shiodoa Doraisâ (1871–1945) Shihonka (1912)* [*Theodore Dreiser (1871–1945) The Financier (1912)*]. In *Amerika Bungaku o Yomu: 30 Kai* [*Reading American literature: 30 chapters*]. Tokyo: Taiyô-sha, pp. 160–61.

In Japanese.

1981.4 AKIYAMA, TAKEO. *Shiodoa Doraisâ (1871–1945) Shisutâ Kyarî (1900)* [*Theodore Dreiser (1871–1945) Sister Carrie (1900)*]. In *Amerika Bungaku o Yomu: 30 Kai* [*Reading American literature: 30 chapters*]. Tokyo: Taiyô-sha, pp. 158–59.

In Japanese.

1981.5 ANDÔ, SHÔICHI. *Shiodoa Doraisâ—Sono Kyojô to Jitsuzô* [*Theodore Dreiser: his false image and real image*]. In *Amerika Bungaku no Jikokeisei* [*Self formation of American literature*]. Edited by Toshihiko Ogata. Kyoto: Yamaguchishoten, pp. 195–231. In Japanese.

In Japanese.

1981.6 BOSHA, FRANCIS J. "The Restored Text of Dreiser's *Sister Carrie*: A Consideration of the Pennsylvania Edition." *Thought Currents in English Literature* 54:37–46.

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.

1981.7 BOURNE, RANDOLPH S. *The Letters of Randolph Bourne: A Comprehensive Edition*. Edited by Eric J. Sandeen. Troy, N.Y.: Whitston Publishing Co., pp. 395–96.

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.

1981.8 BRAZIL, JOHN R. "Murder Trials, Murder, and Twenties America." *American Quarterly* 33 (Summer): 163–84.

Offers a brief account of *An American Tragedy* in the context of the 1920s preoccupation with sensationalistic murder trials.

1981.9 BREMER, SIDNEY. "Lost Continuities: Alternative Urban Visions in Chicago Novels, 1890–1915." *Soundings* 64 (Spring): 29–51.

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.

1981.10 B[ROSNAHAN], J. Review of Pennsylvania Edition of *Sister Carrie*. *Booklist* 78 (1 September): 26.

1981.11 CHANDA, A.K. "The Young Man from the Provinces." *Comparative Literature* 33 (Fall): 321–41.

Discusses *Sister Carrie* and *An American Tragedy* as novels which fall into the "young man from the provinces" subgenre.

1981.12 CURLEY, ARTHUR. Review of Pennsylvania Edition of *Sister Carrie*. *Library Journal* 106 (July): 1442.

1981.13 DOWELL, RICHARD W. "*Sister Carrie* Restored." *Dreiser Newsletter* 12 (Spring): 1–8.

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.

1981.14 FEENEY, JOSEPH J. Review of Pennsylvania Edition of *Sister Carrie*. *Best Sellers* 41 (July): 150.

1981.15 FELDMAN, LEONARD MARK. "A Matter of Money: Money and the World of the American Novel, 1893–1940." Ph.D. dissertation, University of California, Los Angeles, 279 pp.



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.

1981.16 FITZPATRICK, VINCENT. "Gratitude and Grievances: Dreiser's Inscriptions to Mencken." *Dreiser Newsletter* 12 (Spring): 1–16.

Concludes that Dreiser's and Mencken's inscriptions in the books they exchanged complement their letters in casting light on the various moments in their long relationship. Revised: 1987.14.

1981.17 GALLAGHER, MARY KATHLEEN. "From Natty to Bigger: The Innocent Criminal in American Fiction." Ph.D. dissertation, University of North Carolina, 279 pp.

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.

1981.18 GERBER, PHILIP L. "Dating a *Letter to Louise*." *Dreiser Newsletter* 12 (Spring): 12–17.

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.

1981.19 GERBER, PHILIP L.. Review of the Pennsylvania Edition of *Sister Carrie*. *American Literary Realism* 14 (Autumn): 299–300.

1981.20 GERBER, PHILIP L.. "Theodore Dreiser." In *Dictionary of Literary Biography: American Novelists, 1910–1945*. Part I. Vol. 9. Edited by James J. Martine. Detroit: Gale Research Co., pp. 236–57.

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.

1981.21 GERIGK HORST-JÜRGEN. "Culpabilité et liberté: Dostoevskij, Dreiser et Richard Wright." *Revue de littérature comparée* 55 (July–December): 358–76.

Presents a comparative analysis of the problem of guilt in *Brothers Karamazov*, *An American Tragedy* and *Native Son*.

1981.22 GRAY, PATRICE K. "The Lure of Romance and the Temptation of Feminine Sensibility Literary Heroines in Selected Popular and *Serious* American Novels, 1895–1915". Ph.D. dissertation, Emory University, 332 pp.

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.

1981.23 GREGORY, CHARLES. "Dreiser, Herman Theodore, 1871–1945." In *Makers of Modern Culture*. Edited by Justin Wintle. New York: Facts on File, pp. 136–37.

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."

1981.24 HANLEY, RICHARD EUGENE. "Place to Place: A Study of the Movement Between the City and Country in Selected Twentieth-Century American Fiction". Ph.D. dissertation, State University of New York at Binghamton, 263 pp.

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.

1981.25 HATVARY, LAUREL T. "Carrie Meeber and Clara Maugham: Sisters under the Skin." *Notes on Modern American Literature* 5 (Fall): item 26.

Compares Carrie and the heroine of Margaret Drabble's 1967 novel *Jerusalem the Golden*.

1981.26 "Helps to Restore Carrie." *American Libraries* 12 (May): 245.

Review of Pennsylvania Edition of *Sister Carrie*.

1981.27 HILFER, ANTHONY C. "Dreiser: Pathos as Ethos." In *The Ethics of Intensity in American Fiction*. Austin: University of Texas Press, pp. 103–42.

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.

1981.28 HÖGEL, ROLF. "Chicago, 1880–1900: Seine Darstellung in Theodore Dreisers Roman *Sister Carrie*." *Der fremdsprachliche Unterricht* 57 (February): 17–26.

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.

1981.29 HOMMA, KIMIKO. *Theodore Dreiser: The Bulwark no Têma* [*The themes of The Bulwark*]. *Tohoku Studies in American Literature* (Japan) 5:32–44.

In Japanese.

1981.30 HOWE, IRVING. [*An American Tragedy*.] In *Critical Essays on Theodore Dreiser*, 292–302. See Pizer, 1981.66.

Reprint of 1964.15 and 1964.14.

1981.31 HUDDLESTON, EUGENE L. "*Herndon's Lincoln* and Theodore Dreiser's *An American Tragedy*." *Midwest Quarterly* 22 (Spring): 242–54.

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.

1981.32 INOUE, KENJI. *Seodoa Doraisâ* [*Theodore Dreiser*]. In *Kôza Eibei Bungaku Shi, 11, Shôsetsu IV* [*Lecture-style history of English and American literature, 11, novel IV*]. Edited by Hideo Kanô et al. Tokyo: Taishû-kan, pp.9–15.

In Japanese.

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1981.33 JIN, SHAOYU. "*Sister Carrie*, Chinese Version: A Discussion on Titles of Certain Chapters as Translated." *Waiguoyu* 6 (November): 26–29.

1981.34 KAELIN, E.F. "Language as a Medium for Art." *Journal of Aesthetics and Art Criticism* 40:121–30.

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.

1981.37 KAPLAN, HAROLD. "Naturalist Fiction and Political Allegory." In *Power and Order. Henry Adams and the Naturalist Tradition in American Fiction*. Chicago: University of Chicago Press, pp. 85–114.

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."

1981.38 KAPLAN, JUSTIN. "Dreiser Restored." *New York Times Book Review*, 31 May, pp. 13,42–43.

Review of Pennsylvania Edition of *Sister Carrie*.

1981.39 KAZIN, ALFRED. Introduction to *Sister Carrie*. New York: Viking Press, Penguin, pp. vii–xvi.

Reprint of 981.40.

1981.40 KAZIN, ALFRED. "Restoring *Sister Carrie*." *New York Review of Books* 28 (19 February): 12–14.

Provides a general introduction to *Sister Carrie* in the form of the 1981 Pennsylvania Edition. Reprinted: 1981.39.

1981.41 KAZIN, ALFRED. "The Stature of Theodore Dreiser." In *Critical Essays on Theodore Dreiser*, pp. 47–56. See Pizer, 1981.66.

Reprint of 1955.17.

1981.42 KEYSSAR, HELENE. "Theodore Dreiser's Dramas: American Folk Drama and Its Limits." *Theatre Journal* 33 (October): 365–76.

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.

1981.43 KNOPF, ALFRED A. "H.L. Mencken, George Jean Nathan, and the *American Mercury* Venture." *Menckenianna*, no. 78 (Summer): 1–10.

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*.

1981.44 KWIAT, JOSEPH J. "Theodore Dreiser's Creative Quest: Early *Philosophical* Beliefs and Artistic Values." *Arizona Quarterly* 37 (Autumn): 265–74.

Provides an introduction to Dreiser's ideas on the relationship of life to art. Reprinted in part: 1983.51, pp. 200–201.

1981.45 LABARDE, MICHEL. "Superstition, religion et religiosité dans les trois ouvrages

autobiographiques de Théodore Dreiser: *A Hoosier Holiday, Newspaper Days et Dawn.*" In *Le Facteur religieux en Amérique du Nord, No. 2: Apocalypse et autres travaux.* Edited by Jean Beranger. Bordeaux: Maison des Sciences de l'Homme d'Aquitaine, Univ. de Bordeaux III, pp. 207–27.

Source: 1983.44.

1981.46 LEHAN, RICHARD. "The Romantic Dilemma." In *Critical Essays on Theodore Dreiser*, pp. 136–42. See Pizer, 1981.66.

Reprinted from 1969.24.

1981.47 LIMON, JOHN KEITH. "Imagining Science: The Influence and Metamorphosis of Science in Charles Brockden Brown, Edgar Allan Poe, and Nathaniel Hawthorne." Ph.D. dissertation, University of California, Berkeley, 460 pp.

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.

1981.48 LINGEMAN, RICHARD. Introduction to *The Stoic*. New York: NAL, pp. v–xiii.

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."

1981.49 LINGEMAN, RICHARD. "*Sister Carrie's* Chaperones." *Nation* 233 (11 July): 53–57.

Review of Pennsylvania Edition of *Sister Carrie*.

1981.50 MARTIN, RONALD E. "Theodore Dreiser: At Home in the Universe of Force." In *American Literature and the Universe of Force*. Durham: Duke University Press, pp. 215–55.

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.

1981.51 MATTHIESSEN, F.O. "A Picture of Conditions." In *Critical Essays on Theodore Dreiser*, pp. 169–85. See Pizer, 1981.66.

Reprinted from 1951.73.

1981.52 MICKLUS, CLARA MULFORD. "An American Tragedy: Or, the Tragedy of the Adamic Myth." *American Literary Realism* 14 (Spring): 9–15.

Sees Clyde as the antithesis of the American Adam.

1981.53 MITGANG, HERBERT. "Sister Carrie." *Books of the Times* 4 (July): 330–32.

Review of Pennsylvania Edition of *Sister Carrie*.

1981.54 MIZUGUCHI, SHIGEO. *Doraisâ no Shihonka* (1912), *Kyojin* (1914), *Kinyokushugisha* (1947) [*Theodore Dreiser's*

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*The Financier* (1912), "*The Titan*" (1914), and *The Stoic* (1947)]. *St. Paul's Review: Arts and letters* (Japan) 40:56–87.

In Japanese.

1981.55 MÜLLER, KURT. "Die Dreiser-Forschung der siebziger Jahre: Tendenzen und Perspektiven." *Amerikastudien* 26, Pt. 1:109–18.

Reviews the Dreiser criticism and scholarship of the 1970s.

1981.56 MÜLLER, KURT. "Identität und Rolle in Theodore Dreisers *Sister Carrie* Teil II: Überanpassung und Anomie." *Litteraturwissenschaftliches Jahrbuch im Auftrage der Görres-*

*Gesellschaft*, n.s. 22:209–39.

Continues discussion of 1980.30.

1981.57 MURAYAMA, KIYOHICO. "Dreiser and Japan." *Dreiser Newsletter* 12 (Spring): 9–11.

Presents an account of Dreiser's critical and popular reputation in Japan.

1981.58 MURAYAMA, KIYOHICO. *Shiodoa Doraisâ (1871–1945) Amerika no Higeki (1925)* [*Theodore Dreiser (1871–1945) An American Tragedy (1925)*]. In *Amerika Bungaku o Yomu: 30 Kai* [Reading American literature: 30 chapters]. Tokyo: Taiyô-sha, Pp. 182–83.

In Japanese.

1981.59 MURAYAMA, KIYOHICO. *Shisutâ Kyarî no Buntai* [*The style in Sister Carrie*]. In *Ima Eibei Bungaku o Dô Yomu ka* [*How to read English and American literature now*]. Tokyo: Sanyûsha-shuppan, Pp. 315–32.

In Japanese.

1981.60 MURPHY, JOHN J. "Presumptuous Girls" of Cather, Dreiser, and James. *Platte Valley Review* 9 (April): 83–95.

Compares the heroines in *Sister Carrie*, James' *Portrait of a Lady*, and Cather's *The Song of the Lark*.

1981.61 "New in Paperback." *Washington Post Book World*, 3 May, p. 12.

Review of Pennsylvania Edition of *Sister Carrie*.

1981.62 ÔURA, AKIO. *Amerika no Higeki no Sakigake* [*The preliminaries for An American Tragedy*]. In supplement to *Kôza Eibei Bungaku Shi, 11, Shôsetsu IV* [*A lecture-style history of English and American literature, 11, novel IV*]. Edited by Hideo Kanô et al. Tokyo: Taishû-kan.



In Japanese.

1981.63 PARKER, HERSHEL. Review of Pennsylvania Edition of *Sister Carrie*. *Resources for American Literary Study* 11 (Autumn): 332—36.

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.

1981.65 PHELAN, JAMES. "Literary Discourse, *Ordinary Discourse*," and *Intentions: David Lodge and the Language of Sister Carrie*. In *Worlds From Words: A Theory of Language in Fiction*. Chicago: University of Chicago Press, pp. 67–116.

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."

1981.66 PIZER, DONALD, ed. *Critical Essays on Theodore Dreiser*. Boston: G.K. Hall, 343 pp.

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.

1981.67 PIZER, DONALD. Introduction to *Critical Essays on Theodore Dreiser*, pp. ix–xiii. See Pizer, 1981.66.

Traces chronologically the course of Dreiser criticism, noting the critics' changing purposes and emphases.

1981.68 Review of *American Diaries 1902–1926*. *Kirkus Review* 49 (1 December): 1497–98.

1981.69 Review of *American Diaries 1902–1926*. *Publishers Weekly* 220 (4 December): 47.

1981.70 Review of Pennsylvania Edition of *Sister Carrie*. *Choice* 19 (September): 78.  
1981.71 REVITCH, EUGENE, and SCHLESINGER, LOUIS B. "Situational Homicides  
Premeditated Homicide with Background of Stress." In *Psychopathology of Homicide*.  
Springfield, Ill.: Charles C. Thomas, pp. 99–100.

Identifies Clyde Guiffiths as one whose formative years contributed to his ultimate crime.

1981.72 RUSCH, FREDERIC E. "A Dreiser Checklist, 1980." *Dreiser Newsletter* 12 (Fall):  
17–19.

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.

1981.74 SALZMAN, JACK "Theodore Dreiser (1811–1945)." In *A Bibliographical Guide  
to Midwestern Literature*. Edited by Gerald Nemanic. Iowa City: University of Iowa Press,  
pp. 187–92.

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.

1981.75 STERN, FREDERICK C. "Indiana Boy in the City." In *F.O. Matthiessen: Christian  
Socialist as Critic*. Chapel Hill: University of North Carolina Press, pp. 175–218.

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."

1981.76 TASHIRO, MICHITOSHI. *America no Sakka-tachi / Hân no Sekai* [*American writers / the world of Hearn*]. Tokyo: Eihêsha, pp. 48–68.

In Japanese.

1981.77 WALLACE, JACK E. "The Comic Voice in Dreiser's Cowperwood Narrative." *American Literature* 53 (March): 56–71.

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."

1981.78 WEST, JAMES L.W., III; BERKEY, JOHN C.; and WINTERS, ALICE M. "Historical Commentary: *Sister Carrie*: Manuscript to Print." In *Sister Carrie*. Edited by John C. Berkey, Alice M. Winters, James L.W. West III and Neda Westlake. Philadelphia: University of Pennsylvania Press, pp. 501–41.

Tells the "full stoy 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."

1981.79 WILSON, CHRISTOPHER P. "*Sister Carrie* Again." *American Literature* 53 (May): 287–90.

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.

1981.80 [YOKOZAWA, SHIRÔ.] *Seodoa Doraisâ* [*Theodore Dreiser*]. In *Gaisetsu Amerika Bungaku Shi* [*An outline history of American literature*]. Edited by Shirô Yokozawa et al. Tokyo: Kinsei-dô, pp. 160–67.

In Japanese.

1981.81 ZANINE, LOUIS J. "From Mechanism to Mysticism: Theodore Dreiser and the Religion of Science". Ph.D. dissertation, University of Pennsylvania, 264 pp.

Examines Dreiser's fascination with science as a "religious quest" to satisfy spiritual

questions about man's nature and purpose. See *Dissertation Abstracts International* 42A (1981): 2737-A.

## 1982

1982.1 AFFRON, CHARLES. "The Scope of Feeling." In *Cinema and Sentiment*. Chicago: University of Chicago Press, pp. 59–63.

Explores the implications of George Stevens' use of the close-up in filming "A Place in the Sun".

1982.2 ANDREWS, CLARENCE A. "Theodore Dreiser." In *Chicago in Story: A Literary History*. Iowa City: Midwest Heritage Publishing Co., pp. 148–49 passim.

Anecdotal references to Dreiser's use of Chicago as the setting for his novels.

1982.3 AVEREV, ALEKSEI MATVEEVICH. *Amerikanskii roman 20-kh—30-kugodov* [*The American novel of the twenties and thirties*]. Moscow: Khudorzhestvennaya Literatura.

In Russian.

1982.4 BELL, PEARL K. "Of sex and streetcars." *Times Literary Supplement*, 24 September, pp. 1023–24.

Review of *American Diaries 1902–1926*.

1982.5 BERNHEIM, MARK. "Florida: The Permanence of America's Idyll." *Modernist Studies: Literature & Culture 1920–1940* 4:125–45.

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.

1982.6 "Books: Briefly Noted." *New Yorker* 58 (28 June): 119–20.

Review of *American Diaries 1902–1926*.

1982.7 BRENNAN, STEPHEN C. Review of Pennsylvania Edition of *Sister Carrie*. *Studies in the Novel* 14 (Summer): 211–13.

1982.8 BRODHEAD, RICHARD H. "The New" *Sister Carrie*. *Yale Review* 71 (Summer): 597–600.

Review of Pennsylvania Edition of *Sister Carrie*.

1982.9 CAMPBELL, HILBERT H. "Dreiser in New York: A Diary Source." *Dreiser Newsletter* 13 (Fall): 1–7.

Presents entries from the diary of Eleanor Copenhaver, Sherwood Anderson's wife, which cast light on the Dreiser-Anderson friendship in New York during 1933–34.

1982.10 COX, SHELLEY. Review of *Jennie Gerhardt*. *Reprint Bulletin-Books Reviews* 27, no. 3:15–16.

1982.11 DOCTOROW, E.L. Introduction to *Sister Carrie*. New York: Bantam, pp. v–xi.

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.

1982.12 DOWELL, RICHARD W. "Dreiser's Debt to His Contemporaries." *Dreiser Newsletter* 13 (Spring): 1–9.

Notes Dreiser's response to the contemporary novels he read while debilitated by neurasthenia during the winter of 1901–2.

1982.13 DOWELL, RICHARD W.. "Dreiser's Diaries." *Dreiser Newsletter* 13 (Spring): 17–20.

Review of *American Diaries 1902–1926*.

1982.14 FISHER, PHILIP. "Acting, Reading, Fortune's Wheel: *Sister Carrie* and the Life History of Objects." In *American Realism: New Essays*. Edited by Eric J. Sundquist. Baltimore: Johns Hopkins University Press, pp. 259–77.

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."

1982.15 FLANAGAN, JOHN T. "A Decade of Midwestern Autobiography." *Centennial Review* 26 (Spring): 115–33.

Gives a brief account of *Dawn* as a midwestern autobiography.

1982.16 GERBER, PHILIP L. "Cowperwood Treads the Boards." *Dreiser Newsletter* 13 (Fall): 8–17.

Relates the history and nature of the abortive effort by Rella Abel Armstrong to transform *The Financier* and *The Titan* into a play.

1982.17 GÖBEL, WALTER. "Schreckbild Stadt: Chicago im naturalistischen Roman." *LILI: Zeitschrift für Literaturwissenschaft und Linguistik* 12, no. 48:88–102.

Notes that *Sister Carrie* and *The Titan* portray Chicago in terms of a Social Darwinian struggle for existence.

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1982.18 GOGOL, MIRIAM SAHATDJIAN. "The *Americanization* of Naturalism in the Novels of Theodore Dreiser". Ph.D. dissertation, Columbia University, 195 pp.

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.

1982.19 GRIFFIN, JOSEPH. "Dreiser Experiments with Form: Five Stories from *Chains*." *English Studies in Canada* 8 (June): 174–86.

Explores Dreiser's experimentation in *Chains* with devices for rendering consciousness which also appear in *An American Tragedy*.

1982.20 G[RIMES], A[NN]. Review of *American Diaries 1902–1926*. *Booklist* 78 (15 February): 736.

1982.21 HAINES, ROBERT E. *The Inner Eye of Alfred Stieglitz*. Washington, D.C.: University Press of America, pp. 74–78 passim.

Documents Dreiser's early admiration for Stieglitz's work and later use of his art in *The "Genius"*.

1982.22 HIGUCHI, HIDEO. "Dreiser on the Jews or *Is Dreiser Anti-Semitic?*" *Amerika Kenkyu* (Japan) 16:88–104, 265–67.

1982.23 HIRSH, JOHN C. "*Tragic America: Dreiser's American Communism and a General Motors Executive.*" *Dreiser Newsletter* 13 (Spring): 10–16.

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*.

1982.24 HOCHMAN, BARBARA ANN. "The Moral Realism of Theodore Dreiser". Ph.D. dissertation, State University of New Jersey, New Brunswick, 232 pp.

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.

1982.25 HOCHMAN, BARBARA. "Self-Image and Moral Judgment in *Sister Carrie*." *Hebrew University Studies in Literature* 10 (Spring): 108–37.

Argues that various stereotypes of characterization and of moral judgment have obscured Dreiser's sympathetic treatment of Hurstwood's and Carrie's weaknesses.

1982.26 HOMMA, K. "Tokuda Shusei and Theodore Dreiser: A Comparative Study." *Doshisha Literature* 30:68–90.

1982.27 HUSSMAN, LAWRENCE B. Review of Pennsylvania Edition of *Sister Carrie*. *Antioch Review* 40 (Winter): 114.

1982.28 KAZIN, ALFRED. "The Records of an American Claimant." *New York Times Book Review*, 22 August, pp. 9, 27.

Review of *American Diaries 1902–1926*.

1982.29 KLOTZ, GÜNTHER. "Aspects of Individualism in the American Novel at the Turn of the Century." *Zeitschrift für Anglistik und Amerikanistik* 30:226–31.

Briefly discusses *Sister Carrie*, *The Financier*, and *The Titan* in relation to changing concepts of the individual in early twentieth-century American literature.

1982.30 KOSTER, DONALD N. "Theodore Dreiser (1871–1945)." In *American Literature and Language: A Guide to Information Sources*. Detroit: Gale Research Co., pp.77–80.

A "highly Selective" listing of seventeen books on Dreiser, briefly annotated.

1982.31 LINDBERG, GARY. "Clyde Griffiths as Failed Con Man." In *The Confidence Man in American Literature*. New York: Oxford University Press, pp. 107–12.

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.

1982.32 LINGEMAN, RICHARD. "Raw Material." *Nation* 235 (18 September): 243–45.

Review of *American Diaries 1902–1926*.

1982.33 LOVE, GLEN A. *New Americans: The Westerner and the Modern Experience in the American Novel*. Lewisburg Bucknell University Press, pp. 79–81.

Contrasts the realist Hamlin Garland to the naturalist Dreiser by analyzing Rose Dutcher's confident entry into Chicago (*Rose of Dutcher's Coolly*) and Carrie's drifting approach.

1982.34 LYNN, KENNETH. "Book of Monsters." *American Scholar* 51 (Autumn): 568–72.

Review of *American Diaries 1902–1926*.

1982.35 MCKAY, JANET HOLMGREN. *Narration and Discourse in American Realistic Fiction*. Philadelphia: University of Pennsylvania Press, pp. 195–97.



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.

1982.36 MADISON, JAMES H. *The History of Indiana: Indiana Through Tradition and Change, 1920–1945*. Vol. 5. Indianapolis: Indiana Historical Society, pp. 357–58.

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."

1982.37 MARTIN, SUSAN CAROLINE HAM. "The Image of Chicago in Its Fiction of the Late Nineteenth Century". Ph.D. dissertation, University of Michigan, 221 pp.

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.

1982.38 MICHAELS, WALTER BENN. "Dreiser's *Financier*: The Man of Business as a Man of Letters." In *American Realism: New Essays*. Edited by Eric J. Sundquist. Baltimore: Johns Hopkins University Press, pp. 278–95.

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

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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.

1982.39 MORACE, ROBERT A. "Dreiser's Contract for *Sister Carrie*: More Fact and Fiction." *Journal of Modern Literature* 9 (May): 305–11.

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.

1982.40 NATHAN, ADELE GUTMAN. "Bargain Rates." *New York Times Book Review*, 21 November, p. 42.

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).

1982.41 ORLOV, PAUL A. "Plot as Parody: Dreiser's Attack on the Alger Theme in *An American Tragedy*." *American Literary Realism* 15 (Autumn): 239–43.

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.

1982.42 PIZER, DONALD. Review Essay on the Pennsylvania Edition of *Sister Carrie*. *American Literature* 53 (January): 731–37.

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."

1982.43 PIZER, DONALD. "Theodore Dreiser." In *Dictionary of Literary Biography: American Realists and Naturalists*. Vol. 12. Edited by Donald Pizer and Earl N. Harbett. Detroit: Gale Research Co., pp. 145–65.

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.

1982.44 \*POENICKE, KLAUS. *Der amerikanische Naturalismus: Crane, Norris, Dreiser*. Darmstadt: Wissenschaftliche Buchgesellschaft.

Source: 1984.66.

1982.45 POGGI, GERALD EGIDIO. "The Awakening: The Female in Business in the Twentieth Century American Novel". Ph.D. dissertation, University of Southern California.

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.

1982.46 Review of *American Diaries 1902–1926*. *American Literature* 54 (October): 480–81.

1982.47 Review of *American Diaries 1902–1926*. *Choice* 20 (September): 82.

1982.48 Review of *Sister Carrie*. *Reprint Bulletin-Book Reviews* 27, no. 1:18.

1982.49 RIGGIO, THOMAS P. Introduction to *The American Diaries 1902–1926*. Edited by Thomas P. Riggio, James L.W. West III, and Neda M. Westlake. Philadelphia: University of Pennsylvania Press, pp. 3–43.

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.

1982.50 ROVIT, EARL. Review of *American Diaries 1902–1926*. *Library Journal* 107 (15 January): 178.

1982.51 SCHONFELDER, KARL-HEINZ. "From Benjamin Franklin to Frank Algernon Cowperwood: Changes in the Image of the American Businessman." *Zeitschrift für Anglistik und Amerikanistik* 30:213–18.

Calls Cowperwood the "first fully realized tycoon" in American literature and a culminating point in the "realistic portrayal of the audacious entrepreneur."

1982.52 SEIDMAN, BARBARA ANN. "The Filmgoing Imagination: Filmmaking and Filmgoing as the Subject of Modern American Literature". Ph.D. dissertation, University of Illinois at Urbana-Champaign, 443 pp.

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.

1982.53 SINGH, BRIJ MOHAN. "Dreiser's First Short Story: *McEwen of the Shining Slave Makers*": A Composite Study. *Panjab University Research Bulletin (Arts)* 13 (April): 21–29.

Examines the story for themes and techniques that reappear in Dreiser's later works.

1982.54 WATTS, EMILY STIPES. "Crooked Money and Easy Money." In *The Businessman in American Literature*. Athens, Ga.: University of Georgia Press, pp. 55–63.

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.

1982.55 WEIXLMANN, JOE. "Dreiser, Theodore." In *American Shost-Fiction Criticism and Scholarship, 1959–1977: A Checklist*. Athens Swallow Press (Ohio University Press), pp. 141–44.

Lists studies of individual stories, general studies of Dreiser works and bibliographies.

1982.56 WEST, JAMES L.W., III. "Dreiser and the B.W. Dodge *Sister Carrie*." *Studies in Bibliography* 35:323–31.

Relates the history and bibliographical character of the 1907 edition of *Sister Carrie*.

1982.57 WOLSTENHOLME, SUSAN. "Brother Theodore, Hell on Women." In *American Novelists Revisited: Essays in Feminist Criticism*. Edited by Fritz Fleischmann. Boston G.K. Hall, pp. 243–64.

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*.

1982.58 YARDLEY, JONATHAN. "Theodore Dreiser's Portrait of Jennie." *Washington Post Book World*, 4 July, pp. 3, 8.

Review of *Jessie Gerhardt*.

1982.59 YGLESIAS, HELEN. Introduction to *Jennie Gerhardt*. New York: Schocken Books, pp. v–ix.

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.

1982.60 ZAJOWSKI, ROBERT STEPHEN. "Five Ways of Looking at a City: A Study of Images in the New York Novel from the 1840s to the 1930s". Ph.D. dissertation, Indiana University, 397 pp.

Includes Dreiser's impressions of New York among the symbolic categories explored. See *Dissertation Abstracts International* 43A (1983): 3915-A.

1982.61 ZLOTNICK, JOAN. *Portrait of an American City: The Novelists' New York*. Port Washington, N.Y.: Kennikat Press, pp. 61–67, 119.

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

1983.1 BAWER, BRUCE. "Two Jessicas: *Sister Carrie* and *The Merchant of Venice*." *Notes on Modern American Literature* 7 (Spring / Summer): no. 6.

Compares Hurstwood's and Shylock's daughters.

1983.2 BELKIND, ALLEN. Review of *American Diaries 1902–1926*. *World Literature Today* 57 (Summer): 464.

1983.3 BOREN, LYNDA S. "William James, Theodore Dreiser and the *Anaesthetic Revelation*." *American Studies* 24 (Spring): 5–18.

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".

1983.4 BRADBURY, MALCOLM. "Modernity and Modernism, 1900–1912: I." In *The Modern American Novel*. New York: Oxford University Press, pp. 20–26.

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.

1983.6 CASHILL, JOHN ROGERS. "The Capitalist as Hero in the American Novel". Ph.D. dissertation, Purdue University, 279 pp.

Considers the heroic nature of Cowperwood in the *Trilogy of Desire* and Solon Barnes in *The Bulwark* and concludes that Cowperwood in *The Titan* most nearly fulfills Dreiser's criteria for the hero-capitalist. See *Dissertation Abstracts International* 43A (1983): 2665-A.

1983.7 DAVIS, JOSEPH K. "Dreiser, *Sister Carrie*, and *The American Diaries*." *Sewanee Review* 91 (Summer): 454–57.

Review of Pennsylvania Edition of *Sister Carrie* and *American Diaries 1902–1926*.

1983.8 DAVIS, NANCY H. "Sexual Politics and Theodore Dreiser's Women." In *Design, Pattern, Style: Hallmarks of a Developing American Culture*. Edited by Don Harkness. Tampa: American Studies Press, pp. 43–44.

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."

1983.9 DOCTOROW, E.L. "The Novelist Who Was Born Old." *New York Times Book Review*, 4 December, pp. 9, 58, 60.

Review of *An Amateur Laborer*.

1983.10 DOLLARD, PETER. Review of *An Amateur Laborer*. *Library Journal* 108 (1 December): 2246.

1983.11 DOWELL, RICHARD W. Introduction to *An Amateur Laborer*. Edited by Richard W. Dowell, James L.W. West III and Neda Westlake. Philadelphia: University of Pennsylvania Press, xi–xlix.

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.

1983.13 F[LANAGAN], J[OHN] T. "Theodore Dreiser." In *Memorable Americans, 1750–1950*. Edited by Robert B. Downs, John T. Flanagan, and Harold W. Scott. Littleton: Colo.: Libraries Unlimited, pp. 84–87.

Intersperses brief plot summaries throughout a survey of Dreiser's life and works.

1983.14 FLEISSNER, ROBERT F. "The Griffiths Connection: Dreiser and Maugham." *Notes on Contemporary Literature* 13 (January): 2–5.

Suggests that Dreiser may have borrowed the name "Griffiths" in *An American Tragedy* from Maugham's *Of Human Bondage*.

1983.15 GARFIELD, DEBORAH M. "Taking a Part: Actor and Audience in Theodore Dreiser's *Sister Carrie*." *American Literary Realism* 16 (Autumn): 223–39.

Contends that the theater, especially its role playing, is the key metaphor for Dreiser's conception of character and experience in *Sister Carrie*.

1983.16 GERBER, PHILIP L. Review of *American Diaries 1902–1926*. *Resources for American Literary Study* 13 (Autumn): 229–35.

1983.17 GERBER, PHILIP L., and WOLF, JACK C. "A Conversation with James T. Farrell." *Partisan Review* 50, no. 2:266–78.

Contains several comments by Farrell on Dreiser and his work.

1983.18 GRIFFIN, JOSEPH. "Theodore Dreiser Visits Toronto." *Canadian Review of American Studies* 14 (Spring): 31–47.

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Recalls Dreiser's visit to Toronto in September 1942, when he brought on the wrath of the Canadian press by his anti-British statements.

1983.19 GULLASON, THOMAS A. Review of *American Diaries 1902–1926*. *Modern Fiction Studies* 29 (Winter): 716–19.

1983.20 HAACK DIETMAR. Afterword to *Jennie Gerhardt*. Translated by Alfons Matthias Nuese Frankfurt: Ullstein.

1983.21 HAKUTANI, YOSHINOBU. "The Crucible of an American Writer Dreiser in Pittsburgh." In *Masui Michio Sensei Taikan Kinen Eigo Eibungaku Kenkyu* [Studies in English language and literature in honor of Professor Michio Masui's retirement]. Tokyo: Kenkyusha-Shuppan, pp. 513–22.

1983.22 HANSEN, RON. Review of Pennsylvania Edition of *Sister Carrie*. *Michigan Quarterly Review* 22 (Fall): 661–64.

1983.23 HART, JAMES D. *Oxford Companion to American Literature*. 5th ed. New York: Oxford University Press, passim.

Revision of 1965.13.

1983.24 HIDAKA., MASAYOSHI. *Hito to Sakuhin* [Dreiser and his works]. In *Doraisâ Tanpen-Shû / Hito to Sakuhin* [Short stories by Dreiser / Dresser and his works]. Osaka & Tokyo: EM Gaigo-Kenkyujo, pp. 215–335.

In Japanese.

1983.25 HIRSH, JOHN C. "Dreiser and Financier: James D. Mooney." *Dreiser Newsletter* 14 (Spring): 19–20.



Presents the inscriptions from copies of books Dreiser sent to James D. Mooney, businessman-author whose *Onward Industry!* influenced *Tragic America*.

1983.26 HIRSH, JOHN C. *Review of Sister Carrie. Journal of American Studies* 17 (August): 301.

1983.27 HOCHMAN, BARBARA. "Dreiser's Last Work: The Bulwark and The Stoic - Conversion or Continuity?" *Dreiser Newsletter* 14 (Fall): 1-15.

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.

1983.28 HOPKINS, ELLEN. "Where They Lived." *New York* 16 (7 March): 42-53.

Includes a brief account of a party given by Dreiser while living at 16 St. Luke's Place in New York.

1983.29 HUSSMAN, LAWRENCE E., Jr. *Dreiser and His Fiction: A Twentieth-Century Quest*. Philadelphia: University of Pennsylvania, 215 pp.

Publication, revised, of 1964.16. Discussion expanded and scholarship updated.

1983.30 JOHNSON, CLARENCE O. "Theodore Dreiser." In *Critical Survey of Long Fiction*. Vol. 2. Edited by Frank N. Magill. Englewood Cliffs, N.J.: Salem Press, pp. 828-39.

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.

1983.31 LAND, MARY G. "Three Max Gottliebs: Lewis's, Dreiser's, and Walker Percy's View of the Mechanist-Vitalist Controversy." *Studies in the Novel* 15 (Winter): 314-331.

Discusses briefly the influence of Jacques Loeb on the characterization of Clyde Griffiths in *An American Tragedy*.

1983.32 McWILLIAMS, JOHN P., Jr. "Innocent Criminal or Criminal Innocence: The Trial in American Fiction." In *Law and American Literature: A Collection of Essays*. Edited by

Carl S. Smith, John P. McWilliams, Jr., and Maxwell Bloomfield. New York: Knopf, pp.45–124.

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.

1983.33 MIZUGUCHI, SHIGEO. *Doraisâ no Amerika no Higeiki* [*Theodore Dreiser's An American Tragedy*]. *St. Paul's Review: Arts and Letter* (Japan) 42.1–38.

In Japanese.

1983.34 PARKER, HERSHEL "Lost Authority: Non-sense, Skewed Meanings, and Intentional Meanings." *Critical Inquiry* 9 (June): 767–74.

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.

1983.35 PHILLIP, JIM. "Theodore Dreiser: Outsider / Insider." In *American Fiction: New Readings*. Edited by Richard Gray. Totowa, N.J.: Barnes & Noble, pp.115–32.

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.

1983.36 PIZER, DONALD. Review of *An Amateur Laborer*. *Resources for American Literary Study* 13 (Spring): 55–58.

1983.37 PIZER, DONALD. Review of *American Diaries 1902–1929*. *Studies in American Fiction* 11 (Spring): 115–16.

1983.38 \*PONCET, ANDRE. "Functional Jeffersonism in the Naturalistic Novel." In *All Men Are Created Equal: Ideologies: rêves et réalités*. Edited by Jean-Pierre Martin. Aix-en-Provence: University de Provence, pp. 137–46.

Source: 1985.49.

1983.39 QUILLIAN, LINDA GAIL "Theodore Dreiser's Artistic Impasse and Impact: The Transmutation of Women Characters in Twentieth-Century American Fiction." Ph.D. dissertation, Howard University, 379 pp.

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.

1983.40 Review of *An Amateur Laborer*. *Kirkus Review* 51 (1 October): 1076–77.

1983.41 Review of *American Diaries 1902–1926*. *Virginia Quarterly Review* 59 (Winter) 12.

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1983.42 ROBINSON, LEROY. "John Howard Lawson's Struggle with *Sister Carrie*." *Kyusha American Literature* (Japan) 24 (July):31–37.

1983.43 RUSCH, FREDERIC E. "A Critical Edition of Theodore Dreiser's *The Hand of the Potter*". Ph.D. Thesis, University of Leeds, 298 pp.

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.

1983.44 RUSCH, FREDERIC E. "A Dreiser Checklist, 1981." *Dreiser Newsletter* 14 (Spring): 12–17.

Lists works by and about Dreiser appearing in 1981 as well as publications omitted from previous *Dreiser Newsletter* checklists.

1983.45 SCHARNHORST, GARY. Review of *American Diaries 1902–1926*. *American Literary Realism* 16 (Spring): 147–49.

1983.46 SPINDLER, MICHAEL. *American Literature and Social Change: William Dean Howells to Arthur Miller*. Bloomington: Indiana University Press, pp. 48–73, 74–93, 135–49.

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).

1983.47 SPINDLER, MICHAEL. "Class and the Consumption Ethic: Dreiser's *An American Tragedy*." In *American Literature and Social Change: William Dean Howells to Arthur Miller*. Bloomington: Indiana University Press, pp. 135–49.

Reprint of 1978.63.

1983.48 STADTFELD, CURTIS. "The Sense of Place." *Chronicles of Culture* 7 (February): 33–34.

Review of *American Diaries 1902–1926*.

1983.49 STAPLETON, MICHAEL *The Cambridge Guide to English Literature*. Cambridge: Cambridge University Press, pp. 18, 254–55, 452–53, 810–11.

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*.

1983.51 "Theodore (Herman Albert) Dreiser." *Twentieth-Century Literary Criticism*. Edited by Dennis Poupard. Vol. 10. Detroit:Gale Research Company, pp. 161–203.

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.

1983.52 THOMPSON, PAULA CARLENE. "The Decline of Daisy Fiction and American Womanhood." Ph.D. dissertation, Ohio State University, 255 pp.

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.

1983.53 VINODA. "Don Juans and *Dancing Dogs*": A Note on Dreiser's *A Gallery of Women*. *Indian Journal of American Studies* 13 (July): 147–55.

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 Erzählprosa." *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.

1983.55 WEST, JAMES L.W., III. "Mirrors and Microfilm: The Dating of Dreiser's *An Amateur Laborer*." *Manuscripts* 35 (Winter): 5–11.

Demonstrates that Dreiser began the composition of *An Amateur Laborer* in late January and early February 1904.

1983.56 WUSTENHAGEN, HEINZ. "American Literazy Naturalism and Anti-Imperialist Movement and Thought." *Zeitschrift für Anglistik und Amerikanistik* 31:343–48.

Include Dreiser among naturalists who started the development toward critical realism and "the literary expression of revolutionary class consciousness."

1983.57 YU, DAESHNIK. "The Literary Response to Evolutionism in Late Nineteenth and Early Twentieth Century America." Ph.D. dissertation, University of Washington, 284 pp.

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

1984.1 BARBER, X. THEODORE. "Drama with a Pointer The Group Theatre's Production of Piscator's *Case of the Griffiths*." *Drama Review* 28 (Winter): 61–72.

Describes the production of the *Case of Clyde Griffiths* by the Group Theatre, under the direction of Lee Strasberg at the Shubert.

1984.2 BATURIN, S[ERGEI] S. *Teodor Drai[zcaron]er*. In *Dzhon Steinbeck i traditsii amerikanskoï literary* [*John Steinbeck and the tradition of American literature*]. Moscow Khudozhestvenaiâ Literatura, pp. 252–305.

In Russian.

1984.3 BERMAN, PAUL "Down and Out in Brooklyn and the Bronx." *Village Voice* 29 (24 January): 46.

Review of *An Amateur Laborer*.

1984.4 BLAKELEY, CAROLYN FRAZIER. "Naturalism in the Novels of Theodore Dreiser." Ph.D. dissertation, Oklahoma State University, 143 pp.

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.

1984.5 BURLING, WILLIAM J. "*The Feast of Belshazzar*" and *Sister Carrie*. *American Literary Realism* 17 (Spring): 40–43.

Discusses Dreiser's title for Chapter XXXII of *Sister Carrie* and its Biblical source.

1984.6 CLAYTON, BRUCE. *Forgotten Prophet: The Life of Randolph Bourne*. Baton Rouge: Louisiana State University Press, pp. 1274,239–45 passim.

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.

1984.7 CONDER, JOHN J. "Dreiser's Trilogy and the Dilemma of Determinism." In *Naturalism in American Fiction: The Classic Phase*. Lexington: University Press of Kentucky, pp. 86–117.

Traces the evolution of Dreiser's deterministic philosophy through the *Trilogy 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.

1984.8 CONRAD, PETER. "In the Streets." In *The Art of the City: Views and Versions of New York*. New York: Oxford University Press, pp. 178–92.

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."

1984.9 CORKIN, STANLEY JAMES. "Realism and Cultural Form: The Common Structures of American Cinema and Realistic literature in the Late Nineteenth and Early Twentieth Centuries." PhD. dissertation, New York University, 213 pp.

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.

1984.10 DAVIS, NANCY H., and DAVIS, JAMES L. "Sunsets and City lights: Place in *My Antonia* and *Sister Carrie*." *McNeese Review* 31 (1984–86): 23–32.

Explores Carrie's and Hurstwood's relationship to Chicago, with emphasis on the role of the

city within the Alger myth of success.

1984.11 DOWELL, RICHARD W. "Dreiser and the Mills Hotel." In *Theodore Dreiser: The Man and His Message*, pp. 105–16. See Raja, 1984.61.

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.

1984.12 DOWELL, RICHARD W. "Dreiser Collection at Emory University." *Dreiser Newsletter* 15 (Spring): 20–21.

Describes the collection of Dreiseriana donated to Emory University by Dr. Vera Dreiser.

1984.13 DOWELL, RICHARD W. "Dreiser's Courtship Letters Portents of a Doomed Marriage." *Dreiser Newsletter* 15 (Spring): 14–20.

Notes that Dreiser's apprehensions about marriage are evident in his letters to Sara White from May 1896 to September 1898.

1984.14 DOWELL, RICHARD W. "Indiana Poets: The Poetry of Theodore Dreiser." *Contemporary Education* 56 (Fall): 55–59.

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.

1984.16 DREISER, VERA. "Some Reflections on Dreiser." In *Theodore Dreiser. The Man and His Message*, pp. 93–97. See Raja, 1984.61.

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."



1984.17 FAULKNER, HOWARD. "Homespun Justice: The Lynching in American Fiction." *South Dakota Review* 22 (Winter): 104–19.

Discusses "Nigger Jeff" among other works depicting lynchings.

1984.18 FITZPATRICK VINCENT. "The Dreiser Diaries." *Menckiana*, no.90, pp. 14–15.

Review of *American Diaries* 1902–1926.

1984.19 GALBRAITH, JOHN KENNETH. "Reading about the Rich." *New York Times Book Review*, 21 October, pp.1,54–55.

Contains a brief account of Dreiser's portrayal of the wealthy Griffiths family in *An American Tragedy*.

1984.20 GERBER, PHILIP L. "Dreiser: The Great Sloth of the Thirties." *Journal of Life, Art and Literature* (India) 3 (January): 1–26.

Chronicles in detail Dreiser's downhill career during the 1930s. Reprinted: 1984.61, pp. 1–26; 1985.24.

1984.21 GODFREY, LYDIA SCHURMAN. "Theodore Dreiser and the Dime Novel World; Or, The Missing Chapter in Dreiser's Life." Ph.D. dissertatiaon, University of Maryland, 196 pp.

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.

1984.22 GOODYEAR, DONALD H., Jr. "Theodore Dreiser: Novelist of the City." *Journal of Life, Art and Literature* (India) 3 (January): 27–40.

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.

1984.23 GRIFFIN, JOSEPH. "*Butcher Rogaum's Door*": Dreiser's Early Tale. *American Literary Realism* 17 (Spring): 24–31.

Identifies Dreiser's story as a contemporary fairy tale of New York life.

1984.24 GRIFFIN, JOSEPH. "Dreiser Revealed and Restored." *Canadian Review of American Studies* 15 (Fall): 349–59.

Review of *American Diaries 1902–1926* and Pennsylvania Edition of *Sister Carrie*.

1984.25 HAKIM, ZIAD. "Materialism in the Novels of Howells, James and Dreiser." Ph.D. dissertation, Southern Illinois University, 144 pp.

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.

1984.26 HAKUTANI, YOSHINOBU. "Dreiser Panel at ML4." *Dreiser Newsletter* 15 (Spring): 21–24.

Summarizes the papers and discussion at the 1983 MLA Convention panel on the text of *Sister Carrie*.

1984.27 HAKUTANI, YOSHINOBU "Theodore Dreiser and the American 1890s." In *Theodore Dreiser The Man and His Message*, pp. 98–104. See Raja, 1984.61.

Demonstrates the romantic inclinations in Dreiser's early magazine writing and argues that in the battle between romanticism and realism he was "neutral."

1984.28 HARAP, LOUIS. "Jews in American Drama, 1900–1918." *American Jewish Archives* 36 (November): 136–50.

Briefly discusses *The Hand of the Potter*.

1984.29 HIDAKA, MASAYOSHI. "An Interpretation of *Sister Carrie*." *Studies in Foreign Literature* (Japan) 63:157–89.

1984.30 HINDUS, MILTON. "Epic, Action-Poem", *Cartoon: Charles Resnikoff's Testimony: The United States, 1885–1915*. In *Charles Resnikoff: Man and Poet*. Edited by Milton Hindus. Oronto: National Poetry Foundation, University of Maine at Oronto, pp. 309–24.

Contrasts Dreiser's thorough documentation in *An American Tragedy* with Charles Resnikoff's extreme brevity in presenting a similar case in *Testimony*.

1984.31 HUDDLESTON, EUGENE L. "What a Difference Thirty Years Make: *A Place in the Sun*, Today." *Dreiser Newsletter* 15 (Fall): 1–12.

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.

1984.32 HUGHSON, LOIS. "Dreiser's Cowperwood and the Dynamics of Naturalism." *Studies in the Novel* 16 (Spring): 51–71.

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.

1984.33 HUSSMAN, LAWRENCE H., Jr. "The Fate of the Fallen Woman in *Maggie* and *Sister Carrie*." In *The Image of the Prostitute in Modern Literature*. Edited by Pierre L. Horn and Mary Beth Pringle. New York: Frederick Ungar, pp. 91–100.

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.

1984.34 I-DAILLY, CHRISTOPHE. *L'autobiographie dans l'oeuvre romanesque de Théodore Dreiser*. Abidjan: Nouvelles Éditions Africaine, 330 pp.

A study of Dreiser's use of autobiographical figures, events and themes in his fiction.

1984.35 IWAMOTO, IWAO. *Jenî to Kyarî-Doraisâ no Atarashii Joseizô* [*Jennie and Carrie-Dreiser's portraits of new women*]. In *America Bungaku no Hiroin* [*Heroines in American literature*]. Edited by Iwao Iwamoto and Takeshi Morita. Tokyo: Rîberu-Shuppan, pp. 75–86.

In Japanese.

1984.36 KAZIN, ALFRED. *An American Procession*. New York Knopf, pp. 235–45, 334–45.

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.

1984.37 KENNEDY, RICHARD S. Review of *An Amateur Laborer*. *Modern Fiction Studies* 30 (Summer): 303–4.

1984.38 KIMBEL, ELLEN. "The American Short Story, 1900–1920: [Theodore Dreiser]". In *The American Short Story, 1900–1945: A Critical History*. Edited by Philip Stevick. Twayne's Critica History of the Short Story. New York: Twayne pp. 59–61.

Analyzes "The Lost Phoebe" and "Nigger Jeff" to refute claims "that Dreiser was unable to control, by compressing his material."

1984.39 KRETZOI, CHARLOTTE. "Observing and/or Making Observations: Vision and Method in American Fiction at the Turn of the Century." *Annales Universitatis Scientiarum Budapestiensis, Sectio Philologica Moderna* 13:67–83.

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.

1984.40 LANGLAND, ELIZABETH. "Zola and Dreiser: Society Anatomized in *An American Tragedy*." In *Society in the Novel*. Chapel Hill: University of North Carolina Press, pp. 134–46.

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.

1984.41 LEHAN, RICHARD. "American literary Naturalists: The French Connection." *Nineteenth Century Fiction* 38 (Mardi): 529–57.

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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.

1984.42 LEHAN, RICHARD. "Dreiser and the Hostile Critics." *The Old Northwest* 10 (Fall): 307–17.

Principally a response to Lionel Trilling's attack on Dreiser in his "Reality in America" (See 1950.20).

1984.43 LEWIS, ROBERT. *Slings and Arrows: Theatre in My Life*. New York: Stein & Day, pp. 87–88.

Recalls Dreiser's approval of experimental techniques in staging the *Case of Clyde Griffiths* and his unfortunate advice to the lead character.

1984.44 LIBERMAN, M.M. "Feeling." *Georgia Review* "Feeling." *Georgia Review* 38 (Spring): 75–71.

Notes writers' inability to make feeling "palpable," using the sense of desperation in *An American Tragedy* as one example.

1984.45 McALEER, JOHN J. "Flux Metaphors in *Sister Carrie*." *Dreiser Newsletter* 15 (Spring): 1–9.

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."

1984.46 MARUDANAYAGAM, P. "Clarissa in America: A Note on *Sister Carrie*." *Journal of Life, Art and Literature* (India) 3 (January): 52–60.

Defends *Sister Carrie* as a tragic novel. Reprinted: 1984.61, pp. 52–60.

1984.47 MIZUGUCHI, SHIGEO. *Doraisâ no Toride* [*Theodore Dreiser's The Bulwark*]. *St. Paul's Review: Arts and Letters* (Japan) 43:57–102.

In Japanese.

1984.48 MODLIN, CHARLES E., ed. *Sherwood Anderson: Selected Letters*. Knoxville: University of Tennessee Press, pp. 3–4 passim.

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.

1984.49 MOOKERJEE, R.N. "The Voice of Melancholy: The Poetry of Theodore Dreiser." *Journal of Life, Art and Literature* (India) 3 (January): 41–51.

Briefly surveys Dreiser's books of poetry. Reprinted: 1984.61, pp. 41–51.

1984.50 MÔRI, ITARU. *Kyojin no Mitotsu no Kaishaku-'kagaku Hanno' to Baransu* [*An interpretation of The Titan—"chemistry" and "balance"*]. *Journal of the Society of English and American Literature: Kwansei Gakuin University* (Japan) 29, no. 1:294–305.

In Japanese.

1984.51 MURAYAMA, KIYOHICO. "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.

1984.53 ORLOV, PAUL A. "Technique as Theme in *An American Tragedy*." *Journal of Narrative Technique* 14 (Spring): 75–93.

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.

1984.54 PARKER, HERSHEL "Lost Authority and Cheap Thrills." In *Flawed Texts and Verbal Icons: Literary Authority in American Fiction*. Evanston: Northwestern University Press, pp. 1–16.

Revision of 1983.34.

1984.55 PEELER, DAVID P. "Unlonesome Highways: The Quest for Fact and Fellowship in Depression America." *Journal of American Studies* 18 (Autumn): 185–206.

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.

1984.56 PIZER, DONALD. "American Literary Naturalism: The Example of Dreiser." In *Realism and Naturalism in Nineteenth-Century American Literature*. Rev. ed. Carbondale: Southern Illinois University Press, pp. 41–58.

Reprint of 1977.50.

1984.57 PIZER, DONALD. "Late Nineteenth-Century American Naturalism." In *Realism and Naturalism in Nineteenth-Century American Literature*. Rev. ed. Carbondale: Southern Illinois University Press, pp. 9–30.

Reprint of 1965.28.

1984.58 PIZER, DONALD. "The Problem of Philosophy in the Novel." In *Realism and Naturalism in Nineteenth-Century American Literature*. Rev. ed. Carbondale: Southern Illinois University Press, pp. 59–69.

Reprint of 1970.39.

1984.59 PIZER, DONALD. "Theodore Dreiser's *Nigger Jeff*": *The Development of an Aesthetic*. In *Realism and Naturalism in Nineteenth-Century American Literature*. Rev. ed. Carbondale: Southern Illinois University Press, pp. 180–93.

Reprint of 1969.31.

1984.60 RAJA, L. JEGANATHA. "Dreiser's Philosophy of Life." *Journal of Life, Art and Literature* (India) 3 (January): 79–92.

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.

1984.61 RAJA, L. J[EGANATHA], ed. *Theodore Dreiser: The Man and His Message*. Annamalainagar, India: Kathy Publications, 118 pp.

A collection of nine essays on Dreiser by Indian and American scholars: three original (1984.11; 1984.16; 1984.27) and six reprints (1984.20; 1984.22; 1984.46; 1984.49; 1984.60; 1984.69).

1984.62 Review of *An Amateur Laborer*. *Choice* 21 (June): 1464.

1984.63 RIGGIO, THOMAS P. "Dreiser's Early Labors" *Dreiser Newsletter* 15 (Spring): 10–13.

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.

1984.65 RIGGIO, THOMAS P. "Theodore Dreiser: Hidden Ethnic." *MELUS* 11 (Spring):



53–63.

Discusses Dreiser's reputation in relation to his ethnic background and *Sister Carrie* as a novel in which ethnic themes have been neglected.

1984.66 RUSCH, FREDERIC E. "A Dreiser Checklist, 1982." *Dreiser Newsletter* 15 (Fall): 18–23.

Lists works by and about Dreiser appearing in 1982 as well as publications omitted from previous *Dreiser Newsletter* checklists.

1984.67 RUSCH, FREDERIC E. "Lycurgus and Dreiser's *An American Tragedy*." *Notes on Modern American Literature* 8 (Winter): no. 18.

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*.

1984.68 SEED, DAVID. Review of *American Diaries 1902–1926*. *Études Anglaises* 37 (July–September): 355.

1984.69 SINGH, BRIJ MOHAN. "Dreiser's Four Early Stories: A Critical Study." *Journal of Life, Art and Literature* (India) 3 (January): 61–78.

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.

1984.70 SINGH, BRIJ MOHAN. "Theodore Dreiser's Short Stories: A Study of Themes." *Panjah University Research Bulletin* 15 (October): 25–35.

Discusses the relationship between the themes of Dreiser's short stories and those of his novels.

1984.71 SMITH, CARL S. *Chicago and the American Literary Imagination, 1880–1920*. Chicago: University of Chicago Press, pp. 48–56, 70–78, 107–20, passim.

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.

1984.72 SOBAL, NANCY LEE. "Curing and Caring: A Literary View of Professional Medical Women." Ph.D. dissertation, University of Cincinnati, 248 pp.

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.

1984.73 SONG, KWAN-SIK. *Dreiser eui soseol: yamanjeok jayeonjueiu sibu* [Dreiser's novels: discussion of savage naturalism]. In *Ubo Chang Wang-Rok Babsa Heogap Kinyom Nonmungip* [Essays honoring the sixtieth birthday of Dr. Wang-Rok Chang]. Seoul: Tap, pp. 283–98.

In Korean. Source: *MHRA Annual Bibliography of English Language and Literature for 1985*.

1984.74 SPANGLER, GEORGE M. "The Distribution of Philosophic Commentary in the Pennsylvania Edition of *Sister Carrie*." *American Notes & Queries* 22 (May / June): 139.

Notes that Dreiser and Arthur Henry made most of their cuts of philosophic commentary in the second quarter of the novel.

1984.75 STRONKS, JAMES. Review of *American Diaries 1902–1926*. *Modern Philology* 82 (August): 110–12.

1984.76 SUGAWARA, FUMIHIKO. *Amerika no Higeki ni Tsuite—Doraisâ to Kuraido* [On An American Tragedy—Dreiser and Clyde]. *Rikkyô Revyû* (Japan) 13:26–41.

In Japanese.

1984.77 TAGUCHI, SEIICHI. "Dreiser's View of Spiritual Value in *Sister Carrie* and *Jennie Gerhardt*." *Kyushu American Literature* (Japan) 25:78–81.

1984.78 "Theodore Dreiser House." *Society for German-American Studies Newsletter* 5:11.

Gives a brief account of the dedication of a building in Mayen, Germany (the birthplace of

Dreiser's father), as "Theodore Dreiser Haus."

1984.79 VERNON, JOHN. "Financiers, Counterfeiters, and the Modern Novel." In *Money and Fiction: Literary Realism in the Nineteenth and Early Twentieth Centuries*. Ithaca: Cornell University Press, pp.194–207.

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.

1984.80 WALLACE, JACK. Review of *An Amateur Laborer*. *American Literary Realism* 17 (Spring): 142–44.

1984.81 WEST, JAMES L.W., III. "Dreiser and Random House." *Dreiser Newsletter* 15 (Fall): 13–17.

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

1985.1 ANDERSON, DAVID D. "Chicago Cityscapes by Theodore Dreiser, Sherwood Anderson, and Saul Bellow." *Midwestern Miscellany* 13:43–49.

Contains a brief account of the significance of Chicago to Carrie in *Sister Carrie*.

1985.2 ANDERSON, SHERWOOD. *Letters to Bab: Sherwood Anderson to Marietta D. Finley, 1916–33*. Edited by William A. Sutton. Urbana: University of Illinois Press, pp. 36–37 passim.

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).

1985.3 BADER, RUDOLPH. "Dreiser's *Sister Carrie*: More Pupil than Victim." *International Fiction Review* 12 (Summer): 74–78.

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.

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Provides the details of the dedication of a library to Dreiser in Mayen, Germany.

1985.5 BEAVER, HAROLD. *The Great American Masquerade*. Totowa, NJ.: Barnes & Noble, pp. 141–44.

Calls Dreiser's novels the "art of the cliché," 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.

Compares Dreiser's and Sinclair's indictments of early 20th-Century American society to demonstrate their distinct ideological and literary responses. See *Dissertation Abstracts International* 50(1989): 1655-A.

1985.7 BOWLBY, RACHEL. *Just Looking: Consumer Culture in Dreiser, Gissing and Zola*. New York: Methuen, 52–65, 118–33.

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.

1985.8 BRENNAN, STEPHEN C. "The Publication of *Sister Carrie*: Old and New Fictions." *American Literary Realism* 18 (Spring and Autumn): 55–68.

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*.

1985.9 CERF, BENNETT. "Theodore Dreiser." In *As Others Saw Them: Observations of Eminent literary Figures by Their Contemporaries*. Edited by Lyle Larson. Jefferson, N.C.: McFarland, pp. 53–54.

Reprint of 1977.5.

1985.10 COLIN, MICHAEL. "Putting Words in Mencken's Mouth." *Menckiana*, no.96 (Winter): 4–5.

The author's account of a play he has written based on the Dreiser-Mencken correspondence.

1985.11 COWLEY, MALCOLM. "Dreiser: Genius in the Raw." In *The Flower and the Leaf: A Contemporary Record of American Writing since 1941*. Edited by Donald W. Faulkner. New York: Viking, pp. 304–8.

Reprint of 1965.7.

1985.12 CROWLEY, JOHN W. *The Black Heart's Truth: The Early Career of W.D. Howells*. Chapel Hill: University of North Carolina Press, pp. 146–49.

Shows *A Modern Instance* to be a precursor of *Sister Carrie*, though Dreiser departed from Howells' novel in several instances.

1985.13 CURRAN, RONALD. Review of *An Amateur Laborer*. *World Literature Today* 59 (Winter): 99–100.

1985.14 DOWELL, RICHARD W. "Dreiser No Poker Expert Either." *Dreiser Newsletter* 16 (Spring): 13–17.

Points out that the gambling episodes in *Sister Carrie* reveal Dreiser's unfamiliarity with the terminology and rules of poker.

1985.15 DOWELL, RICHARD W. "Selected Magazine Articles." *Dreiser Newsletter* 16 (Fall): 23–24.

Review of *Selected Magazine Articles of Theodore Dreiser*.

1985.16 FARRELL, JAMES T. "Early 20th Century Trends in Realism." In *Hearing Out James T. Farrell*. Edited by Donald Phelps. New York: The Smith, pp. 156–67.

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.

1985.17 FARRELL, JAMES T. "The 1920's in American Life and Literature." In *Hearing Out James T. Farrell*. Edited by Donald Phelps. New York: The Smith, pp. 62–72.

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.

1985.18 FARRELL, JAMES T. "The Writer and His Audience." In *Hearing Out James T. Farrell*. Edited by Donald Phelps. New York: The Smith, pp. 106–29.

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.

1985.19 FINE, RICHARD. *Hollywood and the Profession of Authorship, 1928–1940*. Studies in the Cinema, edited by Diane M. Kirkpatrick, no. 29. Ann Arbor UMI Research Press, pp. 58–59.

Focuses primarily on Dreiser's exposure of Hollywood's corrupt morals in articles for *Shadowland* and *Redbook*.

1985.20 FINE, RICHARD A. "Theodore Dreiser's *Revolt*": An Unpublished Screenplay. *Literature / Film Quarterly* 13, no. 2:118–26.

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.

1985.21 FISHER, PHILIP. "The Life History of Objects: The Naturalist Novel and the City." In *Hard Facts: Setting and Form in the American Novel*. New York: Oxford University Press, pp. 128–78.

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.

1985.22 FISHKIN, SHELLEY FISHER. "Theodore Dreiser." In *From Fact to Fiction: Journalism and Imaginative Writing in America*.

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Baltimore: Johns Hopkins University Press, pp. 85–134. Reprint. New York: Oxford University Press, 1988.

Demonstrates how Dreiser's apprenticeship in newspaper and magazine writing contributed to his style, storehouse of material, commitment to fact and cynical view of reality; then uses *An American Tragedy* as an extended example of Dreiser's skill and strategy in working with factual sources, noting that he remained close to the facts but altered them enough to create ambiguity and open-endedness in the novel. Initially presented as a chapter in "Documentary Impulses in American Literature: The Vicissitudes of a Creative Problem." Ph.D. dissertation, Yale University, 1977. 512 pp. See *Dissertation Abstracts International* 39A (1978): 1565-A. Reprinted in part: 1988.16.

1985.23 \*GALINSKY, HANS. "Vom Sohn eines Mayener Auswanderers zum Amerikanischen Dichter: Der Weg Theodore Dreisers." *Eifel* 80:279–81, 346–48.

Source: 1988.52.

1985.24 GERBER, PHILIP L. "Dreiser: The Great Sloth of the Thirties." *Old Northwest* 11

(Spring–Summer): 7–23.

Reprint of 1984.20.

1985.25 GOODIN, GEORGE. "The Flawed Victim." In *The Poetics of Protest: Literary Form and Political Implication in the Victim-of-Society Novel*. Carbondale: Southern Illinois University Press, pp. 87–132.

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."

1985.26 GRIFFIN, JOSEPH. "Dreiser's Later Sketches." *Dreiser Newsletter* 16 (Fall): 1–13.

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.

1985.27 GRIFFIN, JOSEPH. *The Small Canvas: An Introduction to Dreiser's Short Stories*. Cranbury, N.J.: Fairleigh Dickinson University Press, 172 pp.

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.

1985.28 HAKUTANI, YOSHINOBU, ed. Introduction to *Selected Magazine Articles of Theodore Dreiser. Life and Art in the American 1890s*. Rutherford, N.J.: Fairleigh Dickinson University Press, pp. 15–38.

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.

1985.29 HOCHMAN, BARBARA. "Goethe's *Faust*: A Leitmotif in Dreiser's *The Genius*". *Dreiser Newsletter* 16 (Spring): 1–12.

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



Hill: University of North Carolina Press, pp. 41–50, 99–102, 107–11 passim.

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.

1985.31 HUNEKER, JAMES GIBBONS. "The Seven Arts." In *Americans in the Arts, 1890–1920*. Edited by Arnold T. Schwab. New York: AMS, pp. 332–33.

Reprint of 1914.51.

1985.32 HUNEKER, JAMES GIBBONS. "The Seven Arts." In *Americans in the Arts, 1890–1920*. Edited by Arnold T. Schwab. New York: AMS. pp. 333–34.

Reprint of 1916.50.

1985.33 IVAN'KO, S.E. *Teodor Draizer—pisatel, kommunist* [*Theodore Dreiser—writer, communist*]. *Novaya i noveishaya istoriya* 2:127–43.

In Russian.

1985.34 KERNER, DAVID. "Counterfeit Hemingway: A Small Scandal in Quotation Marks." *Journal of Modern Literature* 12 (March): 91–108.

Notes that Dreiser's use of quotation marks in *Sister Carrie* and *Jennie Gerhardt* exemplifies practices which clarify Hemingway's usages.

1985.35 KRETZOI, CHARLOTTE. "Clyde Griffiths on Trial: Interpreting *An American Tragedy*." *Annales Universitatis Scientiarum Budapestinensis, Sectio Philologica Moderna* 16:41–53.

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.

1985.36 KRUPNICK, MARK. *Lionel Trilling and the Fate of Cultural Criticism*. Evanston: Northwestern University Press, pp. 63–67.

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.

1985.37 LENARCIC, FAYE MERTINE. "The Emergence of the Passionate Woman in American Fiction, 1850–1920." Ph.D. dissertation, Syracuse University, 301 pp.

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.

1985.38 MITCHELL, LEE CLARK. "And Then Rose for the First Time": Repetition and Doubling in *An American Tragedy*. *Novel* 19 (Fall): 39–56.

Demonstrates that Dreiser's technique of repetition of character, event, scene, and language is inseparable from the deterministic themes of *An American Tragedy*. Reprinted: 1989.19.

1985.39 MIZUGUCHI, SHIGEO. *Shisutâ Kyarî Made* [*Before Sister Carrie*]. *St. Paul's Review: Arts and Letters* (Japan) 44:46–69.

In Japanese.

1985.40 MUNSON, GORHAM B. *The Awakening Twenties: A Memoir-History of a Literary Period*. Baton Rouge: Louisiana State University Press, passim.

Analyzes the support of Dreiser by such critics as Randolph Bourne and Waldo Frank.

1985.41 MURAYAMA, KIYOHICO. *Penshiruvania-Ban Shisutâ Kyarî ni Tsuite* [*On the Pennsylvania edition of Sister Carrie*]. *Gengo Bunka* (Japan) 22:81–87.

In Japanese.

1985.42 O'NEILL, JOHN P. "My Brother Paul" and *Sister Carrie*. *Canadian Review of*

*American Studies* 16 (Spring): 411–24.

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.

1985.43 ORGEL, JOSEPH R. *Undying Passion: A Book of Anecdotes about Men, Women, Love, Sex and the Literary Life*. New York: William Morrow, pp. 74–77, 212–15.

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.

1985.44 ÔURA, AKIO. *Seodoa Doraisâ, Amerika no Higeki* [*Theodore Dreiser, An American Tragedy*]. In *Eibei Bungaku Meisaku eno Sanpomichi: Amerika Hen* [A promenade to masterpieces of English and American literature: American literature]. Edited by Akio Ôura. Tokyo: Sanyû-Sha-Shuppan, pp. 124–37.

In Japanese.

1985.45 PIZER, DONALD. "Self-Censorship and Textual Editing." In *Textual Criticism and Literary Interpretation*. Edited by Jerome J. McGann. Chicago: University of Chicago Press, pp. 144–61.

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.

1985.46 RIGGIO, THOMAS P. "Dreiser and Mencken: In the Literary Trenches." *American Scholar* 54 (Spring): 227–38.

Presents an overview of the literary relationship of the two figures from 1910 to 1945.

1985.47 ROBERTSON, MICHAEL. "The First New Journalism' and American Fiction, 1880–1925: Studies in Howells, James, Crane, Dreiser and Hemingway". Ph.D. dissertation, Princeton University, 272 pp.

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.

1985.48 ROSS, STEPHEN M. "Vision and Voice in Two City Novels: Dreiser and Ellison." *Recherches Anglaises et Américaines* 18:127–43.

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.

1985.49 RUSCH, FREDERIC E. "A Dreiser Checklist 1983–1984." *Dreiser Newsletter* 16 (Fall): 14–22.

Lists works by and about Dreiser appearing in 1983 and 1984 as well publications omitted from previous *Dreiser Newsletter* checklists.

1985.50 RYAN, WILLIAM F. "Theodore Dreiser." In *The Encyclopedia of Unbelief*. Edited by Gordon Stein. Vol. 1. Buffalo: Prometheus Books, p. 12.

Brief biographical sketch highlighting Dreiser's denunciation of "perverted" organized religions and his call for a religion based on good works and compassion.

1985.51 SAEKI, MICHIKAZU. *Doraisâ no A Gallery of Women* [*Theodore Dreiser's A Gallery of Women*]. *Kwansei Gakuin University Studies in Foreign Languages and Cultures* (Japan) 6:207–27.

In Japanese.

1985.52 SCHWARTZ, CAROL ANN. "Class Consciousness in the Novels of Theodore Dreiser". Ph.D. dissertation, Columbia University, 229 pp.

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.

1985.53 TANIGUCHI, TOSHIRO. "Theodore Dreiser Seen Through *The Bulwark*." *Ôsaka Gakuin University Foreign Linguistic and Literary Studies* (Japan) 15:93–106.

1985.54 VAN OVERMEIRE, LUTGARDE. "Dreiser's *An American Tragedy*: Death, the Outcome of an Illusion." In *Aspects of the American Novel: Dreiser, Bellow, Potok and Barth*. *Studia Germanica Gandesia* 1. Ghent: University of Ghent, Germaanse Filologie, pp. 4–16.

1985.55 WEST, JAMES L.W., III. *A Sister Carrie Portfolio*. Charlottesville: University Press of Virginia, 87 pp.

A collection of documents, many of which are reproduced in facsimile, bearing on the composition and publication of *Sister Carrie*.

1985.56 WHALEN, TERRY. "Dreiser's Tragic Sense: The Mind as *Poor Ego*." *The Old Northwest* 11 (Spring–Summer): 61–80.

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.

1985.57 YAGYÛ, NOZOMU. *Seikô no Yume Hinkon yori Tomi e—Doraisâ, Amerika no Higeiki* [*Dream of success from rags to riches—Theodore Dreiser, An American Tragedy*]. In *Eibei Bungaku ni Miru Gendaijin no Ishiki no Henyo* [*The change of the consciousness of modern people seen in English and American literature*]. Tokyo: Yorudan-Sha, pp. 75–85.

In Japanese.

## 1986

1986.1 ARAI, SHÔICHIRO. *Dreiser no Aimaisa—Sister Carrie no Baia* [*Dreiser's ambiguity in Sister Carrie*]. *Tenri University Journal* (Japan) 152:41–49.

In Japanese.

1986.2 BAIDA, PETER. "Dreiser's Fabulous Tycoon." *Forbes*, 27 October, pp. 97–98, 102.

Presents a popularized account of the Cowperwood trilogy.

1986.3 BOSWELL, JEANETTA. *Theodore Dreiser and the Critics, 1911–1982: A Bibliography with Selective Annotations*. Metuchen, N.J.: Scarecrow Press, 305 pp.

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Alphabetically lists critical studies of Dreiser and his work; generally restricted to material written in English and published in America.

1986.4 BRANDON, CRAIG. *Murder in the Adirondacks: "An American Tragedy" Revisited*. Utica, N.Y.: North Country Books, 373 pp.

An account of the Grace Brown-Chester Gillette murder story, with some consideration of Dreiser's use of this material.

1986.5 BREVDA, WILLIAM. "Love's Brief Immortality Mary Pyne." In *Harry Kemp: The Last Bohemian*. Lewisburg: Bucknell University Press, pp. 97–105.

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.

1986.6 BURKE, JOHN J. "Season of Despair: Theodore Dreiser in Philadelphia, 1902–1903." *Pennsylvania English* 12 (Spring): 31–38.

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.

1986.7 CONDER, JOHN J. "Dreiser's Trilogy and the Dilemma of Determinism." In *American Fiction 1914 to 1945*. Edited by Harold Bloom. New York: Chelsea House, pp. 37–60.

Reprint of 1984.7.

1986.8 DICKSTEIN, MORRIS. "The Critics Who Made Us: Lionel Trilling and *The Liberal Imagination*." *Sewanee Review* 94 (Spring): 323–34.

Briefly discusses Trilling's attack on Dreiser in "Reality in America" (1950.20).

1986.9 DUKHOVYI, T.T. *Do temy borot'by protariatu v tvorchosti T. Draizera* [*On the subject of the struggle of the proletariat in the works of T. Dreiser*]. *Radians'ke literaturoznavstvo: naukovo-teoretyehnyi zhurnal* (Kiev), no. 6 (June): 49–53.

In Ukrainian.

1986.10 EPSTEIN, JOSEPH. "The Mystery of Theodore Dreiser." *New Criterion* 5 (November): 33–43.

Responds to Lingeman's *Theodore Dreiser: At the Gates of the City* (1986.26) by speculating on the dual mysteries of how so unpleasant a personality wrote so sympathetically about human failings and how so inept an author wrote such compelling fiction. Reprinted: 1987.13; 1989.8.

1986.11 EPSTEIN, JOSEPH [Aristides]. "An Older Dude." *American Scholar* 55 (Autumn): 439–47.

Briefly mentions Dreiser within a discussion of skillful portrayals of older men.

1986.12 FALETTI, HEIDI E. "Crime and Controversy: The Filming of Dreiser's *An American Tragedy*." In *Crime in Motion Pictures*. Edited by Douglas Raddliff-Umstead. Kent: Kent State University Press, pp. 101–9.

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.

1986.13 FOLEY, BARBARA. *Telling the Truth: The Theory and Practice of Documentary Fiction*. Ithaca: Cornell University Press, pp. 167–69.

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.

1986.14 FRIEDRICH, OTTO. *City of Nets: A Portrait of Hollywood in the 1940's*. New York: Harper & Row, pp. 250–55.

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.

1986.15 FRYER, JUDITH. *Felicitous Space: The Imaginative Structures of Edith Wharton and Willa Cather*. Chapel Hill: University of North Carolina Press, pp. 100–103.

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.

1986.17 GOLDMAN, IRENE CAROLYN. "Captains of Industry and Their Mates: A New Look at the American Business Novel from Howells to Dreiser". Ph.D. dissertation, Boston University, 232 pp.

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.

1986.18 GOOD, HOWARD. *Acquainted with the Night: The Image of Journalists in American Fiction, 1890–1930*. Metuchen, N.J.: Scarecrow Press, pp. 30–32.

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 Stadroman der amerikanischen



Moderne." In *Medium Metropole: Berlin, Paris, New York*. Edited by Friedrich Knilli and Michael Nerlich. Heidelberg: Carl Winter, pp. 111–24.

Source: 1989.29.

1986.20 \*ITSCHERT, HANS. "The Reverend Duncan McMillan und die letzten Kapitel in Theodore Dreisers Roman *An American Tragedy*." In *Theorie und Praxis im Erzählen des 19. und 20. Jahrhunderts: Studien zur englischen und amerikanischen Literatur zu Ehren von Willi Erzgräber*. Edited by Winfried Herget, Klaus Peter Jochum and Ingeborg Weber. Tübingen: Gunter Narr, pp. 295–310.

Source: 1989.29.

1986.21 \*JIANG, JIAN. "Notes on Sister Carrie." *Foreign Language Studies (China)* 33 (September): 53, 71–73.

Source: 1988.52.

1986.22 JOYCE, JOYCE ANN. *Richard Wright's Art of Tragedy*. Iowa City: University of Iowa Press, pp. 21–22.

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.

1986.23 KATÔ, HIDEO. *Theodore Dreiser: The Bulwark Ronkô—Solon Barnes no Naiteki o Megutte* [A study of Theodore Dreiser's *The Bulwark—on Solon Barnes's inner world*]. *Report of Chiba Institute of Technology (Japan)* 23:1–5.

In Japanese.

1986.24 KAZIN, ALFRED. "H.L. Mencken and the Great American Boob." *Menckiana*,

no. 99 (Fall): 1–8.

Includes an account of Mencken's estimation of Dreiser.

1986.25 LINGEMAN, RICHARD. Review of *Dreiser-Mencken Letters*. *Nation* 243 (27 December): 737.

Review.

1986.26 LINGEMAN, RICHARD. *Theodore Dreiser: At the Gates of the City 1871–1907*. New York: Putnam's, 478 pp.

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.

1986.27 MACHOR, JAMES L. "Carrie's Other Sister." *Studies in American Fiction* 14 (Autumn): 199–204.

Contends that Dreiser'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.

1986.28 McNEIL, HELEN. "Access to Success." *Times Literary Supplement*, 21 February, p. 181.

Review of *Selected Magazine Articles of Theodore Dreiser*.

1986.29 MENCKEN, H.L. "A Eulogy for Dreiser." In *Dreiser-Mencken Letters*, pp. 805–6. See Riggio, 1986.38.

Statement read at a commemorative ceremony for Dreiser at the Los Angeles Public Library on 7 March 1947.

1986.30 MILLS, NICOLAUS. *The Crowd in American Literature*. Baton Rouge: Louisiana State University Press, pp. 78–98.

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.

1986.31 MIZUGUCHI, SHIGEO. *Doraisâ no Shistâ Kyarî* [*Dreiser's Sister Carrie*]. *St. Paul's Review: Arts and Letters* (Japan) 45:75–119.

In Japanese.

1986.32 MÔRI, ITARU. *Doraisâ ga Uketometa 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.

1986.33 MÔRI, ITARU. *Shiodoa Doraisâ no Tensai—Yûjin Wittra no Yume to Zassetsu* [*The "Genius" by Theodore Dreiser—Eugene Witla's dream and frustration*]. *Journal of Konan University: Faculty of Letters* (Japan) 61:113–31.

In Japanese.

1986.34 NASH, CHARLES C. *Robert Ames Restored: The Third Man in the Unexpurgated Sister Carrie*. *Publications of the Missouri Philological Association* 11:34–40.

Asserts that Dreiser's revision of Ames makes the character more consistent but less interesting.

1986.35 NISHIYAMA, EMI. *Amerika no Higeiki no Shudai o Megutte* [*On the theme of An American Tragedy*]. *Bulletin of Nihon Fukushi Daigaku* (Japan) 70:113–55.

In Japanese.

1986.36 NOSTWICH, T.D. "Dreiser's Apocryphal Fly Story." *Dreiser Newsletter* 17 (Spring): 1–8.

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*.

1986.37 POITRAS, JEAN-MAURICE. "Leonard Keene Hershberg and Henry Louis Mencken." *Menckiana*, no. 97 (Spring): 1–7.

Recounts Mencken's ghost-writing of child-care material of Dr. Hershberg, including the Hershberg-Mencken contributions to the *Delineator* during 1908–9.

1986.38 RIGGIO, THOMAS P., ed. "Appendix 2." In *Dreiser Mencken Letters: Correspondence of Theodore Dreiser & H.L. Mencken, 1907–1945*. Vol. 2. Philadelphia: University of Pennsylvania Press, pp. 737–812.

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.

1986.39 RIGGIO, THOMAS P. "Farrell, Masters and Mencken on Dreiser: The Los Angeles Public Library Celebration." *Dreiser Newsletter* 17 (Spring): 10–15.

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.

1986.40 RIGGIO, THOMAS P., ed. Introductions to *Dreiser-Mencken Letters: Correspondence of Theodore Dreiser & H.L. Mencken, 1907–1945*. Philadelphia: University of Pennsylvania Press, Vol. I, 2–7, 56–62, 176–86; Vol. II, 322–28, 506–10, 556–62.

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.

1986.41 RUSCH, FREDERIC E. "A Dreiser Checklist, 1985." *Dreiser Newsletter* 17 (Fall): 9–13.

Lists works by and about Dreiser appearing in 1985 as well as publications omitted from previous *Dreiser Newsletter* checklists.

1986.42 SAEKI, MICHIKAZU. *Doraisâ no Henyô-Kôki Tanpen Sukecchi o Megutte* [*The change in Theodore Dreiser—seen through later short stories*]. *Kwansei Gakuin Studies in English* (Japan) 61:81–98.

In Japanese.

1986.43 SHILLINGSBURG, PETER L. *Scholarly Editing in the Computer Age: Theory and Practice*. Athens University of Georgia Press, pp. 76–77.

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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*New Modes of Expression: The United States, 1910–1930*. Edited by Rob Kroes and Alessandro Portelli. Amsterdam: Free University Press, pp. 112–20.

Sees Dreiser as a novelist who remained conservative in his narrative strategy during a time of rapid economic change that inspired much literary innovation.

1986.45 STRYCHACZ, THOMAS FRANK. "Challenging Mass Culture: American Writers and Literary Authority, 1880–1940". Ph.D. dissertation, Princeton University, 206 pp.

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

1987.1 AARON, DANIEL. "The Unholy City A Sketch." In *American Letters and the Historical Consciousness: Essays in Honor of Lewis P. Simpson*. Edited by J. Gerald Kennedy and Daniel Mark Fogel. Baton Rouge: Louisiana State University Press, pp. 177–90.

Places Dreiser in the vanguard of American writers who expressed an unabashed enthusiasm for city life.

1987.2 BRADBURY, MALCOLM. "The American Risorgimento: The United States and the Coming of the New Arts." In *American Literature Since 1900*. Edited by Marcus Cunliffe. The New History of Literature. Vol. 9. New York: Peter Bedrick Books, pp. 1–27.

Revision of 1975.3. Recasts original essay but does not significantly alter assessment of Dreiser's contribution.

1987.3 BRENNAN, STEPHEN C. "Theodore Dreiser's *An Amateur Laborer*: A Myth in the Making." *American Literary Realism* 19 (Winter): 66–84.

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.

1987.4 BUCCO, MARTIN. "*Sister Carrie*." In *Reference Guide to American Literature*. 2d ed. Edited by D.L. Kirkpatrick. Chicago: St. James Press, pp. 680–81.

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.

1987.5 BUSH, SARGENT, Jr. Review of *An Amateur Laborer*. *Modern Language Review* 82 (April): 458–59.

1987.6 CASAGRANDE, PETER J. "*The Pathetic Side of the World*": Hardy and Theodore Dreiser. In *Hardy's Influence on the Modern Novel*. Totowa, N.J.: Barnes & Noble, pp. 173–203.

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".

1987.7 CHURCH, JOSEPH. "Minnie's Dream in *Sister Carrie*." *College Literature* 14 (Spring): 183–87.

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.

1987.8 CORKIN, STANLEY. "*Sister Carrie* and Industrial Life: Objects and the New American Self." *Modern Fiction Studies* 33 (Winter): 605–19.

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.

1987.9 DIRDA, MICHAEL. "Writer to Writer." *Washington Post Book World*, 25 January, p. 3.

Review of *Dreiser-Mencken Letters*.

1987.10 DOUGLAS, GEORGE H. "The Revisionist Views of Sarah Schanab Dreiser." *Dreiser Studies* 18 (Spring): 22–30.

Rejects the recent interpretation by Vera Dreiser (1976.8) and Richard Lingeman (1986.26) that Sarah Dreiser was a manipulative, divisive mother.

1987.11 DOWELL, RICHARD W. "Dreiser: Indiana's Forgotten Author?" *Dreiser Studies* 18 (Fall): 21–33.

Demonstrates Dreiser's initial neglect by Indiana critics and literary historians but his eventual recognition as one of the state's major authors.

1987.12 ENNISS, STEPHEN. "The American Naturalists." *Southline* (Athens-Atlanta Weekly), 13 May, pp. 18–19.

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.

1987.13 EPSTEIN, JOSEPH. "The Mystery of Theodore Dreiser." *Quadrant* 31 (July): 21–27.

Reprint of 1986.10.

1987.14 FITZPATRICK VINCENT. "Private Voices of Public Men: The Mencken-Dreiser Inscriptions." In *Critical Essays on H.L. Mencken*. Edited by Douglas C. Stenerson. Boston: G.K. Hall, pp. 165–74.

Revision of 1981.16.

1987.15 FITZPATRICK VINCENT. Review of *Dreiser-Mencken Letters*. *Menckeniana*, no. 101, pp. 8–9.

1987.16 GILSON, BORIS. "Dreiser and the Soviet Union." *Soviet Literature*, no. 5, pp. 142–48.

Gives an account of Dreiser's trip to the Soviet Union in 1927–28, drawn largely from *Dreiser Looks at Russia* and Ruth Kennell's *Theodore Dreiser and the Soviet Union* (1969.23).

1987.17 GRIFFIN, JOSEPH. "Howard Fast, James T. Farrell, and *The Best Short Stories of Theodore Dreiser*." *International Fiction Review* 14 (Summer): 79–83.

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.

1987.18 GRIFFIN, JOSEPH. Review of the *Dreiser-Mencken Letters*. *Dalhousie Review* 67 (Summer/Fall): 108.

1987.19 HARAP, LOUIS. "The Depression Years: The 1930s: Theodore Dreiser." In *Creative Thinking: The Jewish Presence*

in *Twentieth-Century American Literature, 1900–1940s. Contributions in Ethnic Studies*, no. 17. New York: Greenwood Press, pp. 128–32.

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.



1987.20 HARAP, LOUIS. *Dramatic Encounter: The Jewish Presence in Twentieth-Century American Drama, Poetry and Humor and the Black-Jewish Literary Relationship*. Contributions in Ethnic Studies, no. 20. New York: Greenwood Press, pp. 78–79.

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.

1987.21 HUTCHISSON, JAMES T. "The Composition and Publication of *Another American Tragedy*": Dreiser's *Typhoon*. *Papers of the Bibliographical Society of America* 81 (January–March): 25–35.

Studies the evolution of the story from its source in a Philadelphia newspaper to its magazine appearance to its collection in *Chains*.

1987.22 IWAYAMA, TAJIRÔ, ed. *Amerika Bungaku o Manabu Hito no Tameni* [*For those who study American literature*]. Kyoto: Sekaishisô-Sha, pp. 33, 81–84, 95, 110, 112–15, 213.

In Japanese.

1987.23 JONES, A.E. Review of *Dreiser-Mencken Letters*. *Choice* 24 (May): 1394–95.

1987.24 KAZIN, ALFRED. "Mencken and the Great American Boob." *New York Review of Books* 34 (26 February): 8–11.

Review of *Dreiser-Mencken Letters*.

1987.25 KING, RICHARD. "Griping and Bragging." *Times Literary Supplement*, 17 July, p. 760.

Review of *Dreiser-Mencken Letters*.

1987.26 KOMATUBARA, MIDORI. *Shisutâ Kyarî niokeru Atarashii Onna* [*A "new woman" in Sister Carrie*]. *Jissen Eibungaku* 31:116–101.

In Japanese.

1987.27 KRAUTH, LELAND. Review of *Dreiser-Mencken Letters*. *Library Journal* 112 (1 March): 71.

1987.28 LEE, BRIAN. "Realism and Naturalism: Dreiser." In *American Fiction, 1865–1940*. New York: Longman, pp. 49–57.

Sees in the pragmatism and determinism of Dreiser's works, especially *Sister Carrie*, a philosophical break with "all his predecessors, either American or European."

1987.29 LLONA, VICTOR. "Sightseeing in Paris with Theodore Dreiser." Edited by Ernest Kroll and Margaret Kroll. *Yale Review* 76 (June): 374–79.

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*.

1987.30 McDONOUGH, MICHAEL JOHN. "A Note on Dreiser's Use of the 1895 Brooklyn Trolley Car Strike." *Dreiser Studies* 18 (Spring): 31–34.

Demonstrates in *Sister Carrie* Dreiser's use of his own coverage of a trolley-car strike for the *Toledo Blade* and the *New York Times*'s coverage of the Brooklyn trolley-car strike of 1895.

1987.31 McELRATH, JOSEPH P., Jr. "Norris's Attitude toward *Sister Carrie*." *Dreiser Studies* 18 (Fall): 39–42.

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.

1987.32 MACHOR, JAMES L. "Urban Pastoralism and Literary Dissent: III." In *Pastoral Cities Urban Ideals and the Symbolic Landscape of America*. Madison: University of Wisconsin Press, pp. 203–10.

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.

1987.33 MICHAELS, WALTER BENN. "Dreiser's *Financier*: The Man of Business as a Man of Letters." In *The Gold Standard and the Logic of Naturalism: American Literature at*

*the Turn of the Century*. Berkeley: University of California Press, pp. 59–83.

Reprint of 1982.38.

1987.34 MICHAELS, WALTER BENN. "Sister Carrie's Popular Economy." In *The Gold Standard and the Logic of Naturalism: American Literature at the Turn of the Century*. Berkeley: University of California Press, pp. 29–58.

Reprint of 1980.25.

1987.35 MITGANG, HERBERT. "Annals of Government: Policing America's Writers." *New Yorker* 63 (5 October): 47–90.

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.

1987.36 MIZUGUCHI, SHIGEO. *Doraisâ no Jeni Geruhâto* [Dreiser's Jennie Gerhardt]. *St. Paul's Review: Arts and Letters* (Japan) 46:25–49.

In Japanese.

1987.37 MUKHERJEE, ARUN. *The Gospel of Wealth in the American Novel: The Rhetoric of Dreiser and Some of His Contemporaries*. Totowa, N.J.: Barnes & Noble, pp. 36–166.

Views Dreiser as a consistent critic of the American Dream and focuses on his Ironic and parodic use of religious and military symbols, especially the pilgrim and knight-errant, to reflect the "meaninglessness and vulgarity" of the materialistic quest; contains three chapters devoted to Dreiser: "The Business Culture: Dreiser's Exploration of a Myth", "The Cowperwood Trilogy and the Heroic Myth," and "Dreiser's *Half-Equipped Knights* in *Sister Carrie*, *The Genius*, and *An American Tragedy*". Initially presented as "Pursuit of Wealth as a Quest Metaphor in the American Novel: A Study of Dreiser and Some of His Contemporaries." Ph.D. dissertation, University of Toronto (Canada), 1981. See *Dissertation Abstracts International* 42A (1982): 4450-A.

1987.38 MUNAKATA, KENJI. "The Comparison of Two *Sister Carries* of 1900 and 1981." *Journal of English Language and Literature* (Japan) 35:109–19.

1987.39 NIESEN DE ABRUÑA, LAURA. "Naturalization" and Bonding in Dreiser's *Naturalistic Representations of Sister Carrie's Women*. *MidAmerica* 14:51–57.

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.

1987.40 NOLTE, WILLIAM H. "Mencken's Letters." *American Spectator* 20 (December): 87–93.

Review of *Dreiser-Mencken Letters*.

1987.41 NOSTWICH, T.D. "Dreiser's *Poet of Potter's Field*." *Dreiser Studies* 18 (Fall): 2–20.

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.

1987.42 O., M.D. Review of the *Dreiser-Mencken Letters*. *Journal of Modern Literature* 14 (Fall/Winter): 229–30.

1987.43 ÔHASHI, KICHINOSUKE. *Shiodoa Doraisâ* [*Theodore Dreiser*]. In *Amerika Bungakushi Nyûmon* [*A history of American literature: an introduction*]. Tokyo: Kenkyûsha, pp. 114–16.

In Japanese.

1987.44 OSTWALT, CONRAD EUGENE. "The Secularization of American Space: The Fiction of Willa Cather and Theodore Dreiser". Ph.D. dissertation, Duke University, 254 pp.

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.

1987.45 RAPHAEL, LINDA SCHERMER. "Refracted Discourse in Austin, Eliot, James, Dreiser and Woolf: The Representation of Double Consciousness in Narrative." Ph.D. dissertation, Ohio State University, 382 pp.

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.

1987.46 REMLEY, DAVID. Review of *Dreiser-Mencken Letters*. *American Literary Realism* 20 (Fall): 93–95.

1987.47 Review of *Dreiser-Mencken Letters*. *American Spectator* 20 (December): 87.

1987.48 Review of *Dreiser-Mencken Letters*. *Antioch Review* 45 (Spring): 245.

1987.49 RIGGIO, THOMAS P. "Dreiser: Autobiographical Fragment, 1911." *Dreiser Studies* 18 (Spring): 12–21.

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.

1987.50 RIGGIO, THOMAS P.. Review of *Selected Magazine Articles of Theodore Dreiser*. *Choice* 25 (November): 472.

1987.50a RIGGIO, TOM, and MORGAN, SPEER. Introduction to "The Total Stranger." *Missouri Review* 10:97–98.

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."

1987.51 ROVIT, EARL. "Dreiser, Theodore (Herman Albert)." In *Reference Guide to American Literature*. 2d ed. Edited by D.L. Kirkpatrick. Chicago: St. James Press, pp. 184–87.

Revision of 1980.36.

1987.52 RUSCH, FREDERIC E. "The Dreiser-Mencken Letters." *Dreiser Studies* 18 (Spring): 43–46.

Review.

1987.53 RUSCH, FREDERIC E.. "Dreiser's Introduction to Freudianism." *Dreiser Studies* 18 (Fall): 34–38.

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.

1987.54 SCHWARTZ CAROL A. "Jennie Gerhardt: Fairy Tale as Social Criticism." *American Literary Realism* 19 (Winter): 16–29.

Asserts that *Jennie Gerhardt*, in its depiction of the importance of class attitudes, is more a novel of social criticism than has been realized.

1987.55 SEE, FRED G. "Dreiser's Lost Language of the Heart." In *Design and Sign: Nineteenth-Century American Fiction*. Baton Rouge: Louisiana State University Press, pp. 122–45.

Revision of 1978.60. Adds a transition from earlier chapters and uses the Pennsylvania edition of *Sister Carrie* as the primary source.

1987.56 SELDES, GEORGE. "Encounters with Theodore Dreiser." In *Witness to a Century*. New York: Ballantine Books, pp. 284–88.

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.

1987.57 SHLOSS, CAROL. "Theodore Dreiser, Alfred Stieglitz, and Jacob Riis: Envisioning *The Other Half*." In *In Visible Light: Photography and the American Writer, 1840–1940*. New York: Oxford University Press, pp. 93–139.

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.

1987.58 SHULMAN, ROBERT. "Dreiser and the Dynamics of American Capitalism." In *Social Criticism & Nineteenth-Century American Fiction*. Columbia: University of Missouri Press, pp. 284–316. Reprint. 1989.

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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1987.59 TICHI, CECELIA. *Shifting Gears: Technology, Literature, Culture in Modernist America*. Chapel Hill: University of North Carolina Press, passim.

Briefly notes the impact of technology on Dreiser's language and characterization and his sense of the instability of modern America.

1987.60 TOWN, CAREN JAMIE. "The Art of Suspended Compromise in American Literature". Ph.D. dissertation, University of Washington, 320 pp.

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.

1987.61 TOWNSEND, KIM. *Sherwood Anderson*. Boston Houghton Mifflin, passim.

Provides several examples of Anderson's devotion to Dreiser, despite Dreiser's less-than-ardent reciprocation.

1987.62 TRENSKY, ANNE T. "Sister Carrie: First Female Hero in American Fiction." *Mid-Hudson Language Studies* 10:25–31.

Argues that Carrie's search for self-fulfillment and for her own identity constitutes a feminine

heroism.

1987.63 UCHIDA, YOSHITSUGU. *Shisutâ Kyarî ni Arawasreta Seishinsei to Busshitsu-Bunme tono Kattô* [A conflict between spirituality and material civilization in *Sister Carrie*]. *Mimesis* (Japan) 19:1–8.

In Japanese.

1987.64 WANAMBISI, MONICA NALYAKA. "Eight Exemplars of the Twentieth-Century American Novel, 1900–1959." Ph.D. dissertation, Atlanta University, 416 pp.

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.

1987.65 WEST, JAMES L.W., III. "Double Quotes and Double Meanings in *Jennie Gerhardt*." *Dreiser Studies* 18 (Spring): 1–11.

Identifies and interprets the significance of a misplaced quotation mark in *Jennie Gerhardt*.

1987.66 WINGATE, P.J. "The Mencken-Dreiser Bond." *Menckiana*, no. 103 (Fall): 6–8.

Attempts to describe what held Mencken and Dreiser together despite their many differences in belief and temperament.

## 1988

1988.1 BARRINEAU, NANCY WARNER. "Journalism in the 1890s: The Origins of Theodore Dreiser's Fiction." Ph.D. dissertation, University of Georgia, 278 pp.

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.



1988.2 BAUGHMAN, RONALD. "Finales: How American Writers Died; Where They're Buried; Epitaphs and Last Words: Theodore Dreiser." In *American Literary Almanac: From 1608 to the Present*. Edited by Karen L. Rood. New York: Facts on File, pp. 338–39.

Recounts the circumstances surrounding Dreiser's death, will, funeral, and grave site.

1988.3 BLOOM, HAROLD. Introduction to *Theodore Dreiser's An American Tragedy*. See Bloom, 1988.4.

Recommends that critics stop making a case for *An American Tragedy* as a tragedy and start defending it as a "masterpiece of pathos alone".

1988.4 BLOOM, HAROLD, ed. *Theodore Dreiser's An American Tragedy*. New York: Chelsea House, 152 pp.

A collection of essays on *An American Tragedy*. Reprints in whole or in part: 1969.27; 1971.89; 1975.7; 1976.28; 1977.15; 1978.52; 1984.53; 1985.21; 1985.22.

1988.5 BRENNAN, STEPHEN C. "The Two Ending of *Sister Carrie*." *Studies in American Fiction* 16 (Spring): 13–26.

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.

1988.6 CLARIDGE, HENRY. "Chicago: *The Classical Center of American Materialism*". In *The American City Literary and Cultural Perspectives*. Edited by Graham Clarke. New York: St. Martin's Press, pp. 86–104.

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.

1988.7 COLTRANE, ROBERT. "*Dear Marguerite*": *An Early Dreiser Letter to Marguerite Tjader Harris*. *Dreiser Studies* 19 (Fall): 22–26.

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.

1988.8 DAVIS, JOSEPH K. "Dreiser and the Time of Realism." *Sewanee Review* 96 (Summer): 507–10.

Review of *Sister Carrie*, *Jennie Gerhardt*, *Twelve Men*, plus 1985.55 and 1986.26.

1988.9 DIES, HAROLD. "Harold Dies and the Dreiser Trust." *Dreiser Studies* 19 (Spring): 26–31.

Identifies family ties to both Theodore and Helen and recalls experiences as their house guest and as Helen's "Literary Associate".

1988.10 DOWELL, RICHARD W. "A Note on Carrie's Hometown." *Dreiser Studies* 19 (Fall): 27.

Quotes from *A Hoosier Holiday* to illustrate Dreiser's adolescent sexual fantasies about Columbia City, a town near Warsaw, Indiana.

1988.11 DOWELL, RICHARD W.. Review of *Heard in the Corridors*. *American Literary Realism Theodore Dreiser's "Heard in the Corridors"*. *American Literary Realism* 21 (Spring): 93–94.

1988.12 EBY, CLARE VIRGINIA. "Representative Men: Businessmen in American Fiction, 1875–1914". Ph.D. dissertation, University of Michigan, 333 pp.

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.

1988.13 FIENBERG, LORNE. "Dreiser's Frank Cowperwood: The Apotheosis of the Fictional Businessman." In *A Cuckoo in the Nest of Culture: Changing Perspectives on the Businessman in the American Novel, 1865–1914*. New York: Garland Publishing, pp. 298–363.

Sees Cowperwood as a composite of the strengths of businessmen in Dreiser's earlier novels and American literature's ultimate affirmation of the aggressive businessman and his amoral world view, free of the irony, ambivalence, reservations and social justifications that had characterized the portrayals of previous novelists. Initially presented as the final chapter of "Changing Perspectives on the Businessman in the American Novel: 1865–1914". Ph.D. dissertation, University of California, Berkeley, 1977. 571 pp. See *Dissertation Abstracts International* 38A (1978): 4825-A.

1988.14 FISHER, PHILIP. "The Life History of Objects: The Naturalist Novel and the City." In *Theodore Dreiser's An American Tragedy*, pp. 127–37. See Bloom, 1988.4.

Reprinted from 1985.21.

1988.15 FISHER, PHILIP. "Theodore Dreiser: Promising Dreamers." In *The New Pelican Guide to English Literature*. Edited by Boris Ford. Vol. 9, *American Literature*. New York: Viking Penguin, pp. 251–62.

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.

1988.16 FISHKIN, SHELLEY FISHER. "From Fact to Fiction: *An American Tragedy*." In *Theodore Dreiser's An American Tragedy*, pp. 103–26. See Bloom, 1988.4.

Reprinted from 1985.22.

1988.17 FISHKIN, SHELLEY FISHER. "Was Dreiser Tom Wolfe's Grandpa?" *Dreiser Studies* 19 (Spring): 37–46.

Review of *Theodore Dreiser's "Heard in the Corridors"*.

1988.18 FORGUE, GUY-JEAN. Review of *Dreiser-Mencken Letters*. *Études anglaises* 41 (January-March): 108–9.

1988.19 GERBER, PHILIP L. "The Dreiser Surge." *Review* 10:85–96.

Review of Dreiser-Mencken Letters.

1988.20 GERBER, PHILIP L. "A Star Is Born: *Celebrity*" in *Sister Carrie*. *Dreiser Studies* 19 (Spring): 2–25.

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.

1988.21 HAJEK, FRIEDERIKE. "Theodore Dreiser: *Sister Carrie*, Reklame und Begehren; Materialien der Amerikanistenkonferenz der DDR 1987: 8. bis 10. Apr. 1987 in Ahrenshoop." In *Literatur—und Gesellschaftsentwicklung der USA im Spannungsfeld der Epochenproblematik des 20. Jahrhunderts*. Edited by Horst Home, Heinz Wustenhagen and Halger Stegat. Potsdam. Wiss.-Technisches Zentrum der Pädagogische Hochschule "Karl Liebknecht" Potsdam, pp. 71–80.

1988.22 HAKUTANI, YOSHINOBU. "Dreiser's Journalism: Success or Failure." *Dreiser Studies* 19 (Fall): 28–32.

Review of *Journalism*: Vol. I.

1988.23 HAMPSON, R.G. Review of *Dreiser-Mencken Letters*. *Journal of American Studies* 22 (December): 480–82.

1988.24 HOLLEY, VAL. *Mencken's New York*. *Menckiana*, no. 108 (Winter): 7–11.

Credits Dreiser with introducing Mencken to New York and relates their antics during Mencken's visits to the city.

1988.25 HUGHSON, LOIS. "Biography as a Model for the Novel: Theodore Dreiser." In *From Biography to History: The Historical Imagination and American Fiction, 1880–1940*. Charlottesville: University Press of Virginia, pp. 122–59.

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.

1988.26 JAEGER, CLARA. *Philadelphia Rebel: The Education of a Bourgeoise*.

Richmond, Va: Grosvener Books, pp. 66–118 passim.

Reminisces 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.

1988.27 KAPLAN, AMY. *The Social Construction of American Realism*. Chicago: University of Chicago Press, pp. 104–60.

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.

1988.28 KATÔ, MICHIO. "Theodore Dreiser (1871–1945)." In *Amerika Bungakushi* [*A history of American literature*], by Nakamura Eiichi et al. Tokyo: Eihô-sha, pp. 70–73.

In Japanese.

1988.29 KATÔ, MICHIO. "Theodore Dreiser, *Sister Carrie* (1900)." In *Amerika Bungakushi* [*A history of American literature*], by Nakamura Eiichi et al Tokyo: Eih&ccirc; sha, pp. 192–93.

In Japanese.

1988.30 KUCKOWSKI, RICHARD. Review of *Journalism: Vol. I*. *Library Journal* 113 (July): 81.

1988.31 KUCZYNSKI, PETER "American Innocence / American Dream: Bemerkungen zu ihrer naturalistischen Umfunktionierung im figürlichen Schicksal von *Sister Carrie*." In *Literarische Dickurse und historischer Process: Beiträge zur englischen und amerikanischen*

*Literatur und Geschichte*. Edited by Burnhild de la Motte. Potsdam, GDR: Pädagogische Hochschule "Karl Liebknecht," pp. 101–5.

1988.32 LEWIS, FELICE F. "Literary Censorship in America." In *American Literary Almanac: From 1608 to the Present*. Edited by Karen L. Rood. New York: Facts on File, pp. 221–30.

Discusses the censorship of *Sister Carrie*, *The "Genius"*, and *An American Tragedy*.

1988.33 LYNN, KENNETH S. "The Fire This Time." *Commentary* 85 (February): 76–79.

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.

1988.34 McCOY, ESTHER. "The Death of Dreiser." *Grand Street* 7 (Winter): 73–85.

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.

1988.35 McWILLIAMS, DEAN. "The Profound Superficiality of Dreiser's *Sister Carrie*." *DLSU Graduate Journal* 13, no. 1:47–66.

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.

1988.36 MENCKEN, H.L. "H.L. Mencken on *An American Tragedy*." In *Introducing the Great American Novels*. Edited by Anne Skillion. New York: Quill / William Morrow, pp. 119–26.

Reprint of 1946.89.

1988.37 MITGANG, HERBERT. "Theodore Dreiser." In *Dangerous Dossiers: Exposing the Secret War Against America's Greatest Authors*. New York: Donald I. Fine, pp. 92–95.

Reprint of 1987.35.

1988.38 MIZRUCHI, SUSAN L. "The Power of Mere Fable: Reconstructing the Past in *An American Tragedy*." In *The Power of Historical Knowledge: Narrating the Past in Hawthorne, James, and Dreiser*. Princeton: Princeton University Press, pp. 242–94.

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.

1988.39 MOERS, ELLEN. "Pure Religion and Undefined." In *Theodore Dreiser's An American Tragedy*. See Bloom, 1988.4.

Reprinted from 1969.27.

1988.40 MÔORI, ITARU. "Theodore Dreiser: *The Genius*". In *Amerika Bungaku ni okeru Yume to Hâkai [Dream and collapse in American literature]*. Edited by Inoue Hirotsugu. Osaka: Sôgen-sha, pp. 185–95.

In Japanese.

1988.41 MUNAKATA, KENJI. *Theodore Dreiser no Shoki Tanpenshōsetsu ni Tsuite [On Theodore Dreiser's early short stories]*. *Journal of English Language and Literature* (Japan) 36:107–18.

In Japanese.

1988.42 NIESEN DE ABRUÑA, LAURA. "Sister Carrie: Beyond Naturalism." *Mid-Hudson Language Studies* 11:50–55.

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.

1988.43 NOSTWICH, T.D., ed. Introduction to *Theodore Dreiser's "Heard in the Corridors" Articles and Related Writings*. Ames: Iowa State University Press, xiii–xxiv.

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.

1988.44 ONO, KIYOYUKI. *Tetsudô to Amerika Bungaku* [*Railroad and American literature*]. *The Rising Generation* (Japan) 134 (August): 24–27.

In Japanese.

1988.45 OUZGANE, LAHOUCINE. "Mimetic Desire in *Sister Carrie*, *The House of Mirth*, and *The Portrait of a Lady*." Ph.D. dissertation, University of Alberta.

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."

1988.46 PIZER, DONALD. "An American Tragedy." In *Theodore Dreiser's An American Tragedy*. See Bloom, 1988.4.

Reprinted from 1976.28.

1988.47 PIZER, DONALD. Review of the *Dreiser-Mencken Letters*. *Modern Fiction Studies* 34 (Summer): 235–36.

1988.48 RAFFEL, BURTON. "Dreiser and Mencken." *Literary Review* 31 (Summer): 497–500.

Review of *Dreiser-Mencken Letters*.

1988.49 Review of *Sister Carrie*, *Jennie Gerhardt*, *Twelve Men*. *Christian Century* 105 (18 May): 521.

1988.50 RIGGIO, THOMAS P. Introduction to "*Down Hill*": *A Chapter in Dreiser's Story About Himself*. *Dreiser Studies* 19 (Fall): 2–4.

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.

1988.51 RIGGIO, THOMAS P. Preface to *Theodore Dreiser: Journalism I*. Edited by T.D. Nostwich. Philadelphia: University of Pennsylvania Press, xi–xii.

Briefly summarizes the critical and biographical importance of the novelist's "long foreground" as a journalist.

1988.52 RUSCH, FREDERIC E. "A Dreiser Checklist, 1986." *Dreiser Studies* 19 (Spring): 32–36.

Lists works by and about Dreiser appearing in 1986 as well as publications omitted from previous *Dreiser Newsletter* checklists.

1988.53 SEAMON, ROGER. "Naturalist Narratives and Their Ideational Context: A Theory of American Naturalist Fiction." *Canadian Review of American Studies* 19 (Spring): 47–64.

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".

1988.54 SEMMENS, D.P. "Character in Later Nineteenth-Century American Naturalism". MA. Thesis, University of Durham.

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.

1988.55 WARD, JOSEPH A. "The Amazing Hotel World" of James, Dreiser, and Wharton. In *Leon Edel and Literary Art*. Edited by Lyall H. Powers and Clare Virginia Eby. Studies in Modern Literature, no. 84. Ann Arbor UMI Research Press, pp. 151–60.

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.

1988.56 WARREN, ROBERT PENN. "Homage to *An American Tragedy*." In *Theodore Dreiser's An American Tragedy*, pp. 21–36. See Bloom, 1988.4.

Reprinted from 1971.89.

1988.57 WEST, JAMES L.W., III. *American Authors and the Literary Marketplace since 1900*. Philadelphia: University of Pennsylvania Press, passim.

Comments on Dreiser's relationships with his publishers, specifically those involving editorial revisions and financial arrangements.

## 1989

1989.1 BAGHRICHE, HOURIA. "La fantasmagorie dans l'oeuvre de Theodore Dreiser: De *Sister Carrie* à *A Trilogy of Desire*". Ph.D. dissertation, University of Paris, 171 pp.

Makes a psychoanalytical study of Dreiser's fiction from *Sister Carrie* to *The Trilogy of Desire*.

1989.2 BARRINEAU, NANCY WARNER. "Lillian Nordica and *Sister Carrie*." *Dreiser Studies* 20 (Fall): 21–24.

Suggests that Dreiser's decision to turn Carrie into a stage star was inspired by his interview with opera singer Lillian Nordica.

1989.3 COLTRANE, ROBERT. "Dreiser's *Country Doctor*": Dr. Amos Woolley of Warsaw. *Dreiser Studies* 20 (Fall): 25–27.

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*.

1989.4 DAVIS, JOSEPH K. "The Triumph of Secularism: Theodore Dreiser's *An American*

Tragedy." In *Modern American Fiction: Form and Function*. Edited by Daniel Thomas Young. Baton Rouge: Louisiana State University Press, pp. 93–117.

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.

1989.5 DELBANCO, ANDREW. "Lyrical Dreiser." *New York Review of Books* 36 (23 November): 32–37.

Review of *Sister Carrie*, *Jennie Gerhardt*, *Twelve Men*.

1989.6 DOWELL, RICHARD W. "Dreiser vs. Terre Haute, or Paul Dresser's Body Lies A-molderin' in the Grave." *Dreiser Studies* 20 (Fall): 9–20.

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.

1989.7 DOWELL, RICHARD W. Review of Heard in the Corridor *Theodore Dreiser's "Heard in the Corridor"*. *American Literary Realism* 21 (Spring): 93–94.

1989.8 EPSTEIN, JOSEPH. "The Awkward Genius of Theodore Dreiser." In *Partial Payments: Essays on Writers and Their lives*. New York: W.W. Norton, pp. 259–79.

Reprint, of 1986.10.

1989.9 FITZPATRICK, VINCENT. *H.L. Mencken*. New York: Continuum, pp. 5–6 passim.

Focuses on Mencken's critical views and reviews of Dreiser's books.

1989.10 GIAMO, BENEDICT. *On the Bowery: Confronting Homelessness in American Society*. Iowa City University of Iowa Press, pp. 35–36 passim.

Analyzes the critical realism of *Sister Carrie* to demonstrate Dreiser's role in "disinterring the Bowery from its state of concealment" in American literature.

1989.11 HAYES, KEVIN J. "Textual Anomalies in the 1900 Doubleday, Page *Sister Carrie*." *American Literary Realism* 22 (Fall): 53–68.

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."

1989.12 HIRSH, JOHN C. Review of *Theodore Dresser's "Heard in the Corridors"*. *Journal of American Studies* 23 (April) 182–84.

1989.13 JONES, A.E., Jr. Review of *Journalism: Vol. I. Choice* 26 (February): 939.

1989.14 LINGEMAN, RICHARD. "Dreiser's *Jeremiah I*": *Found at Last. Dreiser Studies* 20 (Fall): 2–5.

Introduces an extant fragment of Dreiser's never-published comic operetta *Jeremiah I*, speculating on his reasons for

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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."

1989.15 McCOY, ESTHER. "The Death of Dreiser." In *Performances and Reality: Essays from Grand Street*. Edited by Ben Sonnenberg. New Brunswick Rutgers University Press, pp. 27–39.

Reprint of 1988.34.

1989.16 MARKEL, HOWARD. "What You Ought to Know About *What You Ought to Know About Your Baby*." *Menckiana*, no. 111 (Fall): 7–13.

Finds some irony in Dreiser's advocacy for child welfare while editor-in-chief of the *Delineator*.

1989.17 MENCKEN, H.L. *The Diary of H.L. Mencken*. Edited by Charles A. Fecher. New York: Knopf, passim.

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."

1989.18 MICHAELS, WALTER BENN. "An American Tragedy, or the Promise of American Life." *Representations*, no. 25 (Winter): 71–98.

Uses *An American Tragedy* to explore the tragic social implications of standardization and mechanization during the Progressive Era.

1989.19 MITCHELL, LEE CLARK. "The Psychopoetics of Desire in Dreiser's *American Tragedy*." In *Determined Fictions: American Literary Naturalism*. New York: Columbia University Press, pp. 55–74.

Reprint of 1985.38.

1989.20 NIKOLINKIN, A., and KIRICHENKO, O. *Draizer i segodnia smotrit na Rossiuu* [*Even now Dreiser looks at Russia*]. *Voprosy literatury* 11 (November): 173–208.

In Russian.

1989.21 ORLOV, PAUL A. "Theodore Dreiser's *Ev'ry Month*, I, 1, Found at Last: Revealing More Roots of a Writer's Thought." *American Literary Realism* 22 (Fall): 69–79.

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."

1989.22 PARMENTER, WILLIAM O. "Dreiser, Theodore." In *Biographical Dictionary of American Journalism*. Edited by Joseph P. McKerns. New York: Greenwood Press, 193–95.

Biographical sketch focusing on Dreiser's experiences as a journalist.

1989.23 PIZER, DONALD. Introduction to *Jennie Gerhardt*. New York: Penguin Books, pp. vii–xvii.

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.

1989.24 REISING, RUSSELL J. Review of *Journalism: Vol. I. Modern Fiction Studies* 35 (Summer): 275–77.

1989.25 Review of *Journalism: Vol. I. American Literature* 61 (March): 153.

1989.26 RIGGIO, THOMAS P. Introduction to "*Up Hill*": A Chapter in Dreiser's *Story About Himself*. *Dreiser Studies* 20 (Spring): 2–4.

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."

1989.27 RUSCH, FREDERIC E. "A Dreiser Checklist, 1987." *Dreiser Studies* 20 (Spring): 33–39.

Lists works by and about Dreiser appearing in 1987 as well as publications omitted from previous *Dreiser Newsletter* checklists.

1989.28 SCHLEIFER, RONALD. "American Violence: Dreiser, Mailer, and the Nature of Intertextuality." In *Interlexuality and Contemporary American Fiction*. Edited by Patrick O'Donnell and Robert Con Davis Baltimore: Johns Hopkins University Press, pp. 121–43.

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."

1989.29 SOREL, NANCY CALDWELL. "H.L. Mencken and Theodore Dreiser." *Atlantic Monthly* 264 (November): 101.

Summarizes the Dreiser-Mencken relationship.

1989.30 TAKEDA, MIYOKO. "The Theme of Hinduism in *The Stoic*." *Dreiser Studies* 20 (Fall): 28–34.

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.

1989.31 VALVERDE, MARIANA. "The Love of Finely: Fashion and the Fallen Woman in Nineteenth-Century Social Discourse." *Victorian Studies: A Journal of the Humanities, Arts and Sciences* 32 (Winter): 169–88.

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.

1989.32 WEST, JAMES L.W., III. "Editorial Theory and the Act of Submission." *Paper of the Bibliographical Society of America* 83 (June): 169–85.

Uses the revisions of *Sister Carrie* and *Jennie Gerhardt* to demonstrate the options of the scholarly editor in arriving. at a reading text.

1989.33 WRIGHT, A.J. "Theodore Dreiser's *Laughing Gas*." *Anesthesia and Analgesia* 69:391–92. Finds Dreiser's depiction of the anesthetic state in *Laughing Gas* from the viewpoint of the physician-patient to be unique in American literature.

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# Theodore Dreiser Bibliography

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

Writings about Theodore Dreiser, 1900–1989

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

Writings about Theodore Dreiser, 1900–1989

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