

## Women's Agency, Adoption, and Class in Theodore Dreiser's

### *Delineator and Jennie Gerhardt*

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Towards the end of Theodore Dreiser's novel *Jennie Gerhardt* (1911), the title character adopts two young children. The first, "a chestnut-haired girl" whom Jennie names Rose Perpetua, is "taken from the Western Home for the Friendless" (394). The second, Harry, is adopted in part as Jennie's response to her failure to gain a post in "some charitable organization" because "she did not understand the new theory of charity which was then coming into general acceptance and practice—namely, only to help others to help themselves." Jennie, rather, "believed in giving—and was not inclined to look too closely into the protestations of those who claimed to be poor" (397). In the narrative, Rose Perpetua and Harry become the latest recipients of Jennie's emotional directness and "giving" nature after the death of her daughter Vesta and her rejection by the love of her life Lester Kane. The adoptions thereby help to fulfill Dreiser's intention to validate Jennie's innate and spontaneous generosity of spirit, in contrast to the mores of a "respectable" middle-class that excludes her and condemns her extra-marital sexuality. What has become less clear over time is that the novel particularizes Jennie's adoptions in relation to very historically specific philosophies of child welfare. *Jennie Gerhardt* was composed and published during a period when the historical counterparts of the orphanage from which Rose Perpetua was rescued were being challenged and replaced under what was recognizably a "new theory of charity" that emphasized fostering, adoption, and support within the family home. By contrasting Jennie's adoptions with first a Victorian asylum and then the investigative, family-centered programs of the Progressive era, then, the novel does more than simply foreground Jennie's

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virtues; it positions her at the center of contemporary debates about gender, class, and the role of the state.

Dreiser himself, during the extended composition of *Jennie Gerhardt*, was partly responsible for igniting the national debate on adoption through which Jennie's adoptive motherhood could be read. Late in 1907, as editor of a women's magazine, the *Delineator*, he had launched the "Child-Rescue" campaign, aimed at taking children out of institutions and having them adopted (after suitable checks) by readers of the magazine. The campaign culminated in a Conference on the Care of Dependent Children hosted by President Theodore Roosevelt at the White House in January 1909, which historians regard as a watershed in American social policy, "open[ing] the way for an American welfare state" (Crenson 35; see also Berebitsky 51-74; and Critchlow and Parker 5),

Social historians have demonstrated the modernizing influence of Child-Rescue (Crenson, Berebitsky) and highlighted its role in consolidating a racially and economically exclusive middle-class by splitting the category of American motherhood into the "unfit" (working-class, immigrant, non-white) woman induced to give up her child, and the "fit" (middle-class, native, white) adoptive mother (Hainze).<sup>1</sup> Building on that work, this essay argues that Child-Rescue is best understood not as a unified ideological intervention, but as engaging with a variety of perspectives and desires, embedded in the *Delineator's* wider address to women's identities as consumers and potential social activists, as well as mothers. The main body of the essay demonstrates how the *Delineator* operated according to the original definition of a magazine, as a "storehouse," in this case, for these various models of women's agency. In this context, Child-Rescue, both as a personal appeal to individual women's maternal feelings and as a public campaign for policy reform, was symptomatic of the way that the *Delineator*

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acted as an ideological centrifuge, scattering the significances of motherhood and women's agency. While at one level the *Delineator* did enforce a classed and racialized definition of American motherhood, an unease with this hierarchy and with the promise of Progressive reform shadows the pages of the magazine. To fully understand Dreiser's intervention, therefore, this essay finally turns to his writings about maternity and adoption before and immediately after the *Delineator* years, from an 1896 editorial in *Ev'ry Month* to his validation of an adoptive mother in the figure of Jennie.

### **Consumption and Activism in the *Delineator***

The *Delineator* had been founded in 1873 primarily as a publicity magazine for the Butterick company, which manufactured tissue-paper sewing patterns. Charles Dwyer, editor from 1894 to 1906, had "transformed" it (Bland 170) into an example of the wide-ranging magazine for women that has remained popular through the twentieth century and into the twenty first. He maintained the coverage on fashion and the home, adding editorials, fiction, and several series covering the growth of middle-class women's activities in the public sphere, especially in terms of employment, university education, and the fast-growing women's clubs; the latter leading to a minor controversy in which Dwyer defended women's clubs against criticism from President Grover Cleveland (Bland 172-73). By the time that Dreiser became editor in June 1907 at a salary of between five and seven thousand dollars per year, it was well established as one of the "Big Six" magazines for women, selling around half a million copies (Heberling 58-59).<sup>2</sup> Circulation would at least double during Dreiser's three years in charge, bringing him substantial bonuses, and by 1908 he was promoted to become editor-in-chief of the "Butterick trio," which included the subsidiary magazines *Designer* and *New Idea for Women*.

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Dreiser reinforced and expanded Dwyer's editorial approach, explicitly embracing a Progressive reform agenda. As he declared, announcing the new policy in his first editorial, "The *Delineator's* message is human betterment. . . . Its appeal is to the one great humanizing force of humanity—womanhood" ("Between You and Your Editor" 284). The contents of that issue, ranging from advice on parenting "the mischievous boy" to Mabel Potter Daggett's exposé "The Child Without a Home," enacted how the exercise of that "humanizing force" would take place domestically and in the public sphere. Women were not simply seeking fulfillment in a realm from which they had previously been excluded; they were also changing that realm for the better.

As its contents pages attest (see fig. 1), the *Delineator's* popularity and influence came from defining women's interests encyclopedically, from "home-making" to "every phase of public activity and every line of thought" ("Just You and the Editor" 318). It guided readers through such an "immense field" by proffering expert advice, whether on fashion or medicine, and by promoting two overarching roles for women to adopt: the consumer, which it normally defined in relation to domesticity; and the activist, by reference to which practices of homemaking and mothering were extended from the domestic to the public sphere.

Under Dreiser's editorship a typical copy of the magazine would begin with the obligatory fashion coverage, occupying 50 or 60 pages and illustrating the latest styles, several in full page color plates. Each design was accompanied by the numerical code for the relevant Butterick pattern, which could be purchased separately at dry goods stores. The remaining 100 to 130 pages were composed of several short fictions and serials, two or three pages of unsigned editorial commentary under titles such as "Concerning Us All," or "Personal Talks with the Editor," and articles on such topics as domestic economy, "beauty," the social scene and social etiquette, the divorce debate, and how to prepare for a college education, with a section for

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children, a humorous “Man’s Page,” and two or more articles on social issues and campaigns for social improvement. These latter, of which Child-Rescue was by far the longest-running, were primarily about the health and welfare of children such as the provision of pure milk (October 1907) and education in childcare (the magazine ran “Schools for Mothers” in 1908-09), but the articles also ranged across employers’ liability legislation (October 1908 and April 1909), gun control (October 1908), temperance (July 1909), and an ecological concern with the over-production of timber (January 1909).

The *Delineator* also carried a large quantity of advertising. Banished from the fashion guide (itself an extended promotion for Butterick), advertisements were mostly small in size and relegated to the margins in what is termed a “text-dominant” style (Heberling, 64), becoming larger and more numerous toward the back of the magazine. The overall result was to create a comfortable space where at one moment readers could choose to avail themselves of innovations such as “educator crackers” and “Vaseline—in tubes,” and at the next moment encounter leading women activists and campaigners of the Progressive era such as the Reverend Caroline Bartlett Crane, Elizabeth Peabody, Josephine Russell Lowell, and Elizabeth Fry. A short series entitled “What they did for us” described first-wave feminists such as Elizabeth Cady Stanton and Susan B. Anthony. Dreiser’s editorials highlighted these women as exemplary and called upon readers to “Go Thou and Do Likewise” (as a December 1909 editorial subheading urged). An October 1907 editorial celebrated Jane Addams as “The Woman Who Won,” promising that “in this number we have a study of one of the most, if not the most, remarkable women in this country. How rarely we [have] had a person who feels with exquisite sympathy and yet executes with a determined will and a masterly iron hand—and a woman!” Addams was, Dreiser continued, “one of the biggest women of achievement in this country” whose “work among the poor, in civic

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improvement, and in the purification of municipal politics, is of such scope and intelligence that it bears national importance” (“Personal Talks” 434).

This pattern was repeated under subheadings such as “You and the Homeless Child” (Nov. 1907), “Twentieth Century Charity” (Nov. 1907), “What a Woman Can Do for Her Town” (Feb. 1908), “The Place of the Present Organizations of Women” (July 1909), “The Truest Public Spirit” (July 1909), “The Problem of the Dying Baby” (Aug. 1909), and “An Opportunity Open to All” (Oct. 1909). In a December 1909 editorial, “Your Christmas Gift to Your Country” Dreiser again particularized powerful women, this time in groups rather than as individuals:

California women saved the Big Trees. Colorado women saved the Cliff Dwellings. New Jersey women saved the Palisades. American club-women have established more libraries than Carnegie. . . . Good citizenship, like charity, ought to begin at home. But is there any reason why it should end there? (“Concerning Us All,” Dec. 1909, 494).

In this way, alongside the coverage of fashion, etiquette, features for girls (the “Jenny Wren Club” or the “Junior Delineator”), and short stories or serialized novels, the *Delineator* presented a view of the United States beset by ignorance, vested economic interests, municipal corruption, and outdated organizations of various sorts, of which the pre-eminent examples were the charity-run orphan asylums. Against these, Dreiser’s *Delineator* mustered typically Progressive values of organization, education, and the application of science, including technology and the emerging field of sociology, in addition to drawing upon the expansive sense of women’s abilities as “housekeepers” and mothers that was common to much contemporary feminist and Progressive thinking. The magazine engaged squarely and at length the tradition of “women’s involvement in government” (Baker 621) that Progressivism had uncovered and

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energized. It publicized and promoted the process described by historian Paula Baker whereby “women fashioned significant public roles by working from the private sphere” in their “efforts at matters connected with the well-being of women, children, the home, and the community” (621), a cultural and political formation critically delineated in Amy Kaplan’s account of “manifest domesticity” (see also Rich).

Historically these concerns have proved difficult to square with Dreiser’s literary reputation for uncompromising realism or naturalism, discourses which are often themselves quite heavily masculinized. Although Robert Elias rightly described the *Delineator* as providing an opportunity for Dreiser to try to “ameliorate conditions that grieved him” (143), W. A. Swanberg’s 1965 dismissal of Dreiser’s work on the magazine has influenced later biographers and critics.<sup>3</sup> Swanberg described the *Delineator* editorship as “the literary joke of the century—Dreiser the apostate, the libertine, the enemy of prudery, the fighter for realism, the author of *Sister Carrie*, becoming the high arbiter of dainty stories for dainty women, the iconoclast turned hymn-singer” (118). While the misogyny and narrowness of this view have been superseded, Dreiser’s work on the *Delineator* tends to be framed solely in direct relation to his literary career, providing resources for his depictions of wealthy protagonists and introducing him to H. L. Mencken, who would become a trusted and influential friend (Loving 196-97). Recent views of Dreiser at the *Delineator* as “a pirate selling ribbons” (Lingeman 409-12), or as being “on holiday from the nether world of realism” (Loving 188), testify to a lingering sense of incongruity, both at the mixture of selling, sentiment, and seriousness in each magazine and, more generally, that Dreiser would seem to embrace the discourse of sentiment so markedly in the *Delineator*. Perhaps also there is a sense that the *Delineator*’s affiliation with Progressive reform, and its discourse of social responsibility more generally, were epiphenomena of the

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magazine's consumerism and bid for middle-class respectability, if not exactly cynical marketing ploys.

For whatever reason, Dreiser's role at the widely read and socially influential *Delineator* has garnered far less critical attention than his 1896-98 editorship of the much less successful *Ev'ry Month*, a discrepancy only partially explained by the much higher proportion of direct contributions he made to the latter. In fact, as *Delineator* editor, Dreiser took into the magazine world a set of themes, about femininity, agency, and class, that are familiar from his novels, as well as anticipating the involvement in social and political campaigns that took up much of his later career. The figuration of motherhood, and the process of adoption, are bearers of these themes. Still, I am certainly not going to argue here for the *literary* merits of the *Delineator*; rather, it is precisely the combined address to social, political, and economic/consumerist dimensions of women's agency that has been recognized as constituting the cultural importance of magazines such as the *Delineator* and the *Ladies Home Journal* (see Garvey, Scanlon, Schorman). The most detailed account of Child-Rescue in this context, by Emily Hainze, persuasively identifies some of the most influential elements of the campaign, but the insight of positioning the *Delineator* within the consolidation of middle-class power via Progressive social discourse comes at the cost of submerging the range of voices and positions presented by the magazine and, at another level, Dreiser's resistance to the conservative historical trajectory of Progressivism. To uncover these it is necessary to consider in more detail the triple address to consumption, mothering, and activism from which the magazine launched Child-Rescue.

The *Delineator*'s most direct and explicit appeal to its readers, involving consumption and self-transformation, bears comparison with some of the most resonant scenes in Dreiser's first novel, *Sister Carrie* (1900). Having come to live with her sister's family in Chicago, Carrie

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Meeber re-visits the department store the “Fair” and imagines “[h]ow she would look in this, how charming that would make her. . . . She would look fine too, if only she had some of these things” (67). Thrown into relief by Carrie’s earlier laboring experience in a factory making shoes, the scene is an early example of the consumer fantasies of the twentieth century, in which the consumption of clothes, or as here merely the imagination of such consumption, is closely associated with a much-desired transformation of personal identity, especially in terms of upward social mobility. This incorporation of clothing into a fantasy of self-satisfaction was also part of the *Delineator*’s address to its readers. Many of the magazine’s fashion illustrations, portraying tall, graceful women in poses of relaxed contemplation, recall the “dainty slippers and stockings, the delicately frilled skirts and petticoats, the laces, ribbons, hair-combs, purses” that “touched [Carrie] with individual desire” (*Sister Carrie* 21). The appeal was made especially strongly on the *Delineator*’s covers, as in October 1907 issue, by Carl Kleinschmidt, one of the magazine’s regular illustrators (see fig. 2). However, in stark contrast to Carrie’s consumer fantasy (and her childlessness), most women viewing these kinds of images in the *Delineator* would also be reminded of what the department store’s presentation of industrially produced, ready-made clothes enables Carrie to forget: the labor that was necessary for the production of such clothes, and their own responsibility for performing that labor, not only for themselves but also for other family members such as the colorfully dressed child in Kleinschmidt’s illustration, whom the female figure is watching over and gazing past. Carrie herself may have been ahead of the historical curve, since according to Edward Bok, editor of the *Ladies’ Home Journal*, one of the *Delineator*’s main competitors, in 1899 “more than three-fourths of the dresses worn in this country are the deft handiwork of the wearers” (qtd. in Schorman 5).

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Even more than the *Ladies' Home Journal*, because of its very nature as a vehicle for Butterick's patterns, the *Delineator* worked to validate labor, in the form of clothes-making, and to make it pleasurable. As a visual experience, the magazine continually linked domestic work with public display. By far the largest section of each magazine was "Styles of the Month," whose pages typically combined full-figure illustrations of graceful, tightly corseted, and elegantly coiffed women exuding self-satisfaction with text detailing the Butterick's patterns and cloth required to make their attire, along with smaller diagrams of details such as sleeves, cuffs, and collars (see fig. 3). "Styles of the Month" was usually preceded by a pair of articles on high fashion that played to fantasy (for example, in the October 1907 issue "Mrs Osborn's Letter" 437-39, and "The Fashions of Paris" 440-441), and followed by a pair of articles on technique ("At the Point of the Needle" 484-85, and "The Sewing Circle" 486-87), followed by "Hats for Autumn" (488-89). Hats were expensive accessories that were to be bought outright, not made from patterns, and in this case included cassowary and ostrich feathers, in addition to English and French felt, silk, wool, fur, and the "again stylish" beaver.

Such luxurious indulgences were presented alongside the "safe fashions for home people" (Lingeman 409)—that defined the *Delineator's* market position. As Heberling has observed, its designs were "of a practical nature, with a streamlined silhouette . . . garments that [middle-class] women could easily afford and wear; they were not frocks professional dress-makers would make for the leisure class" (59). Glamor is often subjugated in the illustrations to the clothes' utility and ease of wear. Inevitably, the accompanying text offered detailed information about sizing and construction and emphasized the work that readers, or possibly their domestic employees, would have to perform in order to produce the garments. Line drawings of component parts—such as sleeves, cuffs, and collars, isolated from the human

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body—also emphasized the labor involved more than the satisfaction to be gained (see fig. 4). Considering illustrations in the *Delineator* and similar magazines, “in which sleeves, collars and bodices float unattached through space, awaiting reassembly into a personage,” Rob Schorman has suggested that “[t]he pieces provide a sort of ‘identity kit’ one could use to assemble a corporeal self, even if only from a prescribed range of options” (11); and he demonstrates by reference to contemporary diaries and letters how women consciously utilized magazines such as the *Delineator* to construct public images of themselves that “stay[ed] current with social etiquette and fashion” (5). That self-fashioning was extended beyond the individual into her family via the additional designs for children’s clothing, which took up sixteen pages in the October 1907 issue, and occasionally for men’s suits, foregrounds contemporary women’s responsibilities as much as their desires.

The same agenda is evident in the paid advertisements carried by the magazine. Luxury items such as ostrich feathers were featured occasionally, but the majority of advertisements featured practical and quotidian products for home-makers such as undergarments, hosiery, shoes, laundry requisites, germ-resistant wall coverings, dress shields, and such useful inventions as lightweight push-chairs. Designs for children’s clothes were featured more frequently than glamorous hats, stoves were promoted as often as pianos, and there were almost as many ads for domestic cleaning products as for face creams. Thus the *Delineator*’s fashion pages and its advertising alike related to the world of *Sister Carrie* as much in terms of labor and production as via consumerist fantasies of self-transformation. The difference lies in the class-based dichotomy of work itself, between the kinds of industrial labor endured by Carrie in the shoe factory early in the novel, portrayed by Dreiser as undermining the self’s autonomy both

physically and through the intrusive comments of male co-workers, and the middle-class domestic environment that sought to make such labor pleasurable.

In the pages of the *Delineator* then, production and consumption were defined overwhelmingly within domesticity, and rarely in relation to the public places, the department stores, restaurants, and theaters, evoked vividly by Dreiser a few years earlier in *Sister Carrie*. This had the effect of envisaging the middle-class home as a refuge but also as a platform. While domestic production and consumption were configured as ends in themselves in a little over half of the magazine's content, other articles and campaigns presented them as preparation for women's participation in the public sphere. A sense of this linkage saturated the magazine, as when an article on the lag between the "entrance of women into public life" and their full enfranchisement was illustrated by a photograph of women at a voting booth captioned "In Colorado voting is as easy as buying groceries" ("Concerning Us All," Jan. 1909, 214). Dreiser's editorials repeatedly presented social activism as a movement *outwards*, into "The World at Your Door-Step" (732-33), that was a means to a more powerful form of self-fulfillment than domesticity allowed, as well as contributing to the good of society as a whole. In "What a Woman Can Do for Her Town," he urged readers, "Don't stand in your little front room or kitchen and imagine that you are forsaken and of no account," and he suggested they instead volunteer for some project of social improvement, which "may be the means of bringing a larger and much more significant life to you" (222). The range of such projects is reminiscent of the range of potential selves offered by clothing patterns, but activism is ultimately more fulfilling, if more challenging, than the world of clothing, because it is open-ended compared to choosing a product or following a pattern.

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## Individual Narrative and Social Knowledge in Child-Rescue

That open-endedness was especially manifested in Child-Rescue, by far the most popular and influential example of the *Delineator's* wider address to questions of women's agency and Progressive reform. The campaign was overtly dualistic: on the one hand, it made a powerfully individualized appeal to women to adopt real children whose images and stories were presented in the magazine; and on the other, it campaigned for the closure of orphanages and similar institutions. As initially conceived by George Warren Wilder, president of the Butterick publishing company, the campaign would serve a middle-class, nationalistic, and nativist agenda, and this was symbolized by the two lengthy articles that accompanied its launch. In "The Child Without a Home" (Oct. 1907), Mabel Potter Daggett covered the problems of delinquency associated with working-class/underclass and immigrant children; then in "The Home Without a Child" (Nov. 1907), Lydia Kingsmill Commander deplored the failure of white middle-class women to take on the responsibilities of motherhood. Thus Child-Rescue explicitly catered to nativist anxieties over "race suicide" and the criminal tendencies of an ethnic underclass, proposing adoptive mothering by middle-class women as the solution to both. Hainze argues that the *Delineator* played a role in shaping how the nascent sociology and its scientific investigation of the causes of destitution was defined by a class-based distinction between the conditions of deprivation in which underclass and working-class women struggled to be good mothers, and the conditions of "middle-class abundance." Yet Berebitsky has pointed out that in committing itself to would-be adoptive mothers, while getting involved in a political campaign that would ultimately center on blood relations, Child-Rescue tried to serve interests that were always irreconcilable and quickly became competitive, and that as the campaign went on it became increasingly sympathetic to birth mothers (67-72). One way of reconciling these differing

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accounts of Child-Rescue might be to distinguish between the evident conservatism of Wilder's conception of the campaign, represented by the symmetry between the Daggett and Commander articles, and an insistence on motherhood as a role that resisted class distinctions, animated by a feeling for the dignity of working-class mothers, with which there is ample evidence to associate Dreiser. This latter tendency became increasingly evident as the campaign went on, but the *Delineator* had never been able to present a smooth fit between social scientific explanations for poverty and neglect, deserving and malleable children, and the idealized middle-class domesticity that was to rescue them.

In printing photographs and narratives of each child being offered for adoption, all of whom were given fictional "Delineator names" to protect their identities, the magazine emphasized their individual characters and the variety of their circumstances in order to elicit sympathy on the part of potential adoptive parents, and to emphasize the children's malleability, foreclosing any hereditary influences. The resulting composite constructs an epistemology for the "problem" of child poverty predicated on treating working-class children and parents as individuals, which is in some tension with the systematics and racial typing of Progressive Era social science, to which the *Delineator* also appealed. For example, of the four children featured in March 1908, three, "Golden Locks," Virginia, and Lloyd, are described as having been placed in institutions after the death or severe illness of their mothers, while "poor little Fritz's father and mother did not appreciate the treasure that had been given to them: instead, they shirked their responsibility" ("Four Homeless Children" 486). The implicit comparison confirms anti-German prejudices, but the following month presents a more complicated pairing. "Harold," whose mother, a heading announces, "deserted him," is portrayed alongside "Mitsu," a "Japanese lassie [and] a real American-born citizen," the daughter of a newly arrived Japanese immigrant.

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Mitsu is described as being institutionalized because of her mother's poverty (no father is mentioned) and also the hostility of "some of her own people, like some of our own in like circumstances. . . . So it came about that there is a poor mother with an aching heart, and Mitsu is a homeless baby" ("Mitsu" 609). Although the demeaning and offensive racial epithet "Jap" is used, the prejudicial depiction of an ethnic community pressurizing an unmarried woman to give up her child is undercut by insisting that similar attitudes are to be found in mainstream America. At the same time, the paralleled stories pit Harold's ethnically unmarked, presumably Anglophone mother, who is said to have deserted and "abandoned" him, against the sympathetically described Japanese mother. It is the latter who belongs with the heroic, suffering, and excluded working-class mothers that the *Delineator* presents as ultimately transcending class and ethnic difference.

An even more striking example of the discontinuities in Child-Rescue is constituted by the stories of "little Marion" and "James" presented side by side on a single page of the January 1908 magazine (see fig. 5). The second story here, that of James, is fairly typical of the way the *Delineator* framed children according to the Progressive, sociological, and self-consciously scientific approach underwriting the premises of Child-Rescue, emphasizing the social and economic circumstances that have led to his "abandonment." Yet Marion's narrative evokes a mysterious world, resistant to the fact-finding investigator and reminiscent of gothic fiction. Her origin is said to be "shrouded in the following story":

On August 23, 1906, a well-dressed, attractive woman called at the home of a negro family in Washington and made inquiries with a view to finding some one to do housework. On the pretext of commending the cleanliness of the negro's home, she asked permission to go through the house back to the yard. As she

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passed through the hallway, unobserved she deposited on a table a bundle wrapped in a paper. Some time later the children of the family found the bundle and upon investigation discovered an emaciated baby girl about two weeks of age. There was nothing to furnish a clew to the little one's parentage. Six days later the child became so ill that a physician had to be summoned, and on his advice it was formally committed to the care of the Board of Children's Guardians. ("Little Marion" 98.)

Descriptions of children in the *Delineator* usually played down or ignored the issue of illegitimacy, no doubt for fear that its stigma might alienate readers, but here the disappearance of both parents is rendered mysterious and even fascinating. Having researched the relevant case records, Berebitsky identifies several ways in which the *Delineator* changes or omits details of "Marion's" story, including that when found, her body was "covered in sores" (60). What is perhaps initially more surprising is the way that the *Delineator's* treatment highlights that key facts—her parents' race/ethnicity, the reason for abandonment—are "shrouded." (In other cases a lack of documentary detail is compensated by descriptions of the child's personality, appearance, and behavior.) How far might contemporary readers have trusted either the overall narrative printed in the *Delineator* or the story told by the African American family, and even if they believed both, would they have speculated about the racial identity of Marion's white-appearing mother and completely unknown father? Would her narrative have brought to mind Kate Chopin's miscegenation story "Désirée's Baby," first published in *Vogue* in January 1893? Exposing the racial hypocrisy of the white Southern aristocracy, Chopin plots the story around speculation over the racial heritage of the character Désirée, who like Marion is found after being abandoned as a young child by persons unknown—"The prevailing belief was that she had been

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purposely left by a party of Texans, whose canvas-covered wagon, late in the day, had crossed the ferry that Coton-Maïs kept, just below the plantation” (Chopin 71).<sup>4</sup> One wonders how far Marion’s photographic image at the top of the page would have vouched for her whiteness to [white] readers, nine years after W. E. B. Du Bois had demonstrated the ability of photography to explode Black/white categorization in his display of images of African Americans at the 1900 Paris exposition (see Lewis and Willis; Smith), or whether readers might have implicitly accepted that racial difference could not so readily be distinguished and enforced. It seems most likely that the white, middle-class readership of the magazine would have read Marion’s association and potential identification with African Americans in terms of the underclass/working-class conditions from which Child-Rescue offered to liberate them, and the “gothic” treatment may have offered cues for this. However, even if they did, not only the facts of Marion’s case, but that treatment itself, could not help but undermine the faith in Progressive-era social science on which the *Delineator* drew for the more normalized stories like James’s. In short, the shifting stylistic and documentary effects in the parallel stories of Marion and James, as well as those of Harold and Mitsu, and the other children portrayed in the magazine, suggest a multiplicity of narratives and sources, where “truth” is dispersed and working-class and immigrant lives are far from transparently knowable to middle-class readers.

If the *Delineator* could not be certain about the status of the children whose stories it presented, it was even more inconsistent about their mothers. As mentioned above, Berebitsky points out that during the course of the Child-Rescue campaign, its depiction of working-class mothers changed radically, as it came to press the claims of birth mothers. The notion of such women giving up their children was initially presented as a properly maternal response to conditions of deprivation: a “feeling, with the remnant of mother-love that lives within her, that

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her child must have a better chance in life than that which has come to her” (“Ethel,” 114). By October 1909, as Berebitsky argues, this sense of heroism had been displaced by horror, as “the *Delineator* stated that surrendering a child was a ‘frightful sacrifice’ and that providing a child with another home was only ‘the best we can do’” (74). This shift can be attributed to a range of factors. Berebitsky tends to see it as the cynical courting of power by the leaders of the campaign, though it likely also reflects the lessening influence of George Wilder and the increasingly powerful role played by James E. West, who had been hired by Dreiser to develop the campaign, having himself grown up in the Washington City Orphan Asylum (see Crenson 7-8), West was keen on the abolition of asylums and orphanages, and he was a strong influence on the January 1909 Conference. West’s views are articulated in his response to the decision of Dreiser’s successors at the *Delineator* to discontinue the Child-Rescue campaign. He circulated Dreiser and members of the Child Rescue League, writing in part:

Our effort has been primarily to arouse a greater public interest in the problem and continually drive home the advantages of caring for children in family homes instead of institutions. The use of stories and photographs of actual children wanting homes has been more because it guarantees a direct personal interest than to find homes for the particular children, as we realize that in most cases it would be a comparatively [sic.] easy matter to find good homes for the particular children whose photographs we have presented. Eventually we hope to see the recommendations of the White House Conference enacted into laws in every State, in so far as practical, taking into consideration local conditions.” (West to Dreiser, 24 Dec. 1910, 2)

The significant phrase in West's letter is "caring for children in family homes instead of institutions," which for him meant a new public policy to direct resources towards children in their birth families, obviating the need for institutions or an expansion in adoptions.

Much as its formulation and energy may have been due to West, there was already a marked shift away from Wilder's original conception of Child-Rescue as early as the January 1908 *Delineator*, only three months after its launch. Immediately following the stories of Marion and James, Dreiser printed letters from various progressives, including campaigning journalist Jacob Riis, a couple of city mayors, and Homer Folks, the Secretary of the State Charities Aid Association of New York. Introducing them, Dreiser claimed to have had an "awakening," through the ways in which Child-Rescue had "unexpectedly" transformed itself from an attempt "to render a social service" to a "movement" supported by "sociologists, settlement workers, mayors of cities and private citizens." From all this he had "learned mightily" ("What Others Think" 100). All of the letters Dreiser printed suggested the importance of the campaign as a national reform movement. The point was made most strongly by Judge Ben B. Lindsey of Denver, who argued that "We are . . . dealing with social, economic, political and educational conditions in this country whenever we touch the subject of the child." Citing the cases of children who had become destitute because of failures to protect working people from exploitation of various kinds, Lindsey argued that the re-homing activities of Child-Rescue were addressing symptoms rather than causes, and that "It would have been a great deal better if the state had undertaken to do justice to men and women by regulating their working conditions" ("What Others Think" 101). In the following month's editorial Dreiser announced that "We agree with Judge Lindsey that this problem goes deeper than the mere surface scratching of home finding" ("Concerning Us All," Feb. 1908, 221). This jars with the sentimental appeals on

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behalf of the individual children, but in doing so it draws attention to the ways in which, through his decision to print the letter and engage with Lindsey, Dreiser allowed Child-Rescue to bring the issue of class to the surface. A couple of months later, Dreiser again remarked upon “how full of surprises—surprises that give us a larger understanding of humanity—this movement has been!” (“The Delineator Child-Rescue Campaign” 425) and went on to make an important distinction for the first time. A report on Child-Rescue’s involvement in helping to re-home children whose fathers had been killed in a mine disaster in Monogah, West Virginia, began its concluding paragraph: “Wherever it is possible, mothers will be encouraged to keep their children, with the assistance of relatives and the proceeds of life insurance policies and the relief measures.” (“The Delineator Child-Rescue Campaign” 426). This all but made explicit the contradiction between the *Delineator*’s appeal to the maternal instincts of middle-class women and the reform agenda led by West that would win the day at the White House Conference, for the first time prioritizing blood ties and calling for charitable and municipal funds to be used to support neither orphanages nor re-homing but rather existing mothers in distress (see Berebitsky 70-71; Crenson 34-35). As Crenson puts it, “a fault line of American social policy” had been crossed (13), opening up the way for campaigns for mother’s pensions, instituted two years later in many states (35), and to transform the national view of child-care from a charity system operated largely by religious institutions to a *welfare* system administered by the state.

### **Dreiser on Adoption**

Dreiser’s multiple professions of editorial “surprise” not only complimented the willingness of readers to become adoptive mothers, but also marked how quickly Child-Rescue as a campaign turned away from the exclusive promotion of middle-class domesticity, even as it

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continued to offer more children for adoption and to praise its readership for their willingness to offer homes. He was for the most part conciliatory within the pages of the magazine—(“we would not depreciate the value of these various institutions” (“Concerning Us All,” Dec. 1907, 927). But a critical attitude to the domination of children’s homes by religious organizations, and a sensitivity to the ways that “charitable” bureaucracies could sustain class-based oppression, would not have been surprising to anyone who had been following Dreiser’s career closely. In a “Reflections” editorial for the November 1896 *Ev’ry Month*, Dreiser had criticized at length the orphanages and children’s homes run by religious organizations and municipal administrations. Such institutions, Dreiser alleged, were not only hopelessly corrupt but structurally inadequate, “helpless in design and too easily open to the schemes of those who possess more lust for gain than charity in their hearts” ( 5). They were also fundamentally misconceived, based on negating the direct sympathy between human beings, especially the love and dedication of working-class mothers. “[T]here is no charity,” he argued, echoing Jane Addam’s practice at Hull House, “outside of that existing in the heart, the eye and the hand of one toward the suffering and woe of a visible *other*” (6; see also Barrineau 199-203).

If this anticipated the personal appeal of Child-Rescue, Dreiser went on to contrast the efforts of working-class women to look after their children against great odds, with the unfeeling “corporation[s]” chartered to house destitute children. He told the story of a Polish immigrant woman who had gone insane after being jailed unfairly and subsequently deprived of her children. Making a feminist, class-conscious critique of municipal and religious vested interests, Dreiser argued that the very authority granted to the charitable organizations to determine “whether mothers and fathers are fit to take care of their children . . . puts undemocratic power in the hands of a few and permits homes to be invaded on pretexts that fall short of criminal solely

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because they are not published at large to a fair-minded community” (6). This sense of charitable institutions as exercising illegitimate power is strong evidence that he viewed working-class mothers as heroic *and* as victimized, and it suggests why he may have supported the shift in Child-Rescue’s address. His outrage was still hot in the early 1930s, as he wrote in a squib for the *American Spectator* entitled “Concerning Religious Charities,” which refers to the “crack brained religionist with his patter concerning charity and mercy . . . that permits him to seize upon the neglected child” (1). By then Dreiser’s political views had moved further to the left; the *Ev’ry Month* editorials often make social criticisms, but at the time Dreiser appears to have conceived of social agency as highly limited. Hence the appeal to “a fair-minded community” and another “Reflection” that “One’s duty consists, these days in arousing a working sympathy among those whom the tide of fortune has elevated, for those whom the undertow of adversity has swept to the lowest depths of the sea of misery” (“Reflections,” May 1897, 21).

Six years after the *Ev’ry Month* editorial on the persecution of working-class mothers, in “The Cradle of Tears,” a “city sketch” published in the colored supplement to the *New York Daily News*, Dreiser returned to the figure of the working-class woman induced to give up her child, describing the practice whereby women would leave young babies in a cradle positioned in the chapel of the New York Foundling Hospital. Later, while revising the piece for publication in *The Color of A Great City* (1923), Dreiser was struck by the continuing repetition of these sad stories, as he added another two decades to the length of time the Cradle had been in operation. The sketch closes as follows:

We are so dull. Sometimes it requires ten thousand or ten million repetitions to make us understand. “Here is a condition. What will you do about it? Here is a condition. What will you do about it? Here is a condition. What will you do about

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it?” That is the question each tragedy propounds, and finally we wake and listen. Then slowly some better way is discovered, some theory developed. We find often that there is an answer to some questions, at least if we have to remake ourselves, society, the face of the world, to get it. (“Cradle” 241)

Although the sense of determinism often found in *Ev’ry Month* remains, Dreiser’s conception of ameliorative agency has moved on from the static social structure depicted in the “Reflections” editorials to reflect a typically Progressive synthesis of sentimental appeal and reform based on social science (the development of some “theory” and the discovery of some “better way”). Alongside the “sentimental” pull of the story, acknowledged by Dreiser in a note attached to his typescript copy of the sketch, the care of orphans is presented as a social problem, requiring a social—not a merely personal—solution. In shifting the question of agency from the more philosophical context of *Ev’ry Month*, where Dreiser tended to ask “what can one do?” toward the direct question “what will you do about it?” the sketch gestures toward the mode of address that Dreiser would employ a few years later in *Delineator* editorials such as “The Problem of the Dying Baby,” which ends “What *will* you do?” (113).

### **Class and the *Delineator* Printers’ Dispute**

Though I have been emphasizing the instability of class in Dreiser’s accounts of maternity and adoption as social phenomena, in all these formulations Dreiser’s assumption is that only middle-class women have the potential to act to ameliorate social problems. While this was consonant with the historical definition of welfare in the United States,<sup>5</sup> Child-Rescue also coincided with a fight by trade unions representing the workers who printed the *Delineator* for recognition and an eight-hour day. Printing unions and trade union leagues ridiculed the

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*Delineator*'s pretensions to social responsibility, given the Butterick organization's hostility to organized labor, and they called for a boycott on contributions to the magazine. An open letter from the Women's Trade Union League of Illinois reminded Dreiser personally of the class dimension that we have seen he had asserted strongly in *Ev'ry Month* but which was largely submerged in the *Delineator*:

There is no stronger protector of the homes of wage-earning men and women in our country than the trades unions. The determination of the proprietors of the *Delineator* to refuse the legitimate demand of the printers for the eight-hour day allies them with those who whether through ignorance or intent attack the homes of the children of the working world. Let us ask you to consider whether it is not fairer as well as wiser to protect the home of the child rather than help him find another home after his own has been taken from him? (Women's Trade)<sup>6</sup>

This letter exposed a sleight of hand at the core of the *Delineator*'s identification of women's self-fulfillment with social progress. In calling upon women to use their leisure time to "sally forth" on behalf of their fellow man, it implicitly limited its address to women who had the privilege of not needing to earn money. While the *Delineator* had always addressed itself to middle-class and upper-class organizations such as the women's clubs of the big cities, its combination of sentimental and realist rhetoric had presented its appeal to a universalized "great humanizing force" of womanhood. But the class tensions made evident by the 1908-09 printing dispute gave the lie to this. After several contributors to the *Delineator* withdrew their work in protest, Dreiser announced an eight-hour day beginning in January 1909, but he was in no position to deliver union recognition against the policy of Butterick publications.

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### **From the *Delineator* to *Jennie Gerhardt***

The *Delineator*, *Ev'ry Month* and magazines like them were highly limited by commercial factors and middle-class values, but then, as Dreiser had concluded from his dealings with Doubleday, Page over his first novel, so were the literary branches of the publishing industry. Reflecting on his experiences as editor of *Broadway Magazine*, the literary periodical he had left in 1907 to join the *Delineator*, Dreiser wrote that it “was pathetic . . . the things we were trying to do and the conditions under which we were trying to do them—the raw commercial force and theory that underlay the whole thing” (“De Maupassant, Junior” 209); and in the same essay he cites “[m]y own experience with *Sister Carrie*” alongside “the fierce opposition or chilling indifference which overtook all those who attempted anything even partially serious in America” as producing a situation whereby “one dared not report life as it was” (212). While these remarks are completely consonant with Dreiser’s literary commitment to realist esthetics, they might also evoke his sense of the continuities and parallels between literary fiction and the magazine world, the latter of which offered him much higher social status, at least until the publication of *An American Tragedy* in December 1925. The notion that there were “serious” “things we were trying to do” in spite of commercial pressures might be applied in general to the tension between the “humanitarian” action to which Dreiser committed the *Delineator* and the commodified nature of the magazine’s address to readers, and in particular to the complicated route by which the concern for the welfare of working-class mothers articulated in *Ev'ry Month* and “The Cradle of Tears” came to be represented in Child-Rescue. Though it was in part an opportunistic endeavor, the campaign engaged the social aspects of unwanted pregnancy and child poverty that Dreiser had broached in 1896, and it set out to reverse the narrative of “The Cradle of Tears,” restoring children from institutions to mothers, or obviating

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the need for them to be given up. The White House conference was also a political compromise, a way for Theodore Roosevelt and conservative elements of Progressivism to take a reformist middle-ground, much as Upton Sinclair had found only a couple of years earlier when invited by Roosevelt to contribute to the formulation of the Pure Food and Drugs Act (1906) on the basis of his depiction of the Chicago stockyards in *The Jungle* (1906).

Jerome Loving has perceptively observed (232) that the drawing of Jennie on the frontispiece of the 1911 edition of *Jennie Gerhardt* (see fig. 6) resembles some of the fashion illustrations in the *Delineator* (see fig. 7). While the sketch assures readers of the respectable social position destined for the girl they will first encounter struggling to keep afloat her poverty-stricken immigrant family, her narrative does not bear out the model of women's agency promoted by the magazine. Jennie's acquisition of a middle-class appearance and a middle-class home is not matched by the development of a confident middle-class agency; indeed, she remains excluded from respectability by virtue of having conceived a child, Vesta, outside of marriage. The impossibility of attaining middle-class status is borne in on her by the attitude towards her of Lester Kane's sister Louise, which confirms "her real position in another woman's eyes" as "a bad woman, a creature far beneath [Lester] mentally and morally, a creature of the streets" (229; see also Schwartz 26). Jennie realizes that "This family was as aloof from her as if it lived on another planet" (229) Jennie's life with her adopted children closes a narrative that had begun with her own figurative motherhood as the loving protector of her younger siblings, one whose prematurity is conditioned by the Gerhardt family's poverty and is then decisively shaped, in a narrative twist similar to some of the stories of *Delineator* children, by her being cast out from that family by a father who will not accept her as an unmarried mother. That said, Jennie's adoptive children occupy symbolic rather than dynamic roles in the

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novel. Primarily the adoptions signal to readers the social value of the nurturing qualities that Jennie has previously shown towards members of her biological family and the two men, Senator Brander and Lester Kane, with whom she forms relationships. Her first adoption is revealed mid-way through a sentence that begins by describing her move to a more modest home in suburban Chicago, and the children's existence is immediately eclipsed in the narrative by the death of Lester Kane and its aftermath. Only in the novel's closing paragraph do they reappear, as temporary exceptions to the "vista of lonely years" (418) down which the narrative leaves Jennie gazing. Both these passages present Jennie's story in the blend of sentimental, realist, and fairy tale discourses that critics such as Carole Schwartz have discerned as framing the perspective of *Jennie Gerhardt*. By reference to the novel's three principal discourses as identified by Schwarz, the implication is that Jennie's innate, personal goodness [sentiment], is fundamentally incompatible [the binary logic of the fairy tale] with the calculating and investigative logic of an emerging model of social welfare that defined itself in scientific terms [realism]. Such a logic is discernible in the ways that the novel's account of Jennie's second adoption rewrites the themes of Child-Rescue, framing it as her response to having been prevented from taking her nurturing qualities into the public sphere—"her timid enquiry [for employment] at one relief agency after another [having] met with indifference, if not unqualified rebuke" (396).

As we have seen, the *Delineator* offered women patterns not only for clothing but also for agency in the domestic and public sphere. Yet Dreiser's work on the magazine is not reducible to a pattern. If the appeals in the *Delineator* to adopt destitute children suggested that only middle-class mothers could be good mothers, the January 1909 Conference and its aftermath asserted the opposite—that working-class biological mothers should be supported to raise children in their own homes. These contradictions are embodied in Jennie Gerhardt, the

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“transgressor” of Dreiser’s original title for the novel, who not only breaks the social/sexual codes of respectability but who also transgresses the class distinction promoted most of the time by the *Delineator* between unmarried, working-class mothers and middle-class, adoptive mothers. And yet Jennie is not only a victim. She embodies the ideal charitable impulse Dreiser defined in *Ev’ry Month* as “that existing in the heart, the eye and the hand of one toward the suffering and woe of a visible *other*” (“Reflections,” Nov. 1896, 6), in a way that “rebukes” both the Victorian institution and the reconstitution of middle-class power through the emerging bureaucracy of Progressive social policy.

### **Acknowledgements**

Permission to quote from the James West letter to Theodore Dreiser, 24 December 1910, was graciously given by the Theodore Dreiser Papers, Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania. I would like to thank David McKnight, Nancy Shawcross, and John Pollack at the Kislak Center for sharing their expertise and their enthusiastic support for research on Dreiser over many years. Thanks are also due to the New York Public Library for making available to me in 2008 its extensive collection of copies of the *Delineator*. All illustrations are from the author’s collection.

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### Notes

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<sup>1</sup> Consonant with the tendency of recent historians to read Progressivism through the lens of its historical move to the political right in the nineteen-teens, Hainze's detailed account of *Child-Rescue* argues that its case for increasing the freedoms of white middle-class women was predicated on marginalizing working-class people, new immigrants, and non-whites. As is made clear below, while I take Hainze's description of this ideological formation as illuminating a powerful dynamic in *Child-Rescue*, I do not regard it as exhaustive. In the concluding section of Hainze's account (87), she turns briefly to the ideological inconsistencies of the *Delineator* that figure centrally in this essay.

<sup>2</sup> Heberling also provides some circulation information and an excellent summary of the magazine's historical development. For more detailed descriptions of the magazine's content and the complexities of Dreiser's remuneration, see Bland, and Hainze.

<sup>3</sup> Elias, who had interviewed several *Delineator* staff members, locates the editorship within the mainstream of Dreiser's wide-ranging interests (139-47). Swanberg initiated a tendency for biographers to present the *Delineator* primarily in terms of the opportunities it offered Dreiser for personal aggrandizement, and largely as a diversion from his true vocation, redeemed only partially by its circumstantial usefulness for his later literary career. Meanwhile, the social historians concerned with the effects of *Child-Rescue* have been less interested in the diverse content of the *Delineator* as a magazine. This essay takes a position similar to that of Sidney Bland, who presents the 1890s *Delineator* before Dreiser's editorship as already typifying the "mixed messages, paradox and irony" of Progressive reform (165) and all the more interesting for that reason.

<sup>4</sup> Known as "Désirée's Baby" since its appearance under that title in Chopin's 1894 collection *Bayou Folk*, the story was initially published under the title "The Father of Désirée's Baby." I am grateful to Carol Smith for suggesting the relevance of both Chopin and Du Bois (see below) to the story of "Marion."

<sup>5</sup> As Crenson points out, the whole emphasis on the children of the poor is a product of American conditions whereby welfare legislation is dependent on a sense of middle-class responsibility or anxiety, rather than being demanded by a powerful labor movement or regarded as the responsibility of a state bureaucracy (36).

<sup>6</sup> Dreiser kept several other newspaper clippings about the dispute, which indicate that several contributors, among them socialist writer Robert Hunter and Charles Stelzle, Superintendent of the Presbyterian Department of Church and Labor, withdrew material submitted to *The Delineator* in solidarity with the printing unions. When Dreiser replied to Hunter that Butterick's would put its whole establishment on an eight-hour day from January 1909, Hunter replied that this was meaningless without union recognition. See anonymous clipping, "Butterick is Scorned," Dreiser Collection, University of Pennsylvania Library.

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Fig. 1

Captions file for Dreiser Delineator Essay

Fig. 1. The *Delineator*, October 1907, Contents Page.

Fig. 2. *Delineator* cover, October 1907.

Fig. 3. *Delineator*, October 1907, 455.

Fig. 4. *Delineator*, October 1907, 467.

Fig. 5. *Delineator* January 1908, 98.

Fig. 6: Frontispiece, *Jennie Gerhardt*. Harper & Brothers, 1911.

Fig. 7: *Delineator*, October 1907, 464, detail.

# The Delineator

ON SUBSCRIPTION: ONE DOLLAR PER YEAR IN THE UNITED STATES, ALASKA, CUBA, PORTO RICO, MEXICO, HAWAII, PHILIPPINES, PANAMA, GUAM, TUTUILA AND THE CITY OF SHANGHAI. IN CANADA, \$1.50 PER YEAR. ALL OTHER COUNTRIES, TWO DOLLARS PER YEAR.

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# THE DELINEATOR

OCTOBER  
1 9 0 7



FIFTEEN CENTS A COPY  
ONE DOLLAR A YEAR



1475, in white linen, and in figured French flannel, each with embroidered turnover collar

1386, in bleached rajah silk

1471, in striped and plain linen

backs in the front are liberated above the bust, thereby allowing sufficient fulness for a good effect. A band finishes the neck, and with it may be worn either the standing or the turn-down collar. Link cuffs, or those in flare style may be used.

Shirt-Waist 1475 is in 8 sizes, from 32 to 46 inches bust measure. For the medium size, it requires  $3\frac{5}{8}$  yards of material 24 inches wide or  $2\frac{3}{8}$  yards 36 inches wide, or  $2\frac{1}{8}$  yards 44 inches wide. Price, 15 cents.

**1386. LADIES' TUCKED SHIRT-WAIST** (shown above)

This is in 7 sizes, from 32 to 44 inches bust measure. For the medium size, it requires  $3\frac{1}{2}$  yards of material 27 inches. Price, 15 cents.

**1465. LADIES' FOUR-PIECE SKIRT** (shown on page 452)

This is in 8 sizes, from 20 to 34 inches waist measure. For the skirt cut lengthwise of goods without nap or distinct up or down it requires  $6\frac{1}{4}$  yards 27 inches wide; with nap  $4\frac{7}{8}$  yards 44 inches wide; for skirt cut bias,  $4\frac{1}{2}$  yards 30 inches wide. Price, 15 cents.

**1376. LADIES' ELEVEN-CORED FLARE SKIRT** (shown on page 453)

This is in 9 sizes, from 20 to 36 inches waist measure. For 24 inches waist, of material without nap, it requires 4 yards 44 inches wide; with nap,  $8\frac{3}{8}$  yards 27 inches wide. Price, 15 cents.

**1414. LADIES' COAT** (shown on page 453)

This is in 7 sizes, from 32 to 44 inches bust measure. For the medium size, it requires  $4\frac{3}{8}$  yards of material 27 inches wide. Price, 15 cents.

**1361. LADIES' TWO-PIECE CIRCULAR SKIRT** (shown on page 453)

This is in 7 sizes, from 20 to 32 inches waist measure. For 24 inches waist, it requires for skirt without band and in sweep length  $4\frac{5}{8}$  yards of material 44 inches wide; with band,  $4\frac{3}{4}$  yards 50 inches wide; in round length, of goods cut lengthwise, 4 yards 44 inches wide; cut crosswise,  $4\frac{1}{8}$  yards 50 inches wide. Price, 15 cents.



1386

1458. LADIES' CORSET-COVER AND DRAWERS

The use of the combination garment has the advantage of less material about the waistline and hips. The effect of both the corset-cover and drawers is the same as the regulation garments, the difference being in the use of a dart in each front and a middle seam in the back, to produce a close fit. The top of the cover may be trimmed in any way to suit individual taste, lace and ribbon-run beading forming a suitable finish, and the drawers have either a straight or curved lower edge. Nainsook, long-cloth, mazalea, muslin, cambric, and the usual materials for underwear are adaptable.

Combination Suit 1459 is in 4 sizes, from 32 to 46 inches bust measure. For the medium size, it requires  $3\frac{7}{8}$  yards of material 27 inches wide, or  $2\frac{1}{2}$  yards 36 inches wide, or  $2\frac{1}{2}$  yards 45 inches wide. Price, 15 cents.

1457. LADIES' DRAWERS

The outline illustrations showing this garment laid out flat will at once demonstrate its simplicity of construction, the only seams being the short ones that close the legs after the trimming has been applied. The facing at the top permits a drawstring for fastening, and the only fulness is made by the tie strings. India linen, long-cloth, nainsook and lawn may be used for development.

Drawers 1457 are in 9 sizes, from 29 to 36 inches waist measure. For 24 inches waist it requires  $1\frac{1}{4}$  yard of nainsook 36 inches wide, with  $3\frac{1}{8}$  yards of edging for ruffles, or  $2\frac{1}{2}$  yards of material 45 inches wide. Price, 10 cents.

1513. LADIES' MOUSQUETAIRE SLEEVE

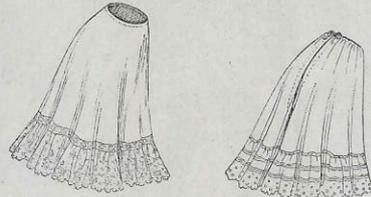
The soft, supple silk and woolen fabrics that are used for gowns and separate waists give pleasing results when a draped effect is employed. For such a bodice the sleeve illustrated is especially suited. It can be used in a gown of plain or embroidered crêpe de Chine, radia, marquissette, voile or any light-weight material. For an elaborate bodice, the sleeve cap and band might be of Irish lace with a very narrow edging of cluny or Irish, or for a simple gown it may be omitted entirely.

Sleeve 1513 is in 5 sizes, from 10 to 14 inches arm measure. For 11 inches arm, a pair of sleeves with caps requires  $2\frac{1}{2}$  yards of material 20 inches wide, with  $1\frac{1}{8}$  yard of lace for caps and Japanese band, or  $2\frac{3}{4}$  yards 27 inches wide; without caps,  $2\frac{1}{2}$  yards of goods 20 inches wide will be needed. Price, 10 cents.



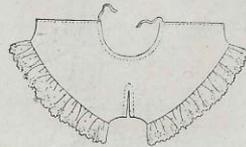
Combination Suit 1459, with round neck and curved lower edge

1459, with square neck and straight lower edge ruffled with needlework



1457, of nainsook with lace ruffle

1457, of long-cloth with embroidery

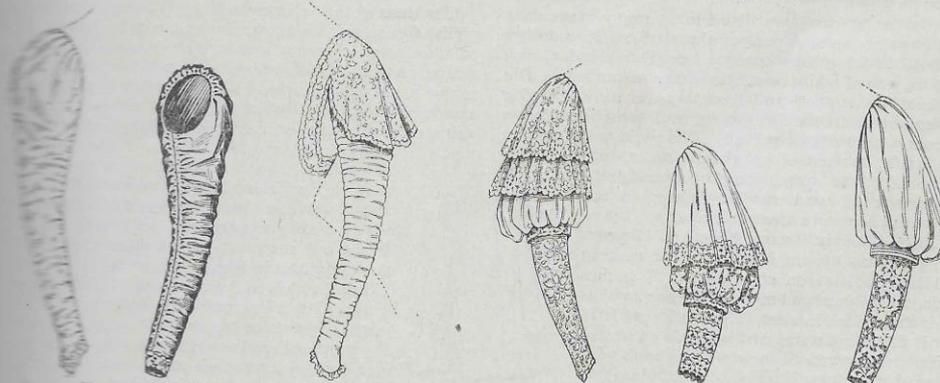


Showing the outline of 1457 before the leg seams are closed

1454. LADIES' SLEEVE

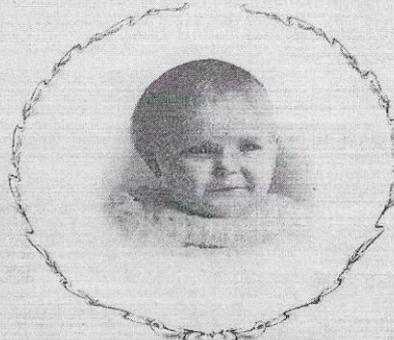
This sleeve design can be used in a dress where silk or crêpe de Chine is the foundation material and lace forms an elaborate decoration. The design is equally suitable for a simple mousseline either with the puff alone, or with the caps edged with dainty val lace. The puff and cuff of lace are much prettier when lined with chiffon.

Sleeve 1454 is in 5 sizes, from 10 to 14 inches arm measure. For 11 inches arm, it requires for double-cap sleeves  $1\frac{3}{8}$  yard of silk 20 inches wide, with  $3\frac{5}{8}$  yards of flouncing; without cap sleeves,  $1\frac{3}{8}$  yard of material 20 inches wide, with  $\frac{7}{8}$  yard of lace 18 inches wide for deep facings. Price, 10 cents.



Sleeve 1513, with fancy and straight wristline, with plain top and with sleeve cap

Sleeve 1454, in full length with two frill caps, in shorter length with one, and without the frills



MARION, AGED ONE YEAR AND A HALF

### Little Marion Has a Strange History

**B**ABY MARION, bright and blue-eyed and aged about one year and a half, is offered for adoption by the Board of Children's Guardians of Washington, D. C. It is desired that a home be found for her in the territory around that city.

The exact date of Marion's birth is not known, but it is assumed to have been July 21, 1906. She came into the hands of the organization on Aug. 31, 1906. She is in perfect physical condition and of unusual intelligence. The origin of this little foundling baby is shrouded in the following story:

On August 23, 1906, a well-dressed, attractive woman called at the home of a negro family in Washington and made inquiries with a view of finding some one to do housework. On the pretext of commending the cleanliness of the negro's home, she asked permission to go through the house back to the yard. As she passed through the hallway, unobserved she deposited on a table a bundle wrapped in a paper. Some time later the children of the family found the bundle and upon investigation discovered an emaciated baby girl about two weeks of age. There was nothing to furnish a clew to the little one's parentage. Six days later the child became so ill that a physician had to be summoned, and on his advice it was formally committed to the care of the

Board of Children's Guardians. Although careful search was made no trace of the mother was ever found.

Communications regarding Marion should be addressed to John W. Douglass, Agent Board of Children's Guardians, care of *The Delineator*, N.Y. City.

### His Mother Could not Care for James

**J**AMES, a sturdy four-year-old youngster, is a little boy from Washington who wants a home. It was in that city on Nov. 14, 1903, that he entered a troublous world. When he was eleven months old, his mother with the baby James and two older children, his sister and brother, found themselves and their limited household equipment placed upon the public highway. She had been ejected for non-payment of rent. The woman, who was a worker in a steam laundry, had had a struggle with poverty to which she eventually succumbed. At this crisis in her affairs, on her own request the children were committed by the court to the Board of Children's Guardians. Her husband had before this disappeared, and since the children were taken in charge she, too, has vanished. So the case now amounts to abandonment.

During the three years that James has been a public charge he has been kept in a boarding-house, where he is loved by all. It is desired, if possible, to secure a home for him near the District of Columbia. All communications should be addressed as in the case of Marion above.



JAMES, OF WASHINGTON, D. C.

Fig. 1



Fig. 1

