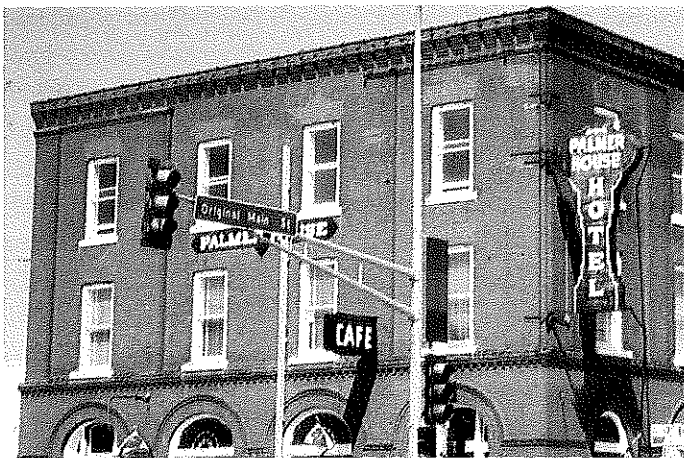


The SINCLAIR LEWIS SOCIETY NEWSLETTER

VOLUME EIGHTEEN, NUMBER ONE

FALL 2009



Palmer House, Sauk Centre, Minnesota

SINCLAIR LEWIS CONFERENCE 2010: CELEBRATING LEWIS IN THE 21ST CENTURY

The Sinclair Lewis Society, in association with the Sinclair Lewis Foundation, is delighted to announce a conference in Sauk Centre, Minnesota, on July 14–16, 2010. This conference will celebrate the 90th anniversary of the publication of *Main Street*, the 80th anniversary of Sinclair Lewis being awarded the Nobel Prize for Literature, and Lewis's continued importance in American literature in the 21st century.

We welcome papers on any aspect of Lewis Studies. The conference will be held in conjunction with Sauk Centre's annual Sinclair Lewis Days. There will be a variety of panels on Lewis's work, feature films based on Lewis's novels, and a tour of the Sinclair Lewis Boyhood Home. Accommodations are available throughout Sauk Centre, including at the Palmer House where Lewis worked as a young man.

Abstracts of papers are due by May 1, 2010, but are welcomed earlier. For more information, please e-mail Sally Parry at separry@ilstu.edu. ✉

A MESSAGE FOR "A BURNING WORLD": DOROTHY THOMPSON, SINCLAIR LEWIS, AND *IT CAN'T HAPPEN HERE*

Tom Raynor

[I]f things move in the present tempo, I think we may easily have a Republican-fascist dictatorship by 1940.

—Dorothy Thompson,
letter to Sinclair Lewis, 1935 (Kurth 207)

GENESIS

The 1930s have been called the "Nightmare Decade" for good reason. These years contained the Great Depression, the twin threats of fascism and communism, the paralysis of politics and diplomacy, and, finally, the devastation of total war. Never in modern times had the Western world known greater peril or deeper despair. People clamored for "leadership," while demagogues sowed the seeds of fear, hate, and moral confusion. This "low dishonest decade," as poet W. H. Auden dismissed it, had "driven a culture mad..., obsessing our private lives" (95).

Sinclair Lewis and Dorothy Thompson were creatures of this decade; their personal and professional lives mirrored its fixations and anxieties. Both were convinced of the possibility of a fascist takeover in the United States; both were enraged by the pronouncements of respected Americans who professed sympathy for Hitler's Germany. But neither was defenseless in the battle to influence public opinion—far from it. Both wielded the weapon of words with consummate skill, and each possessed a potent means of mobilizing Americans in defense of freedom. Thompson's massive output of articles and her cross-country speaking engagements served as her platform. For Nobel laureate Lewis, the vehicle was to be *It Can't Happen Here*.

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The SINCLAIR LEWIS SOCIETY NEWSLETTER

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Editor: Sally E. Parry
Publications Unit Director: Tara Reeser
Production Director: Sarah Haberstick
Assistants and Interns: Michael Bunce, Haley Drucker, Quintus Havis

Please address all correspondence to: Sinclair Lewis Society, c/o Sally E. Parry, Department of English, Box 4240, Illinois State University, Normal, IL 61790-4240

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THE MAN FROM MAIN STREET: BRINGING SINCLAIR LEWIS INTO THE 21ST CENTURY

Thomas Steman
St. Cloud State University

Nobel Prize-winning author Sinclair Lewis passed away in Italy in 1951, almost 60 years ago. His legacy survives today with countless books, short stories, and plays. These writings are freely available at libraries across the country. Several books, such as *Main Street*, *Babbitt*, *Our Mr. Wrenn*, and *Free Air*, are available online through *Google Books*, making Lewis available at home anytime. Besides his published works, Lewis left behind a collection of correspondence, photographs, and drafts of his writings. These unpublished records may be accessed physically at several archives across the United States, yet almost nothing is available online. Putting material of any author on the Internet instantly makes it more accessible, published and unpublished. So why not Sinclair Lewis?

Lewis's unpublished material is scattered across many archives, some of which are:

- Yale University: <http://webtext.library.yale.edu/xml2html/beinecke.lewis.con.html>
- University of Texas–Austin: <http://research.hrc.utexas.edu:8080/hrcxtf/view?docId=ead/00077.xml>
- Minnesota Historical Society: <http://www.mnhs.org/collections/>
- Port Washington Public Library (in New York State): <http://www.pwpl.org/collections/special/SinclairLewis/>
- Syracuse University: http://library.syr.edu/digital/guides/t/thompson_d.htm (Dorothy Thompson papers)

The St. Cloud State University Archives can be listed among these Lewis archives. While the University Archives

primarily have records created by St. Cloud State, we are fortunate to also have a collection of Lewis personal papers, as well as organizational records, and manuscripts from many Minnesota authors, including Lavyrle Spencer, Bill Meissner, and Joanne Fluke. Unpublished material of, from, and about Lewis at the University Archives includes:

- *Lewis Family Papers*: Correspondence, photographs, and scrapbooks from Lewis's brother Claude and his family, Lewis's parents, and Sinclair Lewis himself, including signed books.
- *Sinclair Lewis Letters to Marcella Powers*: 262 letters written by Lewis to Marcella Powers, 1939–47. Powers was a close friend of Lewis in his later years.
- *Ida Kay Compton Papers*: Most of the collection consists of personal letters between Lewis and Compton (then Kay), and correspondence between Compton and others, including Alec Manson, Claude and Helen Lewis, and Lewis biographer Mark Schorer.
- *Hubert Irey Gibson Collection of Sinclair Lewis*: Hubert Gibson served as Lewis's secretary for the initial drafts of the Sinclair and Lloyd Lewis Civil War play, *The Jayhawker*. This collection contains drafts of the play and some correspondence from Lloyd Lewis to Sinclair Lewis.
- *Joan McQuary Collection of Sinclair Lewis Letters*: Dating from 1942 to 1945, 19 letters written by Sinclair Lewis to Joan McQuary, a former student of his from the University of Minnesota. In these letters,

————— The Man from Main Street *continued on next page*

CONTRIBUTORS

The editor of the Sinclair Lewis Society Newsletter would like to thank everyone who contributed to this issue by writing articles or sending in notes.

Thanks to the following for contributing to the newsletter: Frederick Betz, Margie Burns, Anthony DiRenzo, Roger Forseth, Anne Gately, Laurel Hessing, Patrick Killough, Jacqueline Koenig, Michael McKay, Susan O'Brien, Tom Raynor, Mike Reams, Dave Simpkins, Thomas Steman, Kirk Symmes, and Marcia Weiss.

The Man from Main Street *continued from previous page*

Lewis discussed a wide variety of topics, giving a sense of his life while living in New York City around the time he finished his novel *Gideon Planish*.

For further information on Sinclair Lewis material held by the St. Cloud State University Archives, which is located in St. Cloud, in central Minnesota, just 40 miles southeast of Lewis's hometown of Sauk Centre, please visit: <http://lrts.stcloudstate.edu/library/special/archives/authors/default.asp#lewis>.

There is next to nothing of Sinclair Lewis's primary source material on the web. Realizing that, I pursued two opportunities to pioneer Lewis material for wider access to the world. Providing these resources online would be an excellent way to learn more about Sinclair Lewis the man, while promoting and providing for more research and scholarship on this famous Minnesota author. When published, users will see the actual written words of Lewis as he discusses his day-to-day experiences, and especially the creative process he used to create his later published works.

SINCLAIR LEWIS LETTERS TO MARCELLA POWERS

In 1996, St. Cloud State purchased the letters from Mary Branham, a longtime friend of Marcella Powers. Branham inherited the letters as part of Powers's estate after her death in 1985. In August 1939, Lewis, who was 54 at the time, met the 18-year-old Powers at the Provincetown Theater in Cape

Cod, Massachusetts, during rehearsals for *Ah, Wilderness!* The letters started soon after their first encounter and continued until 1947, ending shortly after Powers married Michael Amrine. These 262 letters provide an intimate and critical mass of primary source documentation for scholars and others interested in the life and times of Sinclair Lewis. They give an up-close view of Lewis's life through his most personal and intimate friend at that time.

In these letters, half of which were written while Lewis lived in Minnesota, the author described a wide variety of experiences in his life, ranging from the furniture purchased for his various homes, to parties he attended and celebrities he met, to his travels, and to his time as a faculty member at the universities of Wisconsin, Minnesota, and Minnesota-Duluth. More importantly, Lewis discussed articles and short stories he was writing, as well as his research and writing for his novels *Cass Timberlane* (1945) and *Kingsblood Royal* (1947).

While attending the Minnesota Digital Library (MDL) (<http://www.mndigital.org/>) annual meeting in the summer of 2008, I brainstormed ideas to contribute to MDL's web portal, *Minnesota Reflections* (<http://reflections.mndigital.org/>). MDL, which has its beginnings at St. Cloud State, is a nonprofit coalition of Minnesota libraries, archives, historical societies, and museums to create a digital collection of the state's unique resources available on the web. Over 100 repositories

————— The Man from Main Street *continued on page 14*

NEW MEMBERS

Welcome to the new members who have joined the Sinclair Lewis Society since the last issue.

Donna Campbell
Spokane, WA

Veronica Comoe
Los Angeles, CA

Amy Cummins
Hays, KS

Georg-August-Universität Göttingen
(Göttingen University) Germany

Neil Green
Milwaukee, WI

Martin Levinson
Forest Hills, NY

Fred Moreno
Germantown, NY

Charles Pankenier
Ridgefield, CT

John C. "Chris" Peterson
Fort Worth, TX

Samuel J. Rogal
LaSalle, IL

HABEAS CORPUS (PART III)

Sinclair Lewis

Parts one and two of this short story by Sinclair Lewis were published in the fall 2008 and spring 2009 issues (17.1 and 17.2) of the Sinclair Lewis Society Newsletter. In the first two installments, would-be revolutionist Leo Gurazov, a Bulgarian who lives in the Middle-Western city of Vernon and owns a tobacco shop, schemes to become known as a fierce revolutionary so that he will be deported and sent back to Bulgaria for free. This story, originally published by the Saturday Evening Post on January 24, 1920, was transcribed by Todd Stanley. Thanks to him for his work in bringing this lesser-known Lewis story to light.

"HABEAS CORPUS"

VI

On his back in the rear seat, his legs flying in the air, his arms held by the colonel and the captain, Gurazov was excited, scared and hazily aware that when the first violence was over he would be glad that he had succeeded in being arrested. Meantime his head was forced against the cushion so that his neck hurt. His kicking feet struck the robe rack and stung sharply. The cold flowed over his bare head unceasing. But there was no humiliation or regret—only the struggle and pain of accomplishment. He had taken the first step toward Bulgaria and glory. Wedged down between the two olive-drab overcoats, he could see nothing of the crowd as the car passed through, but he felt the universal excitement and reveled in it. If he could only have made his hot speech—but never mind.

They must be out of it now. The car was going through quiet spaces. He was jerked up—set right side up between the two officers.

"You think I'm afraid!" he taunted.

The two officers said nothing. The car rushed out along Mississippi Street toward open country. In his visions of what would happen that great day Gurazov had always been unclear as to whether he would be taken to police headquarters or the National Guard armory. Now the car had passed both of them. That confused him by its disagreement with his dreams. He became frightened. What were these fiends going to do to him? The captain had lighted a cigar—bending down inside his overcoat. Gurazov had read rumors of wobblies burned with cigar butts. He was tremulous.

The car stopped four miles beyond the city limits, two miles from a trolley line or a garage, in a region of dairy farms

and weeds.

"Now you can get out and hoof it back. I guess you'll be a little late to start any revolutions this afternoon," piped the colonel.

Gurazov shrieked terribly:

"What do you mean? Ain't I arrested?"

"What for? No, no, you're not arrested! Nothing to arrest you for—yet."

"Then you kidnapped me! It was illegal!"

"It was that! Darndest illegal thing I ever heard of."

The colonel grinned with a sophistication incredible and shocking in such a round wistful little man. His car snarlingly backed into a driveway, turned, streaked away toward the city. Gurazov stood with his arms uplifted, cursing feebly. As he limped back toward the city the nails in the heels of his shoes bit his feet at every step. And that was the only interesting thing that happened to him—for four days.

He had become hopeless of ever reaching Bulgaria when from behind the cigar counter he saw a lean, rugged, commonplace man shouldering in. Gurazov instantly knew him for some sort of policeman. As a wanderer in Russia, as a tramp, he had seen many plain-clothes men and he knew the signs. The man had neither the briskness of a customer nor the shyness of a person who wants to ask a direction. He had authority and training in scrapping. He was ready for trouble. He was rather hoping to find something suspicious. He eyed Gurazov, the counter, the shelves. When he asked for a cigar his glance did not fall to the case but kept steadily traveling about the room. Gurazov was startled, delighted—and a little afraid. The man noted the shelves of revolutionary publications.

"You sell books?" he said rapidly.

"Naw, I don't sell books," snorted Gurazov.

He bounced to the shelves, drew over them the curtain which he had been keeping for this moment. Chuckling, glad beneath his mere surface fear, he watched his dupe lumber up to the shelves, snatch the curtain aside and turn with a glare, lifting his elbows in readiness for a row. Gurazov kept himself from snickering. The official swung round again, heavily read over the titles of the books, picked out a volume on syndicalistic anarchism.

"How much?" he growled.

"Not for sale."

A Message for "a burning world" *continued from page 1*

Mark Schorer has observed, "*It Can't Happen Here* would never have been written if Sinclair Lewis had not been married to Dorothy Thompson" (608), leaving it to others to document the extent and nature of her contribution. As it happened, her professional life was the novel's catalyst; her character, the inspiration for its heroine; and her analysis of fascism, a template for its incident and plot. Beyond all this, Thompson was an unflagging source of support for Lewis throughout the novel's gestation—a period that may have been the most amicable interlude in their troubled marriage. While *It Can't Happen Here* was not a collaboration in the conventional sense, its creation was a collaborative endeavor. It took two to produce this message for what Lewis called "a burning world" (Lewis 253).

CATALYSTS

Thompson's standing as a journalist, her profound understanding of Germany and fascism, and a dramatic incident in her professional life were catalysts for Lewis's decision to undertake *It Can't Happen Here*. The decisive event occurred in August 1934, during her first visit to Germany after Hitler had consolidated his power the year before. Within hours of her arrival in Berlin, an agent of the Gestapo arrived at her hotel to present her with an ultimatum informing her that "'the German authorities, for reasons of national self-respect,' were unable to offer her 'a further right of hospitality'" (Kurth 202). She was ordered to leave the Reich within 24 hours.

Thompson's expulsion was no doubt intended as a warning to all foreign journalists to toe the Nazi line, but it was also seen as an act of personal revenge by Hitler. He had granted Thompson an exclusive interview in December 1931, while still a contender for power, only to find himself demonized by her in a book, *I Saw Hitler!*, and in articles in major mass-circulation periodicals. She characterized him as "a man who terrorizes the streets" (Thompson 12). She labeled Nazism "a repudiation of the whole past of western man...a complete break with Reason" (qtd. in Kurth 163).

By expelling Thompson from the Reich, the Nazis set the seal on her fame. Their action validated all she had written about Hitler and his movement, elevating her, in the public eye, to the status of an oracle. When she arrived in New York, reporters streamed aboard the *S.S. Leviathan* to interview her, while Lewis stood quietly on the sidelines. "[S]he told the press what they could expect in the future: 'tyranny,' 'murder,' 'blackmail,' and war... 'Germany has gone to war already,' Dorothy said, 'and the rest of the world does not believe it'" (Kurth 204). When asked to comment on the situation in Ger-

many, Lewis replied, "Miss Thompson is the political expert. I am not" (qtd. in Schorer 601).

But as a storyteller, Lewis could not have failed to be impressed by the force with which Thompson's experience and message resonated. And as a sometime reformer and onetime utopian, he was bound to react passionately to the issue at the heart of it all—freedom of expression. A year earlier, he had written Thompson: "You seem to me in my mad life my one refuge and security. You see, I don't care a damn—not any more at least—for fame and all those amiable experiences, but only...for you and Mickey [their son] on the one hand, and Freedom (whatever that empty thing may be) on the other" (qtd. in Kurth 185).

In *It Can't Happen Here*, Lewis would express this sentiment more eloquently, giving "that empty thing"—the concept of freedom—both content and value. In it, his protagonist and alter ego, Doremus Jessup, the editor of a newspaper in Fort Beulah, Vermont, reflects:

More and more, as I think about history...I am convinced that everything that is worth while in the world has been accomplished by the free, inquiring, critical spirit, and that the preservation of this spirit is more important than any social system whatsoever. (Lewis 433)

AN URGENT MISSION

Never had there been a more desperate need to rally the forces of freedom than there was now, in the mid-1930s, as fascism and communism won more converts day-by-day. Although Franklin D. Roosevelt had been president for almost two years, his New Deal had brought no immediate relief from the Depression. Instead, it polarized American society even more deeply, with breadlines and soup kitchens serving as potent icons for demagogues. In 1934 Walter Lippmann, the moderate and influential political columnist for the *New York Herald Tribune*, warned that the president might have "no alternative but to assume dictatorial powers" (qtd. in Kurth 188).

Within this context of urgency, Lewis "conceived the idea of a novel" about a fascist takeover in the United States. The idea gestated in the months between August 1934, when Thompson was banished from Germany, and May 1935, when, according to Schorer, Lewis "began to make his 'plan'" for the novel. In June, "he hurled himself into an almost inconceivable effort of dedicated concentration," determined to complete the

— A Message for "a burning world" *continued on next page*

ANOTHER TAKE ON BABBITT'S MYSTERIOUS INSCRIPTION

Michael McKay

At the beginning of *Babbitt*, Sinclair Lewis famously describes George's pocket note-book as containing:

prudent memoranda of postal money-orders which had reached their destinations months ago, stamps which had lost their mucilage, clippings of verses by T. Cholmondeley Frink and of the newspaper editorials from which Babbitt got his opinions and his polysyllables, notes to be sure and do things which he did not intend to do, and one curious inscription—D.S.S.D.M.Y.P.D.F.

But he had no cigarette-case. No one had ever happened to give him one, so he hadn't the habit, and people who carried cigarette-cases he regarded as effeminate. (9–10)

My parents' *Bartlett's Familiar Quotations*, which was in our house in 1966 when I first read *Babbitt* and which may well have dated from any time from 1944 to 1958 or so, had the acronym DSSDMYPDF footnoted and the footnote said, "Don't Smoke So Damn Much You Poor Damn Fool." The footnote was, as I recall 40 years later, not attributed to anyone.

A Message for "a burning world" *continued from previous page*

novel that summer. And he did. *It Can't Happen Here* was a finished manuscript by mid-August (Schorer 608).

One explanation for Lewis's remarkable feat is that much of the foundation for his work had been laid by Thompson, whose fellow foreign correspondents in Berlin had regarded her as the most brilliant among their elite group (Kurth 87). She had witnessed firsthand not only the triumph of the Nazi movement, but also the rise of Mussolini and his *Fascisti*, and she was engaged in an ambitious effort to explain these phenomena to a broad audience. Her dissection of fascism resulted in a kind of paradigm, never systematized, but embedded in her writings, her conversations, and the life she shared with Lewis. Schorer observes that Lewis had absorbed "a good deal more than he often pretended from those excited discussions, in which she was the center, of the situation in Europe.... especially in Hitler's Germany, and of its reflection in the political situation in the United States" (Schorer 608).

For much of the period of Lewis's travail, Thompson was with him, "with her experience of Germany and her strong views of American politics, bubbling with information and

I scored discussion points with my English teacher at my high school in Buenos Aires over this point—a rare and therefore memorable event.

It fits well with George's desire for self-improvement and with the phrases immediately before and after the acronym in the book and, as I could not find this phrase on the web, and as you are the mailto address for the Sinclair Lewis Society, I thought I'd pass this along for your next newsletter. It certainly seems to be an improvement over or at least a viable alternative to the 1940 IGNOTO suggestion of "Do see somebody (or sell satisfactorily); do make your presence definitely felt" purportedly cited previously in the *Sinclair Lewis Society Newsletter*. [This decipherment is similar to what Michael Carroll Dooling wrote in "Clearing the Smoke: Babbitt's 'Curious Inscription'" in the fall 2005 issue of the *Sinclair Lewis Society Newsletter* (14.1: 9–10). The IGNOTO comment was originally published in *Notes and Queries*.]

Work Cited

Lewis, Sinclair. *Babbitt*. New York: Harcourt, Brace, 1922. ↵

prophecies" (Schorer 609). When she was on the road on one of her cross-country lecture tours, there were the letters—chatty, profound, and supportive missives written in the smoking cars of midnight expresses. And there were the frequent telephone conversations. Lewis boasted to friends that he could say to the long-distance operator, "'Get me Dorothy Thompson,' and they would promptly 'get' her" (Schorer 613). One way or another, Thompson was an essential presence for Lewis throughout the summer of 1935.

"A BIOLOGY OF DICTATORSHIPS"

Consciously and, no doubt, instinctively, Lewis drew on Thompson's paradigm of fascism as he fleshed out the natural history of American fascism, the features of the American Corporate State, and the profile of its adherents, "the Corpus." As events unfolded, Doremus Jessup "began to see something like a biology of dictatorships, all dictatorships" (Lewis 344).

——— A Message for "a burning world" *continued on next page*

A Message for "a burning world" *continued from previous page*

THE DICTATOR

In Thompson's view, no feature of fascism was more essential to its success than the personality of the dictator. The leader must appear to personify the National Will, she asserted, for this is the very soul of the movement's claim to legitimacy (Kurth 208, 224). It follows, of course, that the personality of the dictator will vary from one culture to another:

Since the great American tradition is Freedom and Democracy you can bet that our dictator, God help us! will be a great democrat, through whose leadership alone democracy can be realized. And nobody will ever say "Heil" to him, or "Ave Caesar," nor will they call him "Fuehrer" or "Duce." But they will greet him with one great big, universal, democratic, sheeplike bleat of "O.K., Chief! Fix it like you wanna, Chief! Oh Kaaaay!" (qtd. in Kurth 209)

Lewis's would-be dictator, Senator Berzelius "Buzz" Windrip, might have stepped directly from Thompson's imagination. He emerges from the 1936 Democratic convention as a man of the people. Like other fascists, he "disowned the word 'Fascism,' and preached enslavement to Capitalism under the style of Constitutional and Traditional Native American Liberty" (Lewis 432). But what perplexed Doremus "was that there could be a dictator seemingly so different from the fervent Hitlers and gesticulating Fascists and the Caesars with laurels round bald domes; a dictator with something of the earthy American sense of humor of a Mark Twain...[or] a Will Rogers..." (Lewis 171).

THE IDEOLOGY

As Thompson explained, fascism is guided by a mystical ideology based on race. Nazism promised the restoration of a racially pure, Teutonic past, as well as the restoration of an empire in which the "master race" is dominant. It also addressed the needs of all those who had been left behind—"the forgotten men"—promising to make them a significant part of a dynamic movement and new order. And it singled out scapegoats—Jews and communists, to begin with—marking them as the source of all social ills (Thompson 23–36).

Windrip, too, focuses on "the forgotten men," promising them opportunity and dignity in the American Corporate State that will replace the decadent democracy (Lewis 75–79). Appealing to jingoism, he turns his back on the situation in Europe, vilifying the League of Nations, foreigners in general, and Jews in particular. In place of Aryan purity, he preaches white

supremacy, promising to restore America to its heroic, racially pure past. Instead of Teutonic knights, he evokes the mythic appeal of the patriots who launched the American Revolution, calling his personal army "Minute Men."

Thompson argued that fascism appealed to those who were disillusioned with democracy's laborious procedures. She believed that the Germans had made a conscious trade-off: "They gave up political freedom to get something else which they thought at the moment was very much more important, and then they found out that there is not anything more important" (qtd. in Kurth 230). She concluded that culture is "to the vast masses no treasure at all, but a burden, which can be borne only under exceptionally favorable circumstances" (qtd. in Kurth 205).

Lewis, on the other hand, attributes the triumph of Windrip and the Corpus to apathy, pure and simple. Doremus realizes: "The tyranny of this dictatorship isn't primarily the fault of Big Business, nor of the demagogues who do their dirty work. It's the fault of Doremus Jessup! Of all the conscientious, respectable, lazy-minded Doremus Jessups who have let the demagogues wriggle in, without fierce enough protest" (Lewis 224).

INSTITUTIONALIZED VIOLENCE

Thompson was convinced that fascism is, by its very nature, violent and aggressive. She had witnessed the elections that led to Hitler's appointment as Chancellor, and she wrote:

There never were such elections in a modern western state... The entire opposition press was muzzled, and for much of the time suppressed. The chancellor's private army, the S.A. troops, and their picked division, the black-breeched S.S. men, broke up opposition meetings, terrorized the streets, staged rows, beat up Social Democratic deputies, and even assaulted leading Catholics. (qtd. in Kurth 186)

She wrote to Lewis: "[I]f any President wanted to establish a dictatorship and do so with all the appearance of legality, this is the way he would take" (qtd. in Kurth 230).

And, indeed, this is the course that Windrip and the Corpus take, seeing violence as indispensable to the destruction of the old order, the elimination of "undesirables," and the suppression of opposition. Having terrorized the streets

—A Message for "a burning world" *continued on next page*

UPTON SINCLAIR RISES AGAIN!

REVIEW OF *U.S.!* BY CHRIS BACHELDER (BLOOMSBURY, 2006)

Sally E. Parry
Illinois State University

Imagine our current age, but one that hates and fears Socialism to such an extent that there are contests to kill those who advocate Socialism. Imagine further that there are so few Socialists left that those who believe can bring renown Socialists back to life, including and especially Upton Sinclair. Chris Bachelder has created this only slightly alien United States in a postmodern style that combines varying fictional approaches including poetry, songs, speeches, journals, and reviews to bring Upton Sinclair to life yet again.

At the beginning of the novel it is not clear how many times Sinclair has been resurrected, but he continues to write with every new lease on life—his 107th and latest novel is *Pharmaceutical!* Sinclair continues to follow tennis, fight capitalism, and speak up in defense of Socialism, even though it means he might be killed by Joe Gerald Huntley for the fourth or fifth time.

Bachelder has relied on Sinclair's autobiography, his nonfiction account of running for governor of California, and Leon Harris's *Upton Sinclair: American Rebel* for much of the presentation of Sinclair's character.

Sinclair Lewis is mentioned as are other contemporaries of Sinclair. Several times Lewis and Sinclair are mistaken for one another, something that also happened during their lifetimes. For example, in a chapter entitled "This Sort of Thing Happens (From *The Journals of Upton Sinclair*)," the character Sinclair writes of spending a night in a jail cell with a bearded silent man. But before the man goes to sleep he says, "*Main Street* I didn't much care for, but *Babbitt* was very good" (36).

A letter written to Sinclair also makes this mistake late in the novel.

In the next chapter, "There Are Problems with the Demo, Lyle," written in the form of a memo to a video game designer, Lewis is listed as one of a group of leftists including Emma Goldman, Malcolm X, and Eugene Debs, who can be resurrected and then killed as part of a video game.

Sinclair tells stories of Lewis, Jack London, Ernest Hemingway, and Dylan Thomas to the man who resurrected him and later mentions Lewis in a syllabus for an advanced writing course he teaches which requires students to research, write, and self-publish four novels during the course of the semester.

In the last section of the novel, Sinclair travels to Greenville, home of a chapter of the Anti-Socialist League, because he believes that he has an admirer of his work there. Instead, 500 copies of his new work, *A Moveable Jungle!*, have been ordered so that they can be burned during the annual Fourth of July Book Burnings. Rumors circulate that Sinclair is coming to town and many assassins and would-be assassins visit too, as well as several other resurrected people, including "the detested Socialist Sinclair Lewis" (288).

U.S.! is an entertaining read, both for its style and for a chance to revisit Upton Sinclair. Although Sinclair's writing is sometimes gently mocked—his use of exclamation points for example—this novel is a tribute to a man whose endless optimism about the possibilities for American society rarely flagged. *z*

A Message for "a burning world" *continued from previous page*

during the election campaign, the Minute Men are raised to the status of the regular army, just as the Storm Troopers had been, and a powerful secret police is formed to stifle dissent. As the party moves to assert control over every sector of society, Congress and the Supreme Court are abolished, and political purges are introduced in every sector of society. The freedom of Negroes and Jews is restricted, and there are mass arrests of "every known or faintly suspected criminal in the country" (Lewis 249).

"All dictators followed the same routine of torture," Lewis concludes, "as if they had all read the same manual of sadistic etiquette. And now, in the humorous, friendly, happy-go-lucky land of Mark Twain, Doremus saw the homicidal maniacs having just as good a time as they had had in central Europe" (Lewis 345).

—A Message for "a burning world" *continued on next page*

SINCLAIR LEWIS, MORRIS FISHBEIN, AND PAUL DE KRUIF

Sinclair Lewis plays a minor part in the fascinating *Charlatan: America's Most Dangerous Huckster, the Man Who Pursued Him, and the Age of Flimflam* by Pope Brock (New York: Crown, 2008). The book focuses on John R. Brinkley, an early 20th-century con man, who proclaimed himself a doctor and devoted much of his life to supposedly improving men's virility by implanting goat glands into them. He caused numerous deaths and serious illnesses and made a fortune. Dr. Morris Fishbein, of the American Medical Association, whom Lewis met and befriended as he started working on his labor novel (never completed), vowed to bring Brinkley to trial and have him punished for his quackery that was giving all doctors a bad name.

Lewis wrote to his wife Grace, upon meeting Fishbein in 1922, "Fishbein is a wonder! Science, logic, immense knowledge not only of medicine... but of history—literature—a hundred things, humor, generous & eager interest... [He is] opening up new worlds—& smashing bad old ones with relentless knowledge & sanity" (qtd. in Lingeman 62). Lewis shared drinks in his hotel room one day with Fishbein, Carl Sandburg, Harry Hansen, and Keith Preston, the last two the literary editors of the *Chicago Daily News*. Fishbein had reviewed *Main Street* very favorably for the *Chicago Daily News* two years earlier, which certainly made Lewis like him from the beginning of their acquaintanceship. Fishbein also introduced Lewis to Schlogl's, a German restaurant in Chicago, that functioned in much the same way that the Algonquin Hotel did in New York. It provided a place for writers and wits to get together, drink,

and talk about everything under the sun. Lewis was welcomed into the brotherhood there, and fit in well. Among the regulars were Ben Hecht, Carl Sandburg, Sherwood Anderson, and Edgar Lee Masters.

Lewis visited Chicago in 1922 to meet Eugene V. Debs, the well-known socialist, who was in a sanitarium trying to recover from two years spent in an Atlanta prison, where he had been sent for agitating against the world war. Lewis visited Debs a number of times, listening to Debs's stories and coming up with plans for a labor novel tentatively called "Neighbor" with a Debs-like character as hero. The sanitarium where Debs was staying was run on the naturopathic regime, which included a primarily raw food diet and lots of questionable machines, the sort of pseudo-medicine that Fishbein was fighting against.

Fishbein also introduced Lewis to Paul de Kruif, a bacteriologist and science writer, who had recently quit his job at the Rockefeller Institute. Lewis found him a kindred spirit, and after a night of drinking proposed that they, plus Fishbein, visit Debs at the sanitarium. After several detours, they arrived very late at the sanitarium and stayed up much of the night drinking and talking. Fishbein tried to convince Debs to leave the sanitarium. He also encouraged Lewis to drop the labor novel and write one on medicine. He was very successful in getting Lewis to focus on medicine, and with the help of de Kruif, Lewis wrote the Pulitzer-Prize-winning novel *Arrowsmith*. Fishbein was less successful where Debs was concerned. Debs died four years later while still living at the sanitarium. ✍

A Message for "a burning world" *continued from previous page*

"A PERSUADED PUBLIC"

Thompson argued that a fascist regime must control the media—press, theater, films, and radio—to effect "'the move away from an *informed* public to a *persuaded* public'—an electorate looking to be relieved of the burden of thinking for itself...looking to be confirmed in its prejudices, looking to be told what to do by some dynamic and charismatic leader" (Kurth 208). She regarded Hitler as a magnificent propagandist, "an orator with the tongue of [William Jennings] Bryan and the histrionic powers of Aimee MacPherson, combined with the publicity gifts of Edward Bernays and Ivy Lee..." (Thompson 34). His Minister of Public Enlightenment and Propaganda, Josef Göbbels, was the second most powerful man in Germany, underscoring the vital significance of mind control.

Like Thompson, Lewis was acutely aware of the power of propaganda in the age of mass media. Like Hitler, Windrip is given to "orgasms of oratory, [and]...[t]here was no more overwhelming actor on the stage, in the motion pictures, nor even in the pulpit" (86–87). Windrip's Goebbels, his crony Lee Sarason, serves as his speechwriter, press agent, and, eventually, Secretary of State. Of Sarason's immense gifts, Lewis writes: "In the greatest of all native American arts (next to the talkies, and those Spirituals in which Negroes express their desire to go to heaven, to St. Louis, or almost any place distant from the romantic old plantations), namely, in the art of Publicity, Lee Sarason was in no way inferior even to such

—A Message for "a burning world" *continued on next page*

WHAT WERE THE OTHER BEST-SELLERS?: *MERTON OF THE MOVIES* (1922)

Following the positive response to the essay on Miss Lulu Bett in the previous Sinclair Lewis Society Newsletter, the editor is introducing an occasional column on other novels that were popular at same time that Sinclair Lewis was writing. Readers are welcome to submit short articles on these books and perhaps introduce our general readership to some unknown or underappreciated writings of Lewis's time. First up, *Merton of the Movies*, a highly popular novel by Harry Leon Wilson that was published in 1922, the same year as *Babbitt*. It was filmed three times, in 1924, 1932, and 1947, the last time starring Red Skelton.

Merton of the Movies first appeared as a serial in the *Saturday Evening Post* in 1919. It capitalized on America's fascination with the rapidly growing movie industry. The hero is an idealistic and very serious young man, Merton Gill, who works in a general store in the small town of Simsbury, Illinois, and dreams of becoming a movie star. For Merton movies are not just silly and audience-pleasing, but at their best, true works of art. He sees his time in Simsbury as just a brief period in his life while he studies his craft of movie acting, learned from a correspondence course and three weekly movie magazines. He creates for himself a movie star alter ego, "Clifford Armytage," as well as several heroes that he ought to portray on the silver screen, including the cowboy star Buck Benson. His only true friend in town is a young woman who writes screenplays that are rejected and returned by various movie studios.

Merton keeps saving his money so that he can one day go

to Hollywood. In the meantime, he practices playing various characters, and even hires a photographer to take pictures for his portfolio—as a cowboy, as a man of the world, as a tennis-playing juvenile. He borrows his employer's horse, a broken down nag, as a prop for his cowboy pictures and is indecorously thrown. Merton is so embarrassed that he decides he will leave immediately for Hollywood.

As a true artiste, Merton wants to only appear in prestigious films. But as an actor without any experience, he doesn't get much work, except as an extra. He runs out of money and, taking advantage of a kind studio secretary, wanders the movie lot, eventually deciding to camp out at the various sets. He sees the movie industry from the inside and is horrified to discover that a star whom he idolized doesn't actually do her own stunts and is quite unpleasant.

His seriousness endears him to a stunt girl who realizes that Merton's earnestness would be extremely funny on screen. He disapproves of silly comedies, so she and a director friend set up scenes for him to act in that seem very serious, but when juxtaposed with other material transform the film into a rip-roaring comedy. Merton becomes a star despite himself, marries the girl, and ends up being interviewed for a movie magazine that he first read back in Illinois.

Merton of the Movies is a sweet Cinderella story that shows that anyone with enough gumption and luck can become a movie star. It also gives insight into the early years of the silent film industry. ✍

A Message for "a burning world" continued from previous page

acknowledged masters as Edward Bernays, the late Theodore Roosevelt, Jack Dempsey, and Upton Sinclair" (Lewis 88).

FOREIGN AGGRESSION

Thompson derided the notion propounded by many prominent American business executives that commerce and investment can alter totalitarian regimes. She pointed to the absurdity of assuming that a nation that views itself as "the master race" and chants "Today Germany, tomorrow the world!" is not bent on aggression. "And when fascism makes war," she warned, "it must make war to the death. For other sorts of regimes can survive a lost war, but fascism cannot and

will not. Every word that Hitler has ever written, every policy which he has pursued, indicates that he reckons with war as an inevitable step in the progress of the German Reich to power and glory" (undated clipping).

As *It Can't Happen Here* draws to a close, the United States invades Mexico. Doremus's son, Phil, a convert to the Corpo ideology, argues: "Got to expand! Why, what we ought to do is to grab all of Mexico, and maybe Central America, and a good big slice of China. Why, just on their own behalf we ought to do it, misgoverned the way they are!" (Lewis 290). At

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the same time, a struggle between the Corpos and a resistance movement, the New Underground, has gained steam. Domestic strife is boiling over, and the outcome is unclear, just as it was in Europe at the time.

These are merely a few examples of the ways in which Thompson's views of fascism shaped Lewis's treatment of the character and evolution of the American Corporate State. But there is more to her influence than this.

WIFE AND MISTRESS

THE PREVALENCE OF DOROTHY

Lewis drew on the character and personality of Thompson for the most pronounced characteristics of Doremus's wife, Emma, and his two daughters, Mary and Sissy. True, they are all secondary characters, developed in rudimentary fashion, but the qualities with which Lewis chooses to define them reflect facets of Thompson's personality. Both daughters become activists in the resistance; Mary, the elder, becomes a revolutionary, while Sissy and her fiancé aid the New Underground. (On the other hand, Doremus's son, Phil, joins the Corpos, serving as a dramatic reminder of the painful social divisions created by fascism.)

Emma is a sympathetic and loving character who does not share her husband's social awareness or indignation. She is completely in the dark, unaware and unsuspecting of the affair between her husband and Lorinda Pike, whom she regards as a friend. Somehow Lewis manages the intricate relationship among the three characters—Doremus, Emma, and "Linda"—in a way that does not diminish Doremus's moral stature.

In developing the character of Emma, Lewis drew on Thompson's domesticity, a quality she possessed in abundance, but one less known to her public at the time. "A good party," Thompson once observed, "is one which the hosts not only give but want to go to. If you know how to make a chicken pie which would be the pride of any grange supper...or a bang-up dish of scalloped potatoes, don't think they aren't good enough for your guests. They are good enough for a king"(undated clipping). And on another occasion: "It is a noble thing to save mankind...but it is also a contribution to humanity to be able to bake a good coconut cake or a first-rate apple pie" (qtd. in Kurth 273).

And here is Lewis describing a typical moment in the home life of Doremus and Emma: Doremus "could hear Emma in the kitchen discussing with Mrs. Candy the best way of making a chicken pie. They talked without relief; really, they were not so much talking as thinking aloud. Doremus admitted that

the nice making of a chicken pie was a thing of consequence..." (Lewis 254).

ART IMITATES LIFE

In contrast to Emma, Linda is a multidimensional, conflicted character drawn quite transparently from Thompson, her ideals, and her marriage to Lewis.

The poignant and climactic scene in which Lorinda leaves Doremus was foreshadowed in a letter written by Thompson to Lewis in 1934:

Often I think the greatest service I could do you as an artist would be to leave you—to make you free... or that it were better were I less demanding of life, myself, more truly the servant of my master. I can so well understand why artists marry their cooks. And I wish in my heart very often that I could abandon the world for you. But—it's no good—I can't. The world was my first love, and I have a faithful heart (qtd. in Kurth 173).

Thompson's letter is virtually a treatment for the denouement of *It Can't Happen Here*—an explanation, if one were needed, of the novel's inevitable outcome, as well as the outcome of the Thompson-Lewis marriage. In one of their last meetings, Linda tells Doremus that she has been ordered to take charge of the New Underground cell in Beecher Falls, on the Canadian border. Doremus is appalled:

"Linda! Linda! Do you want to get away from me so much? You—my life!"

She came slowly to the bed, slowly sat down beside him. "Yes. Get away from you and get away from myself. The world's in chains, and I can't be free to love till I help tear them off."

"It will never be out of chains!"

"Then I shall never be free to love! Oh, if we could only have run away together for one sweet year, when I was eighteen! Then I would have lived two whole lives. Well, nobody seems to be very lucky at turning the clock back—almost twenty-five years back, too. I'm afraid Now is a fact you can't dodge. And I've been getting so—just this last two weeks, with April coming in—that I can't think of anything but you. Kiss me. I'm going. Today." (Lewis 331)

—A Message for "a burning world" *continued on next page*

THE OPERA OF *ELMER GANTRY* TO HAVE MIDWEST PREMIERE

The Florentine Opera Company of Milwaukee will launch the Midwest première of the new opera *Elmer Gantry* on Friday and Sunday, March 19 and 21, 2010.

Tom Strini in the *Milwaukee Journal Sentinel* (Feb. 7, 2009) writes that “Sinclair Lewis’s *Elmer Gantry* [is] the defining novel about a particular sort of American religion.” William Florescu, the Florentine’s general director, in an interview with Strini noted, “I’ve never been so bowled over by a new opera. As soon as I heard it, I knew we had to do it.”

Elmer Gantry had its full-length premiere at the Nashville Opera in November 2007, after workshops in Boston and St. Louis. (See related articles on the opera in both the Fall and Spring 2008 issues of the *Sinclair Lewis Society Newsletter*, 16.2 and 17.1.) Strini writes:

The story would seem to be a natural for opera. The main characters—the thundering, charismatic, hypocritical Gantry, and Sharon Falconer, the mystical, beautiful, Madonna figure who fascinates the nation—are bigger than life and given to outsize emotions that fit opera.

The novel abounds with descriptions of hymns, gospels and honky-tonk, vernacular music there for the taking. Aldridge, the director of the School of Music at Montclair (N.J.) State University, and Garfein, a composer and writer who grew up in a Hollywood milieu, went to revivals and fundamentalist churches in the South to gather musical materials.

Florescu hopes they will come to Milwaukee to help promote the show. [John] Hoomes [who directed the production in Nashville] will direct and will bring most of his Nashville crew to Milwaukee, including conductor William Boggs and lead singers Keith Phares and Patricia Risley....

The 1960 movie version of *Elmer Gantry*, starring Burt Lancaster and Jean Simmons, inspired Garfein and Aldridge almost as much as the novel did. They committed to the project on Christmas Day 1990, after watching that great film. Many excerpts are posted on YouTube; here’s a good place to start: tinyurl.com/ale9gu. A scene from the Nashville production of the opera is at tinyurl.com/df4ee8.

For further information, visit www.florentineopera.org. ✉

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On this note, the novel moves toward its unresolved ending, with the two lovers half a continent apart and the nation at war. Lewis had written, two years before, “If ever I divorce Dorothy I’ll name Hitler as co-respondent” (qtd. in Sheean 263). And it becomes apparent in this scene that Lorinda’s commitment to the cause will doom her affair with Doremus—just as Thompson’s commitment to that same cause will contribute to the failure of her marriage to Lewis.

In real life, Lewis was not always so generous or understanding. He left Thompson in April 1937, after the book had become a successful play. They divorced in 1942. There was no immediately defensible provocation for the break, and no better explanation from Lewis than that Thompson’s work and stupendous success had “ruined their marriage” and “robbed him of his creative powers” (Schorer 628–29).

“A WEAPON OF INTELLECT”

As Schorer describes it, “The fate of Doremus Jessup and of others in *It Can’t Happen Here* was one conjecture so

magnificently timed that, again, the novel was inevitably a success and its publication a *cause célèbre*” (Schorer 608).

Critic Richard P. Blackmur, who had always regarded Lewis more as a publicist than novelist, admired the work as a significant political act, “a weapon of intellect” (qtd. in Schorer 609). Its message joined readers of conflicting political leanings in a common cause. Although the work is critical of American communists as well as liberals, it met with a favorable reaction in those circles as well. Thompson surely deserves some credit for the successful balancing act, which might not have been accomplished by the politically naive, leftward-leaning Lewis, whom the communists strove to win to their cause.

Soon—remarkably soon—the novel was reborn as a play, adapted by Lewis and John C. Moffitt and sponsored by the Federal Theatre project of the Works Progress Administration. Twenty-three productions opened simultaneously in 18 cities

——— A Message for “a burning world” *continued on next page*

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across the country on October 27, 1935. Besides its Broadway production at the Adelphi Theatre, there were three off-Broadway productions, including one in Spanish and another in Yiddish. Everywhere, there were capacity or overflow audiences. The New York version ran for 95 performances before more than 100,000 people at the Adelphi before moving to another theater (Schorer 625).

At the Adelphi, hundreds of people paid for standing room at the back of the house. On opening night, after many curtain calls, Lewis appeared on stage and, "in response to audience demands for a speech, said, 'I have been making a speech since eight forty-five'" (Schorer 624). For Thompson, as well as Lewis, the reception accorded the various incarnations of *It Can't Happen Here* must have been gratifying, for both regarded the war of words as vital to the anti-Fascist cause. *It Can't Happen Here* remains a testament to their stature as

supreme propagandists for democracy.

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The Man from Main Street *continued from page 3*

have contributed 40,000 images and documents to *Minnesota Reflections*. Marian Rengel, MDL's outreach coordinator, is located at St. Cloud State.

With the background and knowledge of the benefits of wider access through the web, MDL was the perfect collaborator. Since I was relatively new to the position at St. Cloud State, I wanted the University Archives to become relevant again and to do it in a big way. For MDL, the project would increase the types of resources on *Minnesota Reflections* and help raise its profile across Minnesota and the country. This was an opportunity for both collaborators to spotlight each other, as well as highlighting and providing a critical mass of primary resources from a world-famous and Minnesota-bred author.

Despite the idea of providing wider access to the letters, could it actually happen? Scanning, creating, and providing metadata, and uploading the images of the letters, though taking time and money, was not the major issue. Would the Lewis family and its literary agents buy into the project? With the support of the Learning Resources & Technology Services (LR&TS) dean, Dr. Kristi Tornquist, and Ms. Rengel, I began my quest to secure the proper permissions to move ahead.

In the fall of 2008, I spoke with Jean-Paul Lewis, grandson of Sinclair Lewis and Dorothy Thompson. Mr. Lewis endorsed the project. He agreed that the project, if approved by Lewis's literary agent, would help keep the legacy of his grandfather alive.

With the blessing of Mr. Lewis, I approached the literary agents for approval to publish the letters. After months of nego-

tiation, the literary agents gave their blessing. Once I received permission, I submitted my application to MDL for the letters to become part of *Minnesota Reflections*. Response from the MDL review committee was overwhelming. In April, the letters were delivered to the Minnesota Historical Society and digitized. With additional financial support from Dr. Tornquist to help process and add metadata to the images, as well as to properly organize the actual physical letters, the project is very close to completion. The letters will be available on the *Minnesota Reflections* site soon. The finding aid for the letters is available at: <http://lrts.stcloudstate.edu/library/special/archives/authors/documents/SinclairLewisLetterstoMarcellaPowers.pdf>

Allowing the Marcella Powers letters to be published in their entirety will provide scholars with a critical mass of primary source material on Sinclair Lewis. In essence, it will help keep and increase the scholarship surrounding the author. Researchers of all ages and educational levels, as well as scholars worldwide, will be able to view the letters online and form their own views of Lewis during the 1940s, his creative process, his life as a famous writer, and his personal relationship with Marcella Powers.

THE JAYHAWKER

In 1933, Sinclair Lewis collaborated with Lloyd Lewis, a *Chicago Daily News* drama critic and historical writer, to

—————The Man from Main Street *continued on next page*

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write a Civil War play. The play was “to deal with the Kansas-Missouri border raids before and during the Civil War; with the emergence, through oratorical bombast, of the first United States Senator from Kansas, a wily roisterer not quite a criminal; with a scheme to end the Civil War through the seizure, by both parties, of Mexico; and with a love story” (Schorer 590).

In the fall of 1934, the play, which was previously titled *The Skedaddler*, *The Glory Hole*, and *Brother Burdette*, was staged in Philadelphia, Washington, and New York. The play was not a success, closing just after a few weeks on Broadway. In 1935, the play was published in book form.

Hubert Gibson served as a temporary secretary to the Lewis collaboration in late 1933. While transcribing the manuscripts for Sinclair Lewis and Lloyd Lewis, Gibson was often called upon to act out many sequences in the play. More importantly, Gibson kept drafts of the play as it was written that fall. The typewritten drafts, with handwritten revisions, showed how the play evolved while being written in Chicago. The result of that collaboration was a rough draft of the play. Comparing this version to the final printed version from 1935, it is obvious that the final Chicago manuscript was far from complete. The drafts were unseen for nearly 75 years by the public. In October 2007, the children of Hubert and Frances Gibson (Doris, Barbara, and David) donated the material to the St. Cloud State University Archives. The manuscripts are available for access. To view the finding aid for *The Jayhawker*, please visit: <http://lrts.stcloudstate.edu/library/special/archives/authors/HubertGibson.asp>.

This past winter, I received an internal new researcher grant to create a “proof of concept” featuring *The Jayhawker* material. Working with J.C. Turner, the former Associate Dean for Operations at LR&TS at St. Cloud State, we were inspired by the work of Mary Shelley and her book *Frankenstein*. Authorship of *Frankenstein* has been questioned since the book was first published in 1818. Scholars felt that Mary Shelley’s husband Percy was the true author. Charles Robinson, a professor of English at the University of Delaware, was determined to end that speculation. In *The Original Frankenstein*, Robinson analyzed the original handwritten manuscripts held at the Bodleian Library at Oxford University. Robinson isolated Percy Shelley’s comments and changes from the story in his wife’s hand. Both texts—with and without Percy’s contributions—were printed in *The Original Frankenstein*. For the story from the *Chronicle of Higher Education*, see <http://chronicle.com/free/v55/i11/11b01201.htm>.

With *Frankenstein* in mind, we sought to create a web-based project that used video, audio, and other dynamic

methods for an interactive package to access and explore. If the project receives more funding from external grant agencies, we will complete the project and make it available to Lewis scholars.

A great deal of content had to be developed to create an interactive experience for users. So, keeping the proof of concept piece in mind, we selected one scene from one act to focus our efforts. We hoped to keep the project manageable and delivered on time. I analyzed the many drafts of *The Jayhawker*. Depending on the scene, there were two to five different drafts of each. The drafts were typewritten with comments and changes made by hand. We did not determine who made the comments, but it was likely that at least three men, Hubert Gibson, Sinclair Lewis, and Lloyd Lewis, made the revisions.

How did they work on *The Jayhawker*? They took the play scene by scene. Sinclair Lewis and Lloyd Lewis “would discuss a scene thoroughly, improvising speeches as they went, making notes, and then each man would write out his version of the whole” (Schorer 590). Then the two authors would exchange drafts and would comment on each other’s attempt. Afterward, they would write a combination of the two. Lloyd Lewis was responsible for the content of the scenes, while Sinclair Lewis took on the love story, as well as finalizing the dialogue.

Once the scene was selected for the proof of concept, the first and final drafts were scanned. There were other drafts for the scene, but we felt that if included, it would not be manageable. The final printed version was also scanned and included to demonstrate how much the scene changed from inception to the final product.

Video and audio were also key pieces of the project. Two English faculty members were recruited to provide “expert” commentary for a video. They were given copies of the drafts to analyze beforehand. One faculty member discussed the play itself, how it fit into Sinclair Lewis’s life, and his work at the time it was created. The other spoke of the creative writing process, connecting it specifically to *The Jayhawker*. Clips then were selected from the interviews and edited for viewing. To give users a sense of the play itself, LR&TS staff were enlisted to participate in an audio performance of the three versions of the selected scene with sound effects added.

Historical context was an important piece to this project. Research was done and summarized to allow users a sense of the collaboration of Sinclair Lewis and Lloyd Lewis, the

—The Man from Main Street *continued on next page*

The Man from Main Street *continued from previous page*

production of the play, and its success (or not). Several secondary and primary sources were consulted, including the Gibson collection and the Lloyd Lewis papers held at the Newberry Library in Chicago (see the full finding aid at <http://www.newberry.org/collections/FindingAids/lewis/Lewispr.html>). In addition, scans of key documents from the Gibson collection, as well as images of Sinclair Lewis from the Lewis Family Papers, were created and added to the project. These images and documents were interspersed within the video, the history document, and part of a photo gallery included within the project.

Though not a significant work of Sinclair Lewis, the fact that the drafts survived is extraordinary. Scholars can examine the play itself, much like Robinson did with *Frankenstein*, to learn more about the creative process of Sinclair Lewis and Lloyd Lewis. In addition, the project provides an example of how to interactively present *The Jayhawker* to scholars. Resources are made immediately available for users to understand why the play was created, its significance, and its impact on the authors without additional research. Whether or not the project is further funded, it's an excellent way to make archival

material, especially of world-famous authors, come alive and be available at any time.

CONCLUSION

With the door open for both of these projects, the hope is to spark more interest and attention to the Nobel Prize-winning author Sinclair Lewis. His work is important to understanding 20th-century American literature and ready to be rediscovered. The web and the availability of materials can help fuel that interest. A by-product for the St. Cloud State University Archives is for more people to learn about the repository and what material it holds, especially records of, about, and from Sinclair Lewis. I hope to provide digital access to additional Lewis material in the future. And what better way to get Lewis back in the public eye than by finally bringing the author into the 21st century?

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Habeas Corpus *continued from page 5*

"Sign says they are."

"Makes no difference."

"Makes a difference to me, see? I want to read it. Shall I pay for it or take it along without paying, you poor fish?"

"Oh, I'm a poor fish, am I? Well, you're a flat-headed cop, that's what you are!"

The official was delighted.

"Oh, so you're a tough guy, are you?"

"I got to be to get along with rough-neck Yankees like you. If I talked all the good English what I know you wouldn't understand me."

"I guess I could struggle along without understanding you and not lose a whole lot. I'll just take this funny story with me anyway, seeing you won't sell it."

The official peacefully wandered out, feeling that he had done rather well in the way of repartee, while behind him Gurazov rose and fell in a slow stationary dance of happiness. He scooped up his hat, followed the lean man down the street, five blocks over to the Federal Building. He entered the building just after him; saw him go up in the elevator.

"That fellow just went up, he was the internal revenue collector, wasn't he?" Gurazov innocently asked the elevator

attendant.

"The tall, thin guy? No, he's Inspector Klosk, of the immigration office."

Gurazov went home in a lurid haze. The immigration authorities were in charge of deportations. For two days he tried to find an inspector in every customer, every man who happened to look at him on the street. Nothing happened. Then out of the Balkan confusion came a newspaper report that the Bulgarian regent was fighting the Reds. Gurazov was worried—carried worry in his mind like an incessant pain. Suppose the revolutionary factions were crushed before he got to Bulgaria? What did these immigration idiots think, anyway? He couldn't wait till spring to be deported. Impulsive, panicky, he stumped to the Federal Building, went up to the immigration office.

Brusquely of the stenographer in the outer room, "Who's running this place, heh? Inspector Klosk, eh?"

"No, he isn't. Mr. Blymer is inspector in charge."

"Tell him I will see him."

"Oh, you will, will you? Now isn't that nice of you! What do you want of him?"

Habeas Corpus *continued on page 18*

DISCUSSION ON THE VILLAGE VIRUS

As part of a larger project that Dave Simpkins is doing on the young Sinclair Lewis, he posed the following question to the Sinclair Lewis listserv.

IN 25 WORDS OR LESS, WHAT IS THE VILLAGE VIRUS?

Here are some of the answers that our members contributed.

- The Village Virus is the “germ” that, as Guy Pollock explains to Carol Kennicott, “infects” even “ambitious people who stay too long in the provinces” (Ch. 13 of *Main Street*).

- The link http://dewey.petra.ac.id/jjunkpe_dt_171.html connects to a perceptive undergraduate English thesis on the Village Virus.

- I think the characters in Winesburg, Ohio personify this.

- The Village Virus is that provincial, conformist mentality inhibiting creativity, intellectual curiosity, beautification and progress, and inspiring fear of rejection. [D.S. Wow, nail on the head. What’s the cure?]

- The cure is Carol’s daughter. As Carol says of her daughter in the crib, the little girl’s head is (basically) a grenade waiting to go off, to blow up ignorance, timidity and bigotry.

- The cure is developing the ability to lead without fear, take rejection on the chin and plow ahead. Sometimes it works and sometimes you’re run out of town.

- The cure, in my opinion, is to know yourself and your limits. If you want to take on Carol’s causes, be aware you are going to be knocked around. If you want to win the Village Popularity Contest, don’t do it. If you can stand the repercussions, however, you will have the much more satisfying and long-term reward of having achieved constructive change.

- The Village Virus is not relegated to small towns. The most conformist place I have ever lived (and I am a native of Minnesota) is Cambridge, Massachusetts. There, if one does not have a connection to Harvard University, one becomes invisible and irrelevant to the elite. My husband (a Harvard graduate) suggested I write a comparison of Gopher Prairie and Cambridge. I’m considering it. ✍

ST. CLOUD STATE UNIVERSITY ARCHIVES

The St. Cloud State University Archives in central Minnesota holds manuscripts of, about, and from Sinclair Lewis and his extended family. This includes the Lewis Family Papers, the Hubert Irey Gibson Collection of Sinclair Lewis, which features drafts of his 1934 play The Jayhawker, Sinclair Lewis Letters to Marcella Powers (1939–1947), the Ida Kay Compton Papers, and the Joan McQuary Collection of Sinclair Lewis Letters.

To see the finding aids for these collections, please visit:

<http://lrts.stcloudstate.edu/library/special/archives/authors/default.asp#lewis>

Or contact Tom Steman, St. Cloud State University Archivist at:

Email: tdsteman@stcloudstate.edu or archives@stcloudstate.edu

Phone: (320) 308-4753

Habeas Corpus *continued from previous page*

"None of your business what I want, and don't get fresh, young lady. You tell Blymer that Leo Gurazov is out here."

"Well, I don't believe he'll faint from joy none," she said blandly, and entered the inner door. She returned with a grinning, "He says to go right in."

Gurazov frowned—to show this Yankee female her place—and entered. Behind a flat desk was a gentle, inconspicuous, medium person—a man who whether in a business suit or in corduroys and laced high boots would always seem to be in smoking jacket and comfortable old slippers crushed at the heels. He gasped mildly and hummed, "Yes?"

Despite Blymer's mildness the remembrance of Russian authority affected Gurazov. His English broke down, changed into a blurred argot:

"Inspector, a fellow comes by me and he say he heard the Government was inspecting me, somebody wants you should deport me. So I says, 'Me, I will not run away. Maybe they know I am opposed to their Government. All right, I am not ashamed of my theories. I am not scared. Anybody wants to find Gurazov, I ain't running away.'"

"What's your idea? Trying to get deported?"

"Oh, no, no, no! I—I fight—I fight—I fight against tyranny. But I——" He was fumbling for a reason for having come here. He got it and hurled out, "It is a suspense—sit still and these lying spies go round talking about me. Me, I come straight out. I defy——"

"Tut, tut, tut, now, son! There's nobody around here to defy—except maybe the stenographer. But if you want to know—I'm just curious to see what you'll do the next few days. So I'll tell you that I've sent to the Bureau of Immigration in Washington for a warrant of arrest. And as soon as the Secretary of Labor signs it and sends it on to me we'll have a little hearing and I'll try to find out whether you are an undesirable alien. If you are—well, I hope you like Serbia or wherever it is you come from."

Just in time Gurazov remembered that he must look frightened and he artistically gasped, "This—outrage!"

"Oh, no; not unless you're an anarchist or something. But I wouldn't run away from Vernon if I were you, son. It might be bad tactics."

"Me run? Ah! When you want Gurazov you find him at his store quiet at work."

"All right, you go and work quiet. And you do some tall thinking about your relations to this country. If you're a wrong un—be careful, son, there's a power of dynamite behind me."

He was gentle in his threat, and final. Gurazov walked out of the office almost subdued. But once away from the bu-

reaucratic old pile of the Federal Building with its heavy arched doorways of offices, its inner walls of hard repellent drab, its clattering and hollowed tiles and leagues of wide corridor and stair, the full wonder of his success crept through him. To the casual eye of passers-by—that fat and tepid eye by which tragedy and high comedy go unheeded—he was merely a stupid, bloated man with a quite bad hat, not much in the way of a beard and an eccentric carelessness in collar and bow tie. He laughed to think how they would gape if they knew.

He saw Nick Benorius meanly skittering along, his invariable bag of green papers and booklets under his arm. Nick probably slept with a pile of pamphlets beneath his pillow and a half-filled petition in the red-edged pocket of his nightgown. Gurazov stopped, leaned against the window of an Art Needlework Shoppe and gagged with laughter.

Nick halted, annoyed.

"I got fine news for you, comrade," Gurazov bawled condescendingly.

"Well, well, well?"

"I hear I am going to be deported. I will show you right-wing cockroaches how a European Red faces trial."

"You deported? You're more likely to be given a job in city hall. I notice you managed to beg off when Tubby Tribby stopped your parade."

"He was afraid——"

"Fat chance! You'll die a good, respectable, conservative citizen, Gurazov. Deported? Huh! You ain't worthy the honor."

Benorius kited off while Gurazov wriggled with laughter.

All the sickening passion which for ages men have given to the fear of arrest—cooped in the dark rooms through the enticing day, slipping anxiously by policemen at night, in every stranger seeing a cruel hunter—Gurazov gave to the fear that he might not be arrested. The ominous law, lean-faced and barren, was the sweetheart whose stark summons he awaited.

Five days after he had called at the immigration office Inspector Klosk tramped into the store, mumbled at Becky "Gurazov here?"

Gurazov was instantly out from the back room, scared taking time to draw down his mouth in despondency. ✕

"Habeas Corpus" will be continued in the spring 2010 issue.

DEPARTMENTS

SINCLAIR LEWIS NOTES

Eleanor Alexander's article, "'Woman's Place is in the Tea Room': White Middle-Class American Women as Entrepreneurs and Customers" (*Journal of American Culture* 32.2 (2009): 126–36), explores the phenomenon of the tea room, which became very popular in the late 19th and early 20th centuries, primarily for women as both a place to earn a living and as a site for "nice" ladies to have a meal. For those readers familiar with the little-known early Lewis novel *The Innocents*, this is the dream that the older couple has—to open a tea room. Unfortunately, they are unsuccessful in this business enterprise despite their best efforts. Tea rooms also play a part in girls' series fiction of the 1930s; Nancy Drew and Judy Bolton often stop at them, usually for a meal, and sometimes to hear a small musical group play. Tea rooms also appealed to men who fancied home cooking rather than food in a bar or hotel. Ezra Pound even wrote the lyrics to a song, "The Tea Shop," praising these establishments (Alexander 128–29).

P.G., a reader, wrote to the *Dear Book Lover* column by Cynthia Crossen in the *Wall Street Journal* that he was a man in his mid-50s and was looking for "some good books for me to read that address my station in life." Among the novels she recommends are the John Updike series on Rabbit Angstrom, Philip Roth's novels on Nathan Zuckerman, and *The Lay of the Land* by Richard Ford. "Middle-aged men do have more trouble getting and keeping jobs than younger men, but in fiction, they usually work at something. Walter Bridge of Evan S. Connell's *Mr. Bridge* practiced law in his late middle age, and George Babbitt, 46, was still selling real estate in Sinclair Lewis's 1922 novel. But perhaps the most famous middle-aged man in literature, Humbert Humbert, 37, was a bit of a layabout, with epically tragic results for young Lolita Haze" (July 17, 2009: W2).

Julia Keller, in the *Chicago Tribune Arts and Entertainment* section (April 19, 2009: 6: 2), discusses her recent column where she asked readers to suggest books that President Obama ought to give as gifts to foreign leaders. "We'll keep pushing the president to stimulate the book business the old fashioned way:

Not by proposing a massive government bailout of the publishing industry, but by going out and buying books." Among the books suggested were *The Making of the President* series (1960–72) by Theodore H. White, *Atlas Shrugged* (1957) by Ayn Rand, *John Adams* (2001) by David McCullough, *Lonesome Dove* (1985) by Larry McMurtry, *My Antonia* (1918) by Willa Cather, *The Hemingses of Monticello: An American Family* (2008) by Annette Gordon-Reed, *Habits of Empire: A History of American Expansion* (2008) by Walter Nugent, *Lincoln at Gettysburg: The Words That Remade America* (1992) by Garry Wills, *Home of the Brave: A Patriot's Guide to American History* (1976) by John Alexander Carroll and Odie B. Faulk, and *Main Street* (1920) by Sinclair Lewis.

Sinclair Lewis and his creations are alive and well on *YouTube*. Put in the phrase "Buzz Report, Babbitt" and you'll get an interview with Silicon Valley real estate agent George F. Babbitt, of Sinclair Lewis Properties. Babbitt is a pretty hip dude who is selling offices as living quarters. Realizing that with the poor economy a lot of companies are going out of business, he believes that conference rooms and cubicles can serve as small apartments. And to compensate for the noise—a free iPod shuffle with "Happy Days Are Here Again" covered by Shakira and "Let's Spend the Night Together" covered by Lindsay Lohan and 50 Cent are included.

YouTube also has a commentary by Michael Savage on *It Can't Happen Here*. There are no photos or video, but over five minutes of audio, primarily on Buzz Windrip's platform and how similar it is to what's going on in politics today. Savage, a provocative conservative political commentator, calls Lewis a socialist. Interestingly, Savage, unlike more mainstream political writers, sees Windrip's philosophy in the Obama administration rather than the Bush administration. Savage regularly writes and speaks in an inflammatory mode, and is one of 16 people banned from the United Kingdom for "engaging in unacceptable behaviour by seeking to provoke others to serious criminal acts and fostering hatred which might lead to inter-community violence."

The controversy over the Brooklyn Dodgers moving to Los Angeles was covered in the *Sports Illustrated* essay "The

Wrong Man" by Michael D'Antonio (Mar. 3, 2009: 54-60). Robert Moses, "the most powerful unelected official ever to serve in a U.S. city" (56), was against putting money into working-class Brooklyn, while Vincent Flaherty, a columnist for the *Los Angeles Examiner*, courted Dodgers owner Walter O'Malley on behalf of the Los Angeles Citizens' Committee for Major League Baseball whose members included Howard Hughes, Conrad Hilton, and Louis B. Mayer. D'Antonio describes Flaherty as "such an avid booster of his fair city and of the national pastime that he could have stepped right out of Sinclair Lewis's *Main Street*" (58). The article is adapted from *Forever Blue* by D'Antonio (Riverhead 2009).

In the essay "Hush, Hush, Sweet Charlotte" by Bill Kauffman in the *American Conservative* (Aug. 1, 2009), the author complains about Charlotte, North Carolina's new slogan, "Charlotte USA." He writes,

"North Carolina," it seems, is so redolent of hickdom that it embarrasses the sub-Babbitts of Charlotte's shovel-ready-for-the-global-economy-in-this-shrinking-world class. So N.C. is gone, ostensibly because Charlotte is no mere city but is instead a 16-county two-state blob that absorbs all the little communities within devouring distance, chewing them up into one masticated bolus flavorless enough to be swallowed by savvy global investors put off by states with directional adjectives in their names.

I say "sub-Babbitts" because George F. Babbitt loved his hometown, just as Sinclair Lewis loved his fictive creation Babbitt and his home state of Minnesota, whose 87 counties and county seats Lewis memorized. The image-makers who erased North Carolina from Charlotte's identity quite obviously are ashamed of the Tar Heel State. Sure, North Carolina gave us Willie Jones, Michael Jordan, Thomas Wolfe, Fred Chappell, and dancing-pig barbecue shacks, but there's that embarrassing Gomer and Goober thing...

For the full essay, see <http://amconmag.com/article/2009/aug/01/00051/>.

Dave Simpkins submitted the following from the electronic humor news site, *The Onion* (March 5, 2009).

"There's little doubt that *The Onion* has held the mantle for satire and parody like no other comedy outlet over the past twenty years. In the Eighties the genre had fallen on very dark times with the decline

of *Saturday Night Live* and the heydays of writers like Dorothy Parker, Sinclair Lewis, and Joseph Heller long since past. America was finding itself a largely humourless place," said *Scrape TV* humour analyst Doug Cutter. "Wit and satire had been overtaken on one extreme by self-indulgent earnestness and puerile silliness on the other. Keeping the flame alive though through all of that was *The Onion*. Unfortunately though those days are long past and it seems now the economic conditions are forcing them towards that realization."

Barnes and Noble had on its website for September 14, 2009 a paean to James Fenimore Cooper, who died on this date in 1851, and a note on *Babbitt*, which was published on this date in 1922. See Daybook at : <http://bnreview.barnesandnoble.com/t5/Daybook/Bumppo-to-Babbitt/ba-p/1370>:

Bumppo to Babbitt

Sinclair Lewis's *Babbitt* was published on this day in 1922. Though still resident in Cooper's frontier, Babbitt has devolved from a Pathfinder to a lip-serving, glad-handing, prairie realtor. Prototype for the "Tired Business Man," he is "Our conqueror, dictator over our commerce, education, labor, art, politics, morals, and lack of conversation." Lewis had a talent for mimicry, and he apparently liked to entertain his friends with Babbitt's Chapter XIV speech about "Our Ideal Citizen":

I picture him first and foremost as being busier than a bird-dog, not wasting a lot of good time in day-dreaming or going to sassiety teas or kicking about things that are none of his business, but putting the zip into some store or profession or art. *At night he lights up a good cigar, and climbs into the little old 'bus, and maybe cusses the carburetor, and shoots out home. He mows the lawn, or sneaks in some practice putting, and then he's ready for dinner.* After dinner he tells the kiddies a story, or takes the family to the movies, or plays a few fists of bridge, or reads the evening paper, and a chapter or two of some good lively Western novel if he has a taste for literature, and maybe the folks next-door drop in and they sit and visit about their friends and the topics of the day. Then he goes happily to bed, his conscience clear, having contributed his mite to the prosperity of the city and to his own bank-account. [Lewis, Sinclair.

Babbitt. New York: Harcourt, Brace, 1922. 181–82.]

Italics have been added to mark the passage which John Updike chose as an epigram for *Rabbit is Rich*, third of his series. Rabbit Angstrom lives east of Babbitt's Zenith, and he is now past his prime; but the TBM, owner-manager of Springer Motors, is still a few mpg ahead of his competitors: "The fucking world is running out of gas. But they won't catch him, not yet, because there isn't a piece of junk on the road gets better mileage than his Toyotas, with lower service costs. Read *Consumer Reports*, April issue."

DOROTHY THOMPSON NOTES

Dorothy Thompson seems to have been a reference point and inspiration for some of the plays that were produced on Broadway at the beginning of World War II.

On November 3, 1939, *Margin for Error* opened at the Plymouth Theater in New York. Written by Clare Boothe and directed by Otto Preminger, it was considered the first successful anti-Nazi play and ran for 264 performances. *Margin for Error*, a comedic murder mystery, is set in a German consulate guarded by a Jewish policeman. Preminger also starred as the Consul, a particularly awful Nazi, who is an embezzler, blackmailer, murderer, and traitor, as well as a man who annoys the neighbors by turning up the radio very loudly when Hitler makes speeches. After the Consul is murdered, the police officer discovers multiple suspects, all of whom have been threatened or blackmailed by the Consul. He also realizes that the murdered man has been shot, stabbed, and poisoned. The play is certainly an attack on Hitler and his representatives, but set up in such a way that "the propaganda is a Dorothy Thompson column as it might have been written by Robert Benchley" (Sidney B. Whipple. "Margin for Error Opens at Plymouth." Rev. of *Margin for Error*, by Clare Boothe. *New York World-Telegram* Nov. 4, 1939. Rpt. in *Critics' Theatre Reviews*. 1 (1939): 460). John Mason Brown also noted that Boothe, in the writing of it, "has unquestionably been devouring Dorothy Thompson" ("*Margin for Error* by Clare Boothe: Mr. Preminger Excellent in a Satirical Anti-Nazi Melodrama." Rev. of *Margin for Error*, by Clare Boothe. *New York Post* Nov. 4, 1939. Rpt. in *Critics' Theatre Reviews*. 1 (1939): 462).

Another play with a Dorothy Thompson connection, *Broken Journey*, about two war correspondents who must decide

between a settled life in the States or continuing their globe-trotting ways now that war has broken out, opened at Henry Miller's Theater on June 23, 1942. This play did not do very well, only running for 23 performances. Andrew Rosenthal, the playwright, was accused by critics of ennobling these journalists at the expense of ordinary Americans and making them into an amalgam of contemporary writers. Richard Watts, Jr. said that Rosenthal's

plot scheme [is] to show one foreign correspondent who is perhaps a sort of pale reflection of Dorothy Thompson, Clare Boothe, Sonia Tomara, and a stock theatrical figure, and another war-time journalist, who no doubt suggests some of the traits of Vincent Sheean, John Whitaker, and John Gunther, tarrying with the groundlings of an Ohio town for a while and then darting off restlessly to the scene of battle. ("Modern Heroes." Rev. of *Broken Journey* by Andrew Rosenthal. *New York Herald Tribune* June 24, 1942. Rpt. in *New York Critics' Theatre Reviews*. 3 [1942]: 267)

Dorothy Thompson is also mentioned in *The Rape of Europa: The Fate of Europe's Treasures in the Third Reich and the Second World War* by Lynn H. Nicholas (Vintage, 1995). She was one of the organizers of the Emergency Rescue Committee, "whose aim it was to help artists, intellectuals, and political refugees escape to America" in 1941 (149). Among the people that they helped were Franz Werfel and his wife, Lion Fechtwanger, Alma Mahler, and Marc Chagall.

WEB NOTES

Over 101,000 people have now accessed the Sinclair Lewis website. There has been a lot of interest in Lewis's political views, especially on fascism, as well as his general interest in popular culture. Here are some of the questions that have been received recently.

Thank you for this note on *Dodsworth*. It definitely stands the test of time and is quite true to the book. A Broadway play starring Walter Huston was a huge success; he then married Nan Sunderland, who appeared as Fran in the play. The film was directed by William Wyler; Ruth Chatterton fought him at every turn, but together they produced her brilliant performance.

Ruth's life has never received the attention she deserved. She piloted planes, wrote and directed plays, and translated plays into French and vice versa. More interesting to those on this list [Sinclair Lewis discussion listserv], she later became a novelist; I was lucky enough to happen on a signed copy of *Homeward Bound* in an old bookshop. It concerned a war orphan adopted by a Vermont family after World War II and was a fine literary piece. She really was an amazing person.

The local newspaper, the *Rutland Herald*, which publishes a weekly article on the history of the marble industry in Vermont, had the following in reference to the great marble workers' strike of 1936:

Marble industry strikers received sympathetic support from higher education institutions such as nearby Dartmouth College and Bennington [College], and further away from Skidmore and the University of Wisconsin. The student newspaper at Dartmouth, where Redfield Proctor, Sr., had gone to school [the Proctor family were the Lords of the Manor in respect to the marble industry], took up collections of food and clothing. Nobel Prize winner Sinclair "Red" Lewis, who took part in the strike, recalled that the local police forces, influenced by the economic and political power of the Vermont Marble Co. and the Proctors, did not allow the donations to reach the workers. (Austin, Mike. "Corporate bosses crush striking workers." *Rutland Daily Herald*. June 12, 2009: D1.)

No source is given for the Lewis recollection, but it was nice to read this morning. Does anyone know anything about this experience of Lewis and the recollection?

I am completing my MA in English. I have chosen *Arrowsmith* for my final casebook. I am trying to find publication history for this work. I know that it was first published in 1925 by Harcourt Brace but that is all I have been able to find. Would it be possible for you to lead me in the right direction to find this information? Thank you. [Thanks for writing. The publication history appears in a couple of places. In the back of Mark Schorer's *Sinclair Lewis: An American Life*, there is a listing of all (or almost all) of Lewis's publications. The novel was first serialized in *The Designer and the Woman's Magazine* between June 1924 and April 1925. A more specific description of the binding, limited editions, etc. appears in Stephen Pastore's *Sinclair Lewis: A Descriptive Bibliography*.]

I'm writing an article on Sinclair Lewis for the Hungarian *Wikipedia*. However, the sources I have at my disposal are ambiguous about the cause of his death. One tells me he died of heart failure, another that advanced alcoholism was the culprit. Another piece of information would also be welcome: when and why did he go to Italy toward the end of his life? [The official reason for his death was heart failure. I'm sure though that his alcoholism was a contributing factor. As you probably know Lewis suffered greatly from alcoholism and had been warned by doctors (including his brother Claude who was a doctor) about how that would harm his health.

Lewis enjoyed traveling in Europe and went there many times. He even met his second wife, Dorothy Thompson, in Europe, and married her in England. Several of Lewis's novels, including *Our Mr. Wrenn*, *Dodsworth*, and *World So Wide* (which was published posthumously) were set in part in Europe. Hayden Chart in this last novel travels extensively in Italy to help deal with the death of his wife in a car accident. Chart meets an aged Sam Dodsworth (often thought to be a stand-in for Lewis) who talks about why he finds life abroad especially in Italy, so compelling.]

Many thanks for replying. Okay, now I'll put his "official" death into the article. About Italy, I wasn't sure whether he actually lived there for a few years or not. By the way, I read all his books years ago (he was one of my favorite authors). Critics say his works are outmoded, but as I see it, the *Babbitt* and *Elmer Gantry* are still around.

Roger Forseth sent in an obscure allusion in *Babbitt* taken from a blog that refers to *Ferdydurke*, an experimental novel by the Polish writer Witold Gombrowicz, published in 1937.

"The name Ferdydurke is, as most people say, taken from Sinclair Lewis's *Babbitt*. But Freddy Durkee is not the 'chief character' of *Babbitt*, as *Ferdydurke* translator Danuta Borchardt has it, nor is he, strictly speaking, a 'character' in the book at all. He's just a name in an advertisement that *Babbitt*'s dumbbell son Ted cuts out of the newspaper." Ted tried to use the ad to convince his father that he doesn't need to finish high school; he can learn everything he needs to from a correspondence course.

[Wikipedia notes that *Ferdydurke* was ahead of its time and is considered a masterpiece of European modernism. It was published at an inopportune moment. World War II, the Soviet Union's imposition of a communist regime in Poland and the author's decades of exile in Argentina nearly erased public awareness of a novel that remains a singularly strange exploration of identity and cultural and political mores. In the darkly humorous story, Joey Kowalski describes his transformation from a 30-year-old man into a teenage boy. Kowalski

exploits are comic and erotic—for this is a modernism closer to Dada and the Marx brothers than to the elevated tones of T. S. Eliot or Ezra Pound—but also carry a subtle undertone of philosophical seriousness....

Gombrowicz himself wrote of his novel that it is not "...a satire on some social class, nor a nihilistic attack on culture... We live in an era of violent changes, of accelerated development, in which settled forms are breaking under life's pressure... The need to find a form for what is yet immature, uncrystallized and underdeveloped, as well as the groan at the impossibility of such a postulate—this is the chief excitement of my book."]

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POWER AND PROSPERITY
IN PUBLIC SPEAKING

A Yarn Told at the Club

Who do you think I ran into the other evening at the De Luxe Restaurant? Why, old Freddy Durkee, that used to be a dead-or-alive shipping clerk in my old place—Mr. Mouse-Man we used to laughingly call the dear fellow. One time he was so timid he was plumb scared of the Super, and never got credit for the dandy work he did. Him at the De Luxe! And if he wasn't ordering a tony feed with all the "fixings" from celery to nuts! And instead of being embarrassed by the waiters, like he used to be at the little dump where we lunched in Old Lang Syne, he was bossing them around like he was a millionaire!

I cautiously asked him what he was doing. Freddy laughed and said, "Say, old chum, I guess you're won-

dering what's come over me. You'll be glad to know I'm now Assistant Super at the old shop, and right on the High Road to Prosperity and Domination, and I look forward with confidence to a twelve-cylinder car, and the wife is making things hum in the best society and the kiddies getting a first-class education.

"Here's how it happened. I ran across an ad of a course that claimed to teach people how to talk easily and on their feet, how to answer complaints, how to lay a proposition before the Boss, how to hit a bank for a loan, how to hold a big audience spellbound with wit, humor, anecdote, inspiration, etc. It was compiled by the Master Orator, Prof. Waldo F. Peet. I was skeptical, too, but I wrote (just on a postcard, with name and address) to the publisher for the lessons—sent On Trial, money back if you are not absolutely satisfied. There were eight simple lessons in plain language anybody could understand, and I studied them just a few hours a night, then started practising on the wife. Soon found I could talk right up to the Super and get due credit for all the good work I did. They began to appreciate me and advance me fast, and say, old doggo, what do you think they're paying me now? \$6,500 per year! And say, I find I can keep a big audience fascinated, speaking on any topic. As a friend, old boy, I advise you to send for circular (no obligation) and valuable free Art Picture to:—

SHORTCUT EDUCATIONAL PUB. CO.
Desk WA Sandpit, Iowa.

[Lewis, Sinclair. *Babbitt*. New York: Harcourt, Brace, 1922. 78–79.]

—Collector's Corner features catalog listings from book dealers as a sampling of what publications by Lewis are selling for currently. [Thanks to Jacqueline Koenig for her contributions to this section.]

Ken Lopez

51 Huntington Rd., Hadley, MA 01035
Phone: (413) 584-4827 Fax: (413) 584-2045
Email: klopez@well.com
www.lopezbooks.com

CATALOGUE 151

136. Lewis, Sinclair. *The Job*. New York: Harper & Brothers, 1917. \$9,500.



COLLECTOR'S
CORNER

The first issue of his third book under his own name and his first attempt, he later said, to write a serious novel. *The Job* was controversial for its realistic depiction of a woman in the workplace and laid the groundwork for Lewis's great novels of social realism in the 1920s. Offsetting to endpages from jacket flaps and slight wear to board edges; near fine in a price-clipped dust jacket professionally restored to near fine. An extremely scarce book in jacket, and an important title in the Lewis canon.

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CATALOGUE 183

79. Lewis, Sinclair. *Main Street*. New York: Harcourt, Brace and Howe, 1920. \$1,250.

First Edition, First Issue. Presentation copy signed and inscribed by the author: "To Mr. & Mrs. W. H. Carruth, with the Christmas greetings from Emporia [Kansas] of Mr. & Mrs. W. A. White [the author] & from Washington of Sinclair Lewis, Dec. 1, 1920." Author "William Allen White, [the *Sage of Emporia*], wishing to distribute autographed copies of the novel among his friends as a Christmas present, sent Lewis a blank check to be turned over to Harcourt, Brace, & Company" (Mark Schorer, *Sinclair Lewis*, 269). A huge supporter of Lewis's work, there appears on the dust jacket of the first printing of *Arrowsmith* (1925) a quote from William Allen White, "Sinclair Lewis is one of the major prophets of our times." Marginal dampstaining on several leaves. Cloth, ends of spine, and joints a little worn, inner hinges tender. With numerous penciled annotations, mostly critical, on a number of pages and on rear paste-down by a previous owner, without dust jacket.

80. Lewis, Sinclair & Albert Payson Terhune. *Dad*. By Albert Payson Terhune. New York: W. J. Watt, 1914. \$5,000.

First Edition. In this 307 page Terhune Civil War novel, Sinclair Lewis anonymously wrote chapters 21 through 23 for his friend Terhune who was facing a deadline. See Mark Schorer's classic biography of Sinclair Lewis for details. Fine tight copy in a bright dust jacket with a small bit of restoration at head of spine. The front panel of the dust jacket is a striking full color painting by W. D. Goldbeck of a Civil War officer and his horse before the steps of his house where his wife, wearing a petticoat, is standing (the image is used inside the book as the black and white frontispiece). A scarce book in decent condition, it is so very rare in dust jacket that it is lacking from almost all Sinclair Lewis collections.

81. Lewis, Sinclair & Sidney Howard. *Sinclair Lewis's Dodsworth—Dramatized by Sidney Howard. With Comments by Sidney Howard and Sinclair Lewis on the Art of Dramatization*. New York: Harcourt Brace, 1934. \$4,500.

First Edition. Special presentation edition signed by the authors Sinclair Lewis and Sidney Howard. This issue was made in a tiny quantity specifically for members of the original Broadway production with a special printed page which reads: "To Jo Mielziner for helping to turn *Dodsworth* from a manuscript into a play with gratitude of [hand signed in ink] Sinclair Lewis and [hand signed in ink] Sidney Howard. New York—September 1934." Illustrated with photographs from the production. Fine bright copy in a fine

dust jacket. An important presentation copy to Jo Mielziner who designed the sets for the original production. Sidney Howard discussed Mielziner's contribution in his essay on adapting the novel into a play on pages xvi-xvii. Sidney Howard was a very successful Broadway playwright in the 1930s and wrote the screenplays for *Gone With the Wind* and both film adaptations of Sinclair Lewis's *Dodsworth* and *Arrowsmith*. Jo Mielziner is arguably the most distinguished set designer in Broadway history creating the staging for such classics as the original productions of *A Streetcar Named Desire*, *The Glass Menagerie*, *South Pacific*, *Carousel*, *Mister Roberts*, *Key Largo*, *Abe Lincoln In Illinois*, *Pal Joey*, *The King and I*, *Guys and Dolls*, etc. An excellent association copy of a highly successful Broadway play.

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A COLLECTION OF ARCHIVES

(LEWIS, SINCLAIR). A COLLECTION OF 45 BOOKS FROM SINCLAIR LEWIS'S LIBRARY. \$12,500.

Each book bears either Lewis's signature or initials and many are of biographical importance. None have their original dust jackets (if issued with such); Lewis apparently did not care to keep them. There are a range of subjects represented in this selection which provide a nice insight into Lewis's literary and academic interests.

Sinclair Lewis (1885-1951) was the first American to win the Nobel Prize for Literature in 1930. He was an important writer depicting American life in a non-sentimental, critical and even satirical light. He did not shy away from controversial topics and many of his novels were banned. His own temperamental personality, fueled by his alcoholism, usually ensured that he was always involved in some quarrel or drama, whether professional or personal.

Among the most important books in this collection are H.G. Wells's *The History of Mr. Polly*, Joseph Conrad's *Youth*, William Dean Howells's *The Rise of Silas Lapham*, and a pictorial travel book on Scandinavia.

When Lewis graduated from Yale in 1908, he earned his living writing short stories for various magazines and selling plots to Jack London. His first published book was a Tom Swift-styled potboiler which he wrote using the pseudonym Tom Graham, *Hike and the Aeroplane* (1912). His first serious novel published under his own name was *Our Mr. Wrenn: The Romantic Adventures of a Gentle Man* in 1914. According to his biographer, Mark Schorer, *Our Mr. Wrenn* owed a substantial debt to H.G. Wells's novel, *The History of Mr. Polly*: "Yet for all the oblique resemblances in character and the direct resemblances in experience, the central figure of the novel is drawn not so much from life as from the fiction of H.G. Wells. The title that comes at once to mind is, of course, *The His*

tory of *Mr. Polly*; and, more generally, one thinks of H.G. Wells's *Atlantic Monthly* article of January 1912, 'The Contemporary Novel,' in which, stating his aspirations for fiction, he probably helped Lewis formulate his own.... In 1941 Sinclair Lewis wrote a brief foreword to a new edition of *Mr. Polly*...." (Mark Schorer, *Sinclair Lewis*, 210). Lewis's regard for H.G. Wells was so high that he named his first-born son, Wells Lewis (1917–1944), after the older author. "Years later, Sinclair Lewis was to write a letter to H.G. Wells, beginning, 'Dear H.G. Some eighteen years ago when I named my eldest son, Wells Lewis, after you, I promised myself that I would never let you see him unless he turned out pretty well. It seems to me that he has!'" (Schorer 247).

The copy of Joseph Conrad's *Youth* has a particular poignance as it was Wells Lewis's own copy, a gift from his father on his thirteenth birthday. Wells was Sinclair Lewis's first child with his first wife, Grace Hegger. Though Lewis was a remote father and seemed hardly involved with Wells's life, their relationship was not unfriendly. Upon hearing that his father won the Nobel, Wells wrote from Phillips Academy at Andover: "Dear Father, I couldn't write yesterday because I had both eyes closed with poison ivy. Its wonderful wonderful wonderful about the Nobel prize [sic]. The only one you wanted. Oh how proud and happy I am. Eeeeeee! Love and love and love and lots of love from Wells" (qtd. from Schorer 545). Wells Lewis published his own novel, *They Still Say No*, in 1939. He was killed by a sniper in 1944 while serving in WWII.

The copy of William Dean Howells's *The Rise of Silas Lapham*, though a reprint, was an early addition to Lewis's book collection, having been acquired in 1910. Howells was the first president of the American Academy of Arts and Letters and a respected figure in the American literary scene of the 19th and early 20th centuries. Lewis met Howells in 1916 while both were traveling in Florida. "Among the tourists whom Lewis in fact encountered in St. Augustine were William Dean Howells and his daughter. The occasion is interesting not only because less than fifteen years later the famous Sinclair Lewis was to treat Howells rather unfairly in his remarks about him in the Nobel address, but more particularly because in fact Howells's middle-class liberal optimism was so much like Lewis's own, his social criticism, again like Lewis's, deeply tempered by it. Both, steering a clear line between a surly proletariat and a stuffed plutocracy, wished to assure the middle class that the promise of American life lay in its best values. Savage and boisterous as Lewis's writing was sometimes to be, his reticences about sex and the turmoil of the subjective life were Howells's too (Schorer 230–31). At the time of their meeting, Lewis apparently felt differently about Howells (or simply out of courtesy) and presented the older author with a copy of his second book, *The Trail of the Hawk* (1915).

The copy of *Scandinavie* was presented to Lewis while he was in Stockholm to receive the Nobel Prize for Literature. It was a big event, lasting several days with much partying and touring. It was the highlight of Lewis's life and career, but it was an event that was not untouched by controversy. Lewis was the first American to receive the prize, which caused some resentment in Europe. In American literary circles, there were some who grumbled that he did not deserve the distinction and it should have been awarded to Theodore Dreiser. However, despite these negative undercur-

rents, it was a triumph for Lewis and for American literature. "If Sinclair Lewis's reception of the Nobel prize [sic] was the historic event—and his spokesmanlike acceptance of it only the marker of the event—its historic import was not merely in its putting American literature on a par with any other literature in the world, but also in its acknowledging that in the world America was a power that, twenty years before, it had not been, and that, until now, Europe had been reluctant to concede it was. In December 1930 Sinclair Lewis was bigger than America knew; proud as he may have been—and he was proud, above all, because he was regarded as of equal importance with three eminent scientists—he was bigger than even he himself knew, or would ever know. Or should one say that he was a smaller writer than he thought and a larger symbol?" (Schorer 553–54).

Other books represent Lewis's wide-ranging interests, from contemporary genre novels by peers or fellow writers whom he knew, to travel books (Lewis was a restless soul his entire life), to research materials for his own works (books on economics, biographies). There is also a selection of Scandinavian literature, the interest in which might have been inspired by his winning the Nobel Prize.

THE ARCHIVE CONTAINS:

The Twentieth Century New Testament: A Translation into Modern English. Made from the original Greek (Westcott & Hort's Text) by a company of about twenty scholars representing the various sections of the Christian Church. Revised Edition. New York: Fleming H. Revell, 1904.

Final revised edition. Red cloth. Sinclair Lewis's copy, with his ownership signature and date ("11/30/'08, NY") on the front free endpaper. The date refers to Lewis's time in New York as a freelance writer, while he was taking a break from Yale, much to the disapproval of his father.

Scandinavie: Danemark, Suede, Norvege, Finlande. Stockholm: A. B. C. E. Fritzes Kgl. Hofbokhandel, 1924.

First edition. Illustrated with black and white photographs, blue cloth. Sinclair Lewis's copy, with his ownership signature on the front free endpaper. Presented to Lewis on the occasion of his trip to Stockholm to receive his Nobel Prize in Literature, with presentation inscription on the front free endpaper: "Welcome to Stockholm, December 1930, J. Grochazka." The presenter, J. Grochazka, was probably one of the many, many officials who feted the author during his visit to Sweden. With the publisher's name stamped onto the front free endpaper and binder's label on the rear pastedown. Possibly specially bound for the occasion.

Adams, Herbert. *The Sloane Square Mystery*. New York: Dial Press, 1931.

Reprint, cloth. Sinclair Lewis's copy with his initials on the front free endpaper. Adams (1874–1952) was an English writer of fifty "cosy" mystery novels, mostly featuring the detective Roger Bannion, which were often set in or around golfing competitions. He also wrote short stories, humorous verse, and two other mystery novels under the pseudonym Jonathan Gray.

Balzac, H. de. *Le Pere Goriot*. Paris: Calmann-Levy (n.d.).

Reprint. French text. Sinclair Lewis's copy, with his ownership signature and date (10/4/09) on the front free endpaper. Balzac is generally regarded as a founding father of realism in European literature. His novels, most of which are farcical comedies, feature a large cast of well-defined characters who repeatedly appear, sometimes as main protagonists and sometimes in the background, in the entire run of his work, so that a sense of consistent reality is maintained. He is the pioneer of this style. *Pere Goriot* is one of Balzac's most famous novels and has been filmed many times.

Barnes, Margaret Ayer. *Westward Passage*. Boston: Houghton Mifflin, 1931.

First edition. Pictorial endpapers, black cloth. Sinclair Lewis's copy, with his ownership signature on the front free endpaper. The basis for the 1932 movie by Robert Milton; it featured Laurence Olivier in one of his first starring roles. Margaret Ayer Barnes (1886–1967) was an American playwright, novelist, and short-story writer. In 1931 she won the Pulitzer Prize for her first novel, *Years of Grace*.

Bechhofer Roberts, C.B. *The Mysterious Madame: Helena Petrovna Blavatsky. The Life & Work of the Founder of the Theosophical Society. With a note on her successor Annie Besant*. New York: Brewer and Warren, 1931.

First edition. Cloth. Sinclair Lewis's copy, with his ownership signature on the front free endpaper. Helena Petrovna Blavatsky (1831–91) was a founder of the Theosophical Society. "Madame Blavatsky claimed that all religions were both true in their inner teachings and false or imperfect in their external conventional manifestations. Imperfect men attempting to translate the divine knowledge had corrupted it in the translation. Her claim that esoteric spiritual knowledge is consistent with new science may be considered to be the first instance of what is now called New Age thinking. In fact, many researchers feel that much of New Age thought started with Blavatsky." (*Wikipedia*).

Cannan, Gilbert. *Mummery: A Tale of Three Idealists*. New York: George H. Doran, 1919.

First American edition. Cloth. Near fine copy. Sinclair Lewis's copy, with his ownership signature on the front free endpaper. Cannan (1884–1955) was a popular British novelist and dramatist.

Chesterton, Mrs. Cecil. *My Russian Venture*. Philadelphia: Lipincott, 1931.

First edition. Red cloth. Sinclair Lewis's copy, with his ownership signature on the front free endpaper. Mrs. Cecil Chesterton (nee Ada Jones) was G. K. Chesterton's sister-in-law, a journalist and founder of Cecil House, a hostel for homeless women.

Conrad, Joseph. *Youth and Two Other Stories*. Garden City, New York: Doubleday, Page, 1927.

Reprint. Pictorial endpapers, full leather. From Sinclair Lewis's library. This book was presented by Lewis to his oldest son as a gift, with his inscription on the front free endpaper: "To Wells on his birthday, SL, July 26, 1930." Wells was thirteen at this time. A particularly poignant item; Wells Lewis was killed by a sniper

in WWII in 1944.

Duguid, Julian. *Green Hell: Adventures in the Mysterious Jungles of Eastern Bolivia. With a Foreword by His Excellency Marques de Merry Del Val, G.C.V.O. Illustrated from Photographs Taken by Members of the Expedition*. New York: Century, 1931.

First edition. Map endpapers, patterned green cloth. Sinclair Lewis's copy, with his ownership signature on the half-title.

Fuller, Robert H. *Jubilee Jim: The Life of Colonel James Fisk, Jr.* New York: Macmillan, 1928.

First edition. Illustrated, green cloth. Sinclair Lewis's copy with his ownership signature on the front free endpaper. Fisk (1834–72) was an infamous American financier during the Gilded Age.

Gray, Peter. *Pillar of Salt*. New York: Minton, Balch, 1934.

First edition. Cloth. Gray's first novel, about two musicians traveling in Greece. One of them commits murder and both end up in prison under a sentence of death, which they can avoid if they agree to become executioners themselves. Sinclair Lewis's own copy, with his ownership signature on the front free endpaper.

Hart, Moss and George S. Kaufman. *Once in a Lifetime. A comedy*. New York: Farrar & Rinehart, 1930.

First edition. Blue cloth. Sinclair Lewis's copy, with his ownership signature on the front free endpaper. The original stage play that was the basis for a hilarious 1933 Russell Mack-directed film featuring Jack Oakie and Zasu Pitts about three con artists who take advantage of Hollywood's panic over the advent of talkies by posing as voice coaches.

Hersch, Virginia. *Woman Under Glass: Saint Teresa of Avila*. New York and London: Harper & Brothers, 1930.

First edition. Black cloth. Sinclair Lewis's own copy, with his ownership signature on the front free endpaper.

Howells, William D. *The Rise of Silas Lapham*. Boston: Houghton Mifflin, 1884.

Reprint. Green cloth. Sinclair Lewis's copy, with his ownership signature and date (S.F. Jan. 1910) on the front free endpaper. William Dean Howells (1837–1920) was an author, editor, and critic. "Widely acknowledged during the late nineteenth and early twentieth centuries as the 'Dean of American Letters,' Howells was elected the first president of the American Academy of Arts and Letters in 1908, which instituted its Howells Medal for Fiction in 1915. By the time of his death from pneumonia on 11 May 1920, Howells was still respected for his position in American literature. However, his later novels did not achieve the success of his early realistic work, and later authors such as Sinclair Lewis denounced Howells's fiction and his influence as being too genteel to represent the real America" (<http://www.wsu.edu/~campbell/howells/hbio.html>). When Lewis met Howells in 1916, the former presented the latter with a copy of his second book.

Ibsen, Henrik. *Rosmersholm. The Lady From the Sea. Hedda Gabler. Edited by William Archer*. London: Walter Scott, 1906

Authorized English Edition. Green cloth. Sinclair Lewis's copy, with his ownership signature and date (NY. 10/'07) on the front free endpaper. Ibsen (1828–1906) is often referred to as the "father of modern drama." He bypassed the norms of conventional Victorian drama, with its strict black and white morals, to create a more ambiguous view of life.

Jennings, Walter W. *A History of Economic Progress in the United States*. New York: Thomas Y. Crowell, 1926.

Second printing. Red cloth. Sinclair Lewis's copy, with his initials on the front free endpaper.

Johnson, Owen. *The Tennessee Shad*. New York: Baker & Taylor, 1911.

First edition. Pictorial red cloth. Sinclair Lewis's copy, with his ownership signature on the front free endpaper. Johnson (1878–1952) was an American writer best-known for his stories and novels about the educational and personal growth of the fictional character Dink Stover. These were collectively known as the "Lawrenceville Stories": *The Prodigious Hickey*, *The Tennessee Shad*, *The Varmint*, *Skippy Bedelle*, and *The Hummingbird*. Johnson was also an usher at Lewis's wedding to his first wife, Grace Hegger, in 1914.

Kastein, Josef. *Sabbatai Zewi Der Messias Von Ismir*. Berlin: Ernst Rowohlt Verlag, 1930.

First edition. Text in German. Cloth. Near fine copy. Sinclair Lewis's copy, with his ownership signature on the front free endpaper.

Lagerlof, Selma. *Charlotte Lowenskold*. Translated from the Swedish by Velma Swanston Howard. Garden City, New York: Doubleday, Doran, 1929.

Reprint. Blue cloth. Sinclair Lewis's copy, with his ownership signature on the half-title. Selma Lagerlof (1858–1940) was a Swedish author and the first woman writer to win the Nobel Prize in Literature. *Charlotte Lowenskold* was made into a movie twice in Sweden, once in 1930 and again in 1970.

Landshoff, Ruth. *Die Vie len und der Eine [The Many and the One]*. Berlin: Ernst Rowohlt Verlag, 1930.

First edition. Text in German. Cloth. Sinclair Lewis's copy, with his ownership signature on the front free endpaper. Landshoff (1909–1966) was a German-American actress and writer. She played Lucy Westenra in the 1922 horror film classic, *Nosferatu*, directed by F.W. Murnau.

Larsen, Hanna Astrup, ed. *Sweden's Best Stories: An Introduction to Swedish Fiction*. Translations by Charles Wharton Stork. A Selection of Short Stories by Topelius, Strindberg, Ahlgren, Geijerstam, Heidenstam, Levertin, Lagerlof, Hallstrom, Molin, Soderberg, Bo Bergman, Engstrom, Nordstrom, Elgstrom, Siwertz, Sillen. Edited by Hanna Astrup Larsen. New York: Norton, 1928.

First edition. Red cloth. Sinclair Lewis's copy, with his ownership signature on the front free endpaper. Possibly taken by Lewis to Sweden in 1930 to receive his Nobel Prize for Literature: "Car-

rying a book called *Swedish in Ten Lessons*, a volume of Swedish short stories in translation, and a book about Alfred Nobel called *Dynamite and Peace*, [Lewis] told reporters further that 'he had been expecting [the prize] for years'" (Schorer 550).

Leonard, Jonathan. *Sympathetic to Bare Feet*. New York: Viking, 1931.

First edition. Cloth-backed boards. Sinclair Lewis's copy, with his ownership signature on the front free endpaper.

Lindemann, Hermann. *A Pocket-Dictionary of the English and German Languages, giving the pronunciation according to the phonetic system of Toussaint-Langenscheidt. Second Part German-English*. Berlin-Schoneberg: Langenscheidtsche, 1911.

Eleventh revised edition. Cloth. Sinclair Lewis's copy, with his initials on the front free endpaper.

Marshall, Bruce. *Father Malachy's Miracle: A Heavenly Story with an Earthly Meaning*. Garden City, New York: Doubleday, Doran, 1931.

First edition. Green cloth. Sinclair Lewis's copy, with his ownership signature on the front free endpaper. Made into a movie in Germany in 1961. Claude Cunningham Bruce Marshall, known as Bruce Marshall (1899–1987) was a prolific Scottish writer of both fiction and non-fiction books on a wide range of topics and genres.

Morris, William. *The Earthly Paradise. A Poem. Part III*. Boston: Roberts Brothers, 1870.

Red cloth. Part III only. Sinclair Lewis's copy, with his ownership signature on the front free endpaper and one of the front flyleaves. Lewis also wrote "N.Y. 7/3/07, Stanner's 123 W 23" below his signature. The date and place refer to Lewis's brief time as a freelance writer in New York City, while taking a break from Yale. William Morris (1834–1896), an artist, writer, socialist, and activist, was one of the principal founders of the British Arts and Crafts movement. *The Earthly Paradise* is a collection of poems loosely organized by the theme of a group of medieval wanderers who set out to search for a land of eternal life and after much disillusion discover a surviving colony of Greeks, with whom they exchange stories.

Nazhivin, Ivan. *The Dogs*. Translated from the Russian. Philadelphia: J.B. Lippincott, 1931.

First edition of this novel about the Russian Revolution as seen through the eyes of dogs. Cloth. Sinclair Lewis's copy, with his ownership signature on the front free endpaper.

The second half of the archive will appear in the spring 2010 Sinclair Lewis Society Newsletter.

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