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Cowperwood and Witla, Artists in the Marketplace

Clare Virginia Eby
University of Connecticut-Hartford

"'Buy May wheat. It'll beat art all hollow.'"
--Jadwin to Corthell in *The Pit*

A remark Dreiser makes in "The American Financier" might well describe all of his fiction: "At best, all we have is the individual, not always financial, by any means, or artistic, but one who has dreamed out something: music, a picture, poetry, a machine, a railroad, an empire" (*Hey, Rub* [1920] 90). But, as he remarks in *The "Genius"* (1915), "The dreams of man are one thing--his capacity to realize them another" (730). Of his many dreaming protagonists, Frank Algernon Cowperwood and Eugene Tennyson Witla come closest to realizing Dreiser's own interconnected desires: to attain the designation of "genius" and succeed in the terms defined by the modern American city while defying convention and practicing sexual "varietism." Many critics have noted parallels between *The Trilogy of Desire* (*The Financier* [1912], *The Titan* [1914], *The Stoic* [1947]) and *The "Genius"*,¹ the most provocative comment being Kenneth Lynn's that "the heroes are essentially the same" (42). The similarities between Cowperwood and Witla are indeed striking, but the parallels are significantly inverted. The financier successively buys into the world of art; the artist spends most of his career selling his wares to the marketplace. Cowperwood is grounded firmly in the material

basis of reality which is also the basis of all of Dreiser's fiction; Witla must be educated throughout a very long novel about the inescapable facts of the material world. But while the financier increasingly and, it might seem, paradoxically transcends a materialistic conception of life, the artist suffers from and is for a long time seduced by materialism. As the statement from "An American Financier" with which I began this essay suggests, for Dreiser the distinction between financial and artistic individuals may finally be irrelevant: successful dreams can produce either a painting or a railroad. Taken together, the *Trilogy* and *The "Genius"* show Dreiser redefining the terms "artist" and "financier," for Cowperwood emerges as a better artist than Witla. Despite the superior psychological analysis given Witla, Cowperwood best resolves Dreiser's conflicts and fulfills Dreiser's dreams.²

Two parallel passages from *The Financier* and *The "Genius"* provide a framework for investigating the interconnections between a superior individual (a "genius"), wealth, and art. Shortly after describing Cowperwood's new house to be shared with Lillian and the *objets d'art* which will decorate it, Dreiser interjects a curious observation:

We think we are individual, separate, above houses and material objects generally; but there is a subtle connection which makes them reflect us quite as much as we reflect them. They lend dignity, subtlety, force, each to the other, and what beauty, or lack of it, there is, is shot back and forth from one to the other. (*Financier* 97-98)

That material objects reflect their owner, however insidiously, is a familiar concept to an inhabitant of a capitalist country. But to hear that "we reflect them" as well brings into question what—or who—is owned. Positing a symbiotic relationship between material possessions and their reputed owner, Dreiser suggests that artful objects in fact project their qualities onto their possessor. Ownership of beautiful things also enhances one's personal "force"—an important word for Dreiser, especially in the *Trilogy* and *The "Genius."* Similarly in *The "Genius,"* after a digression on "the nature of the unconscious stratification which takes place in life," Dreiser remarks that "We take on so naturally the

material habiliments of our temperaments, necessities, and opportunities" (308). Material circumstances will contribute to the position of the artist on the social scale, and likewise circumscribe his "genius," even as ownership of art will enhance the genius of the financier. In this respect Witla resembles not so much Cowperwood as Carrie who, "Seeing a thing, . . . would immediately set to inquiring how she would look, properly related to it" (*Carrie* 99). Witla is influenced by and responds to the lure of material objects without understanding how fully their qualities will become his own.

Cowperwood, however, understands the symbiotic relationship between artistic objects and their owner, which Dreiser makes clear in the financier's dedication to acquiring art, a much-belabored aspect of the *Trilogy*. It is also a much-disputed aspect; most critics challenge Dreiser's emphasis on Cowperwood's connoisseurship.³ The emphasis, however, must be reckoned with, for Charles T. Yerkes' collection of art was one of the decisive factors for Dreiser when he sought a model for his fictional businessman. In *The Financier*, Cowperwood becomes "aggressive in his current artistic mood" (55) immediately after marrying Lillian. "Art, pictures, bronzes, little carvings and figurines, . . . pedestals, tables, and etageres" (97) quickly fill the Cowperwood home. Believing that Americans were yet "weaklings" in the production of art, Dreiser depicts Cowperwood even in the first volume of the *Trilogy* buying "at first the American" but, as his taste develops, "later the foreign masters exclusively" (*Hey, Rub* 266, *Financier* 143).

It is in *The Titan*, which depicts Cowperwood travelling to Europe every summer to buy art (184), that Dreiser most fully documents the acquisition of art. The first chapter introduces the financier as "already a devotee of art, ambitious for connoisseurship" (11). If ownership is the measure of connoisseurship, Cowperwood succeeds by the end of *The Titan* when "his art collection had become the most important in the West--perhaps in the nation."⁴ But considerably more than ownership is at stake. Dreiser follows up this passage by emphasizing the growth of Cowperwood's dreams along with his art collection: "He began to envision himself as a national figure, possibly even an international one" (346). To judge by *The Titan*, in order to understand Dreiser's vision of the finan-

cier, one must consider his admiration of art. Indeed, "The man's greatest love was for art. It was hypnotic to him" (195). Evidently Cowperwood gains more than materialistic satisfaction from his collection, for "the spirit of art . . . occupied the center of Cowperwood's iron personality" (399). Since material objects reflect their qualities onto their owner, by the end of *The Titan* the financier appropriately comes to believe that his New York home must be a "museum" (398).

In *The Stoic*, Cowperwood's movements are followed by rumors that he seeks to buy an English peer's art collection and he does purchase a Turner (88, 207), but the primary emphasis of this novel is on dispensing his art and other accumulations to the public. Many critics of latter-day capitalists who turn to philanthropy would no doubt offer cynical explanations for Cowperwood's intentions. Thorstein Veblen, for instance, finds "the American millionaire [induced] to found colleges, hospitals and museums" in response to an attenuated form of conspicuous consumption (*Leisure Class* 91). Comments like Veblen's might well describe the motivation of Yerkes, who patronized the University of Chicago and intended to found a hospital for the poor as well as a museum, but they will not do justice to Dreiser's transformation of Yerkes into Cowperwood.

For Dreiser, the connection between art, money, and the status of "genius" is too organic to be reduced to merely economic terms, whether acquisition or consumption. Consider, for instance, Dreiser's description of his breakdown in *An Amateur Laborer* (1983), which combines the fear of poverty with the loss of creativity:

I was a writer, but now my power to write was taken away from me. I could not think of anything to say or if I did I could not say it. Suddenly, as if by a stroke, I found myself bereft of the power of earning a living with my mind and was compelled to turn to my hands.

(4)

For Dreiser, both creativity and economic self-sufficiency are issues of "power." Like the *Trilogy* and *The "Genius," An Amateur Laborer* investigates the extent to which the protagonist (in this case Dreiser himself) is in fact an exceptional man. Both pecuniary and creative merit will judge "genius."

Before examining the creative genius of Cowperwood, I would like to position his buying art against Witla's selling art. Contrary to most critics who find Dreiser contrasting, without resolving, the demands of art and business in "*Genius*,"⁵ I contend that he depicts a logical progression in the artist's career. Dreiser represents not a scenario of art versus business but of art becoming business. Witla's salesmanship progresses through three phases: marketing his paintings, selling himself as an artist to a New York railroad, and selling others' products as an advertiser and publisher.

From his childhood, Witla was "to a notable extent artistic," although Dreiser suggests that the lifestyle of an artist drew him as much as did actual "art composition" (11, 51). But as Dreiser well knew, compositions must enter the marketplace. After producing art, Witla must learn to distribute it and the public convinced to consume it. He first enters the world of commerce when he sells his cityscapes to magazines. Even when the artist enters his work in exhibitions, Dreiser emphasizes the public and commercial nature of art as much as its aesthetic qualities. He describes the National Academy of Design exhibition as a "display of art to which the public was invited or admitted for a charge" (219). Artistic merit is determined by vehicles of public opinion such as criticism published in the mass market (221) and, of course, sales. During

the very hour of his triumph when the Sun had just praised his picture, there lurked the spectre of possible intrinsic weakness. Did the world wish this sort of thing? Would it ever buy of him? Was he of any real value? (224)

The other side of Dreiser's association of power and economic sufficiency in *An Amateur Laborer* is this alliance of "weakness" with worries of unmarketability. Sales, not the praise of experts, will determine the artist's "real value" in the American marketplace. Even the decidedly artsy exhibit organized by M. Charles stresses the business of art. Witla's work has sufficient aesthetic merit to convince the Frenchman to waive the customary two hundred dollar entrance fee, but it still must be submitted as a spectacle in the marketplace, "held up for public examination" (235). Despite a critic's praise for Witla's refusal to "'bo[w] to traditions,'" he comments that "'It is certain that

these pictures will not be quickly purchased and hung in parlors. The average art lover does not take to a new thing so readily" (238). The very aesthetic qualities which Dreiser advocates—the "radically strange," "rough, daring, incisive," the "vigor and beauty of raw reality" (105, 88, 192)—jeopardize the paintings' marketability. As Dreiser puts it in *An Amateur Laborer*, success in modern America is a question of "having something which the world would buy. . . . The most salable I thought would be either beauty or wit" (45). As much as anyone else, an artist must earn a living. Veblen's incisive social commentary better explains Dreiser's representation of the artist than the financier. So thoroughly commercialized was turn-of-the-century America that, as Veblen says, "pecuniary accountancy . . . extends . . . to many facts which properly have no pecuniary bearing . . . e.g., works of art, science, scholarship, and religion" (*Place of Science* 245). Particularly in America, observes Veblen, "public esteem is awarded to artists . . . in some rough proportion to the sums paid for their work" (*Business Enterprise* 272-73).

When Witla is reduced to peddling his wares to second- and third-rate art dealers, receiving offers of ten dollars for paintings which once drew three to five hundred, his tenuous status of "genius" comes seriously into question. Witla has in fact long shown traits of weaker Dreiserian characters, notably, "drifting" (e.g., 26, 306). As Donald Pizer observes, the artist consistently relies on others to proclaim his genius, "and Eugene himself accepts this designation" (147). Witla's second entrance into the marketplace affirms that "his ability as an artist was worth something," but ironically, for he sells himself as an artist to the railroad. Although job searches had proven that "as a laborer he was nothing: as an artist he could get a position as a laborer" (311). No longer selling his art, Witla markets his status as artist—for fifteen cents an hour. The artist who once published his painting of a railroad now works for one.

Witla's debut as an advertiser is not a cheapening of his earlier career as a painter. Advertising is, rather, the logical extension of Dreiser's representation of the commercialization of art in *The "Genius."*⁶ As the writer in Howells' "The Art of the Adsmith" (1902) puts it, "'The adsmith may be the supreme artist of the twentieth century'" (271). T. J. Jackson Lears describes the transformation of American advertising which oc-

curred between the years 1880 and 1930 as a shift "from presenting information to attracting attention" (18). The stark realism of Witla's early paintings in effect presented information--true art, after all, speaks plainly--but as he entered exhibitions, the emphasis shifted to attracting attention. When he applied for a job on the railroad, Witla likewise drew attention to himself, even advertised himself, as an artist. After his experience as an amateur laborer, Witla faces the grim fact that "you can't live on [a big reputation]" (396). As Cowperwood learns that the way to art is through money, Witla sees that the way to money is not through art.

Nowhere is the commercialization of art more evident than in advertising, "the official art of twentieth-century capitalist culture" (cited in Lears 22). In order to land the job at Summerfield's agency, Witla intuits what Cowperwood knew all along: that we reflect material objects as they do us. Noting that "the very successful" artists are "quite commercial in their appearance," Witla changes "his style from the semi-artistic to the practical" and soon "he looked more like a young merchant than an artist" (394, 404, 428). As is so often true in Dreiser's fiction, clothes re-make the man.⁷ Working under Summerfield, Witla fulfills the promise of his clothing. His job as art director for the busy advertising agency is predicated on understanding that "the sale of [products] depended largely upon the beauty with which they could be interpreted to the lay mind" (408). His job is to sell beauty, and thus to sell desire for products, within the marketplace. Furthermore, Witla has learned that his private artistic dreams must have a foundation in money: his idea is to earn ten thousand dollars and then devote himself to painting (402-03). But his notion of what constitutes a sufficient nest egg grows notoriously, as almost one-half of *The "Genius"* makes clear. Witla's belief that with ten thousand dollars behind him he can "risk art for art's sake" (403) suggests at least the character's naivete, if not the author's irony.

Before investigating Witla's increasing ties to the material world, I would like to pursue the question of Cowperwood's artistry. Dreiser is not content to leave the matter with the financier's acquisition of art. Aesthetic appreciation is at the center of Dreiser's representation of Cowperwood. As in *The Financier*, where Lillian meets condemnation for insufficiently understanding aesthetics (e.g., 57), in *The Titan* Aileen faces

rebuke for valuing art only "as possessions" (189). Dreiser represents Cowperwood's connoisseurship as combining acquisitiveness with what others (neither myself nor, I believe, Dreiser) might term a 'true' or 'pure' aesthetic sense. As Dreiser describes one of the financier's European tours, "It was on this trip that Cowperwood's taste for art and life and his determination to possess them revived to the fullest" (*Titan* 60). "Taste" is the handmaiden of possession.

Like Witla's paintings, Dreiser's vision of the American financier is radically strange, for he aligns aesthetic "taste" with finance itself. Early in *The Financier* he describes Cowperwood: "He was a financier by instinct, and all the knowledge that pertained to that great art was as natural to him as the emotions and subtleties of life are to a poet" (11). Elevating this "art" to a universal principle, Dreiser describes Cowperwood's illumination: "Buying and selling stocks . . . was an art. . . . Suspicion, intuition, feeling, these were the things to be 'long' on" (*Financier* 42). Dreiser evidently realized how surprising was his insistence on the aesthetics of speculation, for he counters potential opposition with, "We think of egoism and intellectualism as closely confined to the arts. Finance is an art" (*Financier* 120). Rather than try to close the gulf frequently alleged to separate business from art, materialism from idealism, Dreiser hurdles it by declaring that finance subsumes the honorific qualities of art.

Consistent with his presentation of finance as an art, Dreiser depicts Cowperwood as himself an artist. Many of Cowperwood's lovers perceive that he is an "artist" (e.g., Aileen in *Financier*, 146; Stephanie in *Titan*, 199); Berenice and the financier "share one god in common--Art" (*Titan* 401). Consequently, Cowperwood feels an "inexplicable inclination of temperament" to the "artist in spirit," Ellsworth, architect of his Philadelphia house (*Financier* 56). When Cowperwood meets Rossetti and Whistler in London, he recognizes the "mutual ground on which they could meet" (*Titan* 60). *The Stoic* in part retracts Dreiser's earlier assertion of Cowperwood's artisanship. When the financier visits the cemetery in Père Lachaise, Dreiser remarks that "he once again became sensible of the fact that his own particular labors had barred him from knowledge of the intellectual and artistic significance of genius in many other fields" (225). This comment, particularly the "once again," is at odds

with contrary evidence in *The Financier* and *The Titan*. But *The Stoic* does not entirely contradict Cowperwood's status as artist; rather, the final novel pursues the shift begun in *The Titan* from Cowperwood's interest in inanimate *objets d'art* to women as art objects. The drift of Cowperwood's sex life in *The Titan* indicates his increasing desire to possess "artistic" women, culminating in Berenice.⁸ Appropriately, the financier first falls in love with a picture of the girl (*Titan* 316). Likewise, his actions in *The Stoic* are largely motivated by his "wish to protect and develop [Berenice] aesthetically" (92). Berenice's final view of the financier emphasizes his "constant search for beauty in every form" (305).

The artisanship of Cowperwood marks Dreiser's break from earlier literary representations of businessmen, and offers empirical evidence (which seems especially appropriate for Dreiser studies) for the consensus that Dreiser's portrayal represents a culmination. To cite two of Cowperwood's predecessors, Silas Lapham sees the vendibility, but not the aesthetic possibility, in his paint. The architect of Lapham's Back Bay home, unlike Ellsworth in *The Financier*, has to contend with his client's gauche tastes. Cowperwood's connoisseurship also signals his immense distance from Christopher Newman, who preferred buying copied masterpieces to originals. But Dreiser's vision of the artistry of the financier is not entirely without precedent. Thorstein Veblen, in *The Theory of Business Enterprise* (1904), emphasizes, as does Dreiser, the "intangible and elusive" qualities of high finance (170). Veblen also anticipates Dreiser's association of financial dealing with artistry. Discussing the intangible yet powerful phenomenon of "good will" in business, Veblen notes that

on the higher level of business enterprise . . . its [good will's] use and capitalization in one corporation need not . . . hinder or diminish the extent to which it may be used and capitalized in another corporation. *The case is analagous . . . to that of the workmanlike or artistic skill of . . . an artist, which may be embodied in a given product without abating the degree of skill possessed by the workman.* (172, emphasis mine)

Like Morgan and Carnegie in Veblen's example, Cowperwood deals in the "higher level of business enterprise"; like Veblen, Dreiser draws the analogy between financier and artist. Donald Trump had an impressive legacy when he proclaimed "the art of the deal."⁹

Veblen's analogy rests on the similarity between a financier's intangible assets (the example here being good will) and an artist's skill: both can be used without, however, being "abated." High finance thereby transcends the normal economic exchange: I give up something (money, usually) to gain something else. As Veblen explains elsewhere, only "intangible" assets can be used without being used up (*Place of Science* 370). Good financiers, and good artists, possess intangible assets—they can expend their skills without spending anything, a phenomenon not possible for the majority of Dreiser's characters. Veblen's point provides a strikingly appropriate way to envision the difference between Cowperwood and Witla. The financier/artist capitalizes on intangible assets, without adverse effect to either his principal or his principles. Witla, however, has only tangible assets (his paintings) and himself to sell. In either case, Witla's sales in the marketplace cause "abatement" of his creativity. All of the second and most of the third parts of *The "Genius"* document the loss of Witla's powers, first his inability to paint and then when he loses his job at Colfax's United Magazines Corporation. He even finally loses the girl. Understanding how to avoid selling his principal, Cowperwood is a better artist.

The superior artisanship of Cowperwood over Witla can be clarified by examining the two characters' responses to that archetypal Dreiserian event, the first trip to Chicago. Like many of Dreiser's other characters, his "geniuses" will be tested by the city. Witla certainly has his author's sympathy in finding Chicago aesthetically inspiring: "His imagination was fired by this for here was something that could be done brilliantly in black—a spot of red or green for ship and bridge lights" (37). On the same grounds Cowperwood is to be commended for seeing at once the "artistic subtlety" of Chicago (*Titan* 11). Witla, however cannot immediately "interpret it in line and color"; "He saw scenes . . . dark, towering factory-sites, great stretches of railroad yards . . . But he could not do them. He could only think them" (40, 48). Later, of course, Witla learns

to "do" art, although his career as a painter *per se* occupies very little space in *The "Genius"*. Cowperwood, the "financier by instinct" (*Financier* 11), shows in his response to Chicago that he is also an artist by instinct. After taking the Chicago gas industry by storm, the financier contemplates the same railroad scenes that fascinate Witla. Cowperwood

surveyed these extending lines . . . with an almost hungry eye. . . . He forever busied himself with various aspects of the scene quite as a poet might have concerned himself with rocks and rills. (*Titan* 155-56)

Like Witla, Cowperwood prefers to practice his artistry on cities rather than nature.

The difference between Witla's initial response to the railroad (thinking) and Cowperwood's (busying, that is, doing) points to a conflict Dreiser felt between idly speculating on beauty and acting to transform a vision into art. In *Dawn* (1931) Dreiser describes his job tracing cars for a Chicago railroad and chastises himself: "But even now, as I must pause to emphasize, the beauty rather than the utility of this scene moved me" (332). Throughout his autobiographies and diaries, Dreiser emphasizes how moved he was by urban as well as natural beauty. The danger is always of finding himself pondering a cityscape with, as he says in *An Amateur Laborer*, a full heart and an empty purse, for then can "the love of beauty [undo] me" (16). Cowperwood, with both heart and purse full, can safely speculate in both senses of the word. Chicago's beauty does not undo the financier because he can act on it. Like Witla, whose art finds beauty where others see ugliness, Cowperwood finds even the congested Chicago traffic "lovely, human, natural, Dickensian—a fit subject for a Daumier, a Turner, or a Whistler" (*Titan* 157). Dreiser's most successful artist, Cowperwood, builds his empire primarily not with painterly but with the more tangible railroad "lines."

Witla's creativity also depends on inspiration of a decidedly commercial sort: his Ashcan realism, his career as advertiser and publisher, alike depend on modern, urban, industrial America. But while "easily touched by exterior conditions" of the city, Witla cannot paint from memory (102, 277). He is both moved and determined by his surroundings. Witla's

troubled career as a painter derives from his contradictory relationship with "exterior conditions," the material facts and materialistic bent of Modern America. While failing to understand the material basis of reality the artist, paradoxically, becomes deeply materialistic.

For an artist whose work depicts largely the material and even industrial basis of America to be out of touch with practical matters clearly presents a problem. The realist is out of touch with the foundation of his art.¹⁰ From childhood, Witla found

Practical matters. . . without significance . . .
but he was overawed by the fact that the world
demanded practical service--buying and selling
like his father, clerking in stores, running big
business. (12)

The difference from Cowperwood, who sufficiently understands the practical and material to land a business transaction at the age of thirteen, is immense. Witla never overcomes the tension between disregard for the matter-of-fact and the tendency to be "overawed" by it. Not surprisingly, his first job as a newspaper reporter in Alexandria shows him "almost a failure at getting all the facts" (28-29). Nor can the city alone transform Witla into a practical man comfortable with "facts." When he first returns home from Chicago filled with the sense of his own sophistication, Dreiser distances himself from the neophyte artist by remarking "how boyish he looked . . . how far removed from hard, practical judgement which the world values so highly" (57). Sexual experience does not help Witla either. After the summer idyll with Christina, who offers sex with no strings attached, Witla emerges "out of touch with work and with practical life generally" (165). During his marriage to Angela, Witla gladly leaves all "practical details" to his wife--anything involving "executive" or "managerial" skills become her province (241, 243, 244).

This inability to negotiate his way among the demands of the material world plagues Witla in both his professional and personal life.¹¹ It is largely his inattention to office politics at United Magazine Corporation that costs him his job: Dreiser significantly pits Florence White (handling commercial management) against Witla (in charge of advertising, art, and literature). Similarly, Witla's lack of a practical plan for getting Suzanne

away from her family marks the turning point of that relationship. As Dreiser describes Witla arriving in Canada to take Suzanne away, he was "foolishly speculative"; "the flaw in this situation was that Eugene . . . had no particular solution to offer" (656). Still Witla can think but not act. As Dreiser puts it, Witla "loved beauty--not a plan of life" (82). But Dreiser knew that plans were necessary, and often found his own difficulty with the practical world debilitating. As he remarks in his Philadelphia diary, "the uselessness of speculation. Would that I had a vast fund of technical information" (*American Diaries* 104). Even more to the point is his comment in *An Amateur Laborer* that "these speculations were not good for my mind nor profitable" (122). The qualities of "genius" must be accompanied by practical plans before they can be realized in action, whether one is to defy convention, to paint, or to build an empire. Cowperwood resolves this Dreiserian conflict. While sharing with his author and Witla "sensibilities of highest order, . . . they were governed and controlled in him by that cold iron thing, his reason, which never forsook him" (*Financier* 354-55).

Despite Witla's failure to come to terms with the practical demands of the world, probably because of this failure, he is seduced by the very things he never understands. Even as a child, the artist, like Clyde Griffiths, "thought it must be nice to be rich" and as a young man, he learns that he needs "Money, money," to get women (26, 94). But it is after his stint as amateur laborer that Witla begins to swallow the gospel of materialism. Weighing art for art's sake against a commercial career, Witla thinks:

Look at Hudson Dula. Owning a lithographic business and living in Gramercy Place. Could any artist he knew do that? Scarcely. . . . Maybe he could be an art director or a lithographer or something. (399)

The pecuniary emulation¹² continues as Witla's income rises to eight and then the promise of ten, twelve, fifteen, eighteen thousand a year. Repudiating art in favor of business, Witla ponders, "Did any artist he knew enjoy what he was enjoying even? Why should he worry about being an artist?" (440). So continues the commercialization of the artist's ideals throughout

his career as a publisher.¹³

I do not believe that Dreiser has any quarrel with making money. But Witla is not only making money; he is selling out on his art dreams. At the height of Witla's prosperity Dreiser still identifies a problem: "the trouble with this situation was that it involved more power, comfort, ease and luxury than Eugene had ever experienced before, and made him a sort of oriental potentate" (484). Dreiser never describes the financier's material acquisition as causing him any "trouble." The artist's problem seems to be that, as Dreiser remarks after the newlyweds' retreat to the Midwest, "Eugene forgot or did not know the metaphysical side of prosperity and failure" (297). Witla can see the physical side of success or failure; he can count up his income, whether fifteen cents an hour or twenty-five thousand a year, but he never sees beyond the money and material possessions. Cowperwood transcends this limitation of Witla's, comprehending the "metaphysical side" of success. As Dreiser remarks in *The Financier*,

Few people have the sense of financial individuality strongly developed. They do not know what it means to be a controller of wealth. . . . They want money, but not for money's sake. They want it for what it will buy in the way of simple comforts, whereas the financier wants it for what it will control—for what it will represent in the way of dignity, force, power. (182)

Witla lacks Cowperwood's "financial individuality." As much as Carrie or Clyde Griffiths, Witla wants money for what it will buy. The financier's desire, "money . . . for money's sake," subsumes the desire of art for art's sake. Cowperwood sees beyond what money will buy to its metaphysical basis in "dignity, force, power."¹⁴

A full analysis of the many retractions *The Stoic* seems to make concerning Cowperwood's "dignity, force, power" would be too much to take up at this point, but several comments are in order. To rely heavily on *The Stoic* to ascertain Dreiser's attitude toward the "genius financier" would be as ill-advised as to judge his novels by his notoriously poor epilogues. The incongruous ending of *The Stoic*, featuring the wretchedly portrayed

Berenice's conversion to Eastern philosophy, is potentially (if unconvincingly) in line with Dreiser's insistence on Cowperwood's apprehension of "metaphysics," whether of money or of art. The fall of Cowperwood's empire need not be read as contradicting Dreiser's assertion of the financier's genius and artistry. Indeed, the collapse of the financier's plans following his death testifies to the extraordinary power the titan wielded when alive. Cowperwood, after all, never proclaimed more than "I satisfy myself" (*Financier* 121). Cowperwood satisfied himself, even if Dreiser chooses to raise the question after his death:

Is self satisfaction enough?¹⁵ As Robert Elias observes, the financier's "career is both that of a man who recognizes no restraints or limits and that of a man who illustrates the limitations of all men" (164). That Cowperwood personifies a Dreiserian paradox hardly diminishes his status of "genius."

When an incidental character in *The "Genius"* remarks that the artist "'give[s] the world a standard of merit'" (396), Dreiser probably has more than aesthetics in mind. The *Trilogy* and *The "Genius"* show Dreiser wrestling with the idea of an exceptional personality such as he hoped to be himself. A genius need not be bound by conventional morality. A genius can join Cornelius Vanderbilt in saying, "What do I care about the law? Hain't I got the power?" (quoted in Josephson 15). Witla contends that "the common laws of existence could not reasonably apply to an artist," and of Cowperwood Berenice asks rhetorically, "How could the ordinary rules of life or the accustomed paths of men be expected to control him?" (*"Genius"* 365, *Titan* 478). Hence the "genius" can pursue his own vision of beauty--artistic, economic, or sexual--and, as William Vanderbilt put it, the public be damned. Were Witla and Cowperwood to meet in such an oxymoronic place as a Dreiserian heaven, the painter would probably think himself the superior man. But Witla ends up "not defying the world" (657) with Suzanne, and consequently loses her. He also loses his well-paying job with Colfax. Although Witla finally returns to his painting, his dedication to art for art's sake has been as wavering as his understanding of money for money's sake has been tenuous. From the twenty-second chapter of *Financier*, when Cowperwood devotes himself to "art, for art's sake" (145), his commitment never wavers. The financier in fact prefers art to 'reality':

One of his earliest and most genuine leanings was toward paintings. He admired nature but somehow . . . fancied one could best grasp it through the personality of some interpreter.
(*Financier* 60)

Cowperwood transcends Witla in his commitment to art, in his comprehension of both the material basis of reality and the metaphysics of money, and certainly in his defiance of convention. The financier is Dreiser's one "genius," a success, an artist, a practicing varietist. Along with the rest of Dreiser's characters, Witla will have to be content to "imagine [himself] by nature versed in the arts of finance" (*Financier* 99). Taken together, these novels indicate Dreiser's belief that the way to art is through money, but the way to money is not through art. "Genius" must have both.

¹Critics as early as Mencken and Sherman have noted parallels between the Trilogy and "*Genius*." Mencken aligns "*Genius*" with *Financier* and *Titan* ("both of them far better books") in Dreiser's vacillation "between a moral sentimentalism and a somewhat extravagant revolt" ("Bugaboo" 79). Sherman's notorious expectation that *Stoic* would be "a sort of huge club-sandwich composed of slices of business alternating with erotic episodes," as he saw the first two volumes, extends to "*Genius*" which he finds "similarly 'sandwiched' together"; Witla's "appetite for women and money [is] indistinguishable from that of Cowperwood" (78). Farrell finds Witla "somewhat like Cowperwood" and "strikingly similar" in "life attitude." He perceptively comments that Cowperwood and Witla, unlike other Dreiserian characters, choose their careers. Farrell, however, locates a distinction: "Cowperwood is the artist of power: Witla is the artist creating beauty" (155, 160, 156). Like Farrell, Lehan finds both characters "attracted by instinct to their respective vocations" (107). Walcutt finds "*Genius*" so thoroughly "cut from the same block" as *Financier* and *Titan* as to render extended analysis superfluous. Gerber sees Witla prefiguring Cowperwood, an "early attempt to portray the superman" (*Theodore Dreiser* 122). Shapiro notes the interweavings of art and sex linking the Trilogy with "*Genius*," but notes

the important distinction that Witla, "unlike Cowperwood, is never quite certain of his potentialities" (54, 52). Bowlby notes that Witla "has much in common" with both Cowperwood and Dreiser himself. Hussman finds the "link between art and sex" considerably clearer in *Genius* than *Financier* or *Titan* (76). Closest to my own reading is Pizer's observation that "Witla is an inept Cowperwood" (151).

²The autobiographical dimensions of *Genius* are well known, although Richard Dowell's caution in its introduction to *Amateur Laborer* that "the term 'autobiographical' is indeed tenuous" (xlii) is well taken. Both Lehan and Gerber (*Financier*) offer insightful discussions of the parallels between Dreiser and Cowperwood. Warren suggests that Dreiser tried "to relive literally the life of Yerkes" (57).

³Farrell rightly notes Dreiser's alliance of sex, beauty, and power (155), perhaps the real 'trilogy of desire.' Matthiesen mentions and seems to accept Dreiser's representation of the financier as an artist (138). Geismar coins the apt description of Cowperwood as "Leonardo . . . of capital" (317). Smith offers the most persuasive treatment of the artistry of finance (71-76). He finds Cowperwood's Chicago career evidence that "he is the ultimate urban realist because he works with elements of the city itself" (73). But I disagree with Smith's otherwise excellent analysis when he concludes, "the financial 'art' that Cowperwood creates has none of the timeless, spiritual qualities of the art he collects" (76). Lynn straddles the fence, noting Dreiser's emphasis "that finance was not merely a business, but an art" but rejecting the idea: "the unavoidable fact remained [that] an artistic titan was still, after all, just a corner grocer who had made good" (59). Gerber finds Cowperwood "first inspired by . . . an authentic interest in art for art's sake" but suggests that he "instantly reverts to type when his dealer suggests that . . . great pictures invariably increase in value" (*Theodore Dreiser* 99). Others have even less patience for Dreiser's synthesis of art and finance. Pizer finds it "incongruous" (169) and Hussman alleges that "Dreiser does not satisfactorily account for the interest in art objects of such a thoroughgoing pragmatist" (75). Spindler finds Dreiser's attempt to convey finance as an art a failure: "the results are only large and vague gestures" (72). Mukherjee grants that Cowperwood practices an art, but she considers it very limited, "requir[ing] no subtleties of intellect to be compre-

hended" (85). I place my money on Mencken's fine analogy which describes the hero of *Financier* having "for the actual dollar . . . no liking at all, but only the toleration of an artist for his brushes and paint pots. . . . a means to beauty" ("Dreiser's Novels," 102).

⁴The sale of Yerkes' art collection in 1910 brought \$2,207,866, "making it the most lucrative sale of its kind to be held on American shores" (Gerber, "Financier" 113).

⁵See, for instance, Hussman 109; Gerber, *Theodore Dreiser*, 114; Pizer 141.

⁶And possibly, at least according to Hamlin Garland, the commercialization of art surrounding "*Genius*" itself. Garland refused to sign the writers' petition in defense of "*Genius*" because he considered the entire movement "a piece of very shrewd advertising" on the part of John Lane Company (quoted in Gerber, *Theodore Dreiser*, 125).

⁷Dreiser shares with many of his characters the belief in the importance of clothing. Consider, for instance, his attention to his inappropriate hat in *Amateur Laborer*. He admits that "it may seem ridiculous . . . to emphasize such little details but I can assure you that they grew on me greatly. . . . For all my weighty philosophizing in the past I could not get away from the conventions" (40). Dreiser's admission that he remains trapped by "conventions" is especially telling.

⁸It is not necessary to turn to modern feminist thought to substantiate the idea that part of what Cowperwood seeks in women is to possess them, not only sexually but in the sense that one could own property. The terms of sexual 'conquest' as possessorship are established throughout the *Trilogy*, and have been noted by many critics. Michaels' treatment of the economics of the woman question in *Financier* is particularly inventive.

⁹Trump's "autobiography" opens: "I don't do it for the money . . . I do it to do it. Deals are my art form. Other people paint beautifully on canvas or write wonderful poetry" (3).

¹⁰The necessity for a *realistic* artist to come to terms with the marketplace seems especially pressing, for his or her subjects typically derive from a commercialized America. Kaplan provides a strong analysis of Dreiser's negotiations with the marketplace, seeing him "redefin[ing] genius as the celebrity

who could beat the market at its own game, who could compete so thoroughly as to defeat any competition" (115). Consequently she takes issue with "opposing Dreiser's hack work written for the mass market realistic art. . . . [Because] Dreiser found the promotion of authorship in the market to be integral to the production of both the realist and his work"(140).

¹¹Pizer similarly notes that Witla's "genius is qualified by his inability to translate perception into action" (147).

¹²"Pecuniary emulation" is a phrase of Veblen's, which I prefer to his similar and better known concept of "invidious comparison." For an incisive introduction to this idea which does not require wading through the quasi-anthropological basis of *Leisure Class*, see "Some Neglected Points in the Theory of Socialism," rpt. in *Place of Science*, 387-408. Veblen's comments on emulation illuminate most of Dreiser's characters, including Witla. Emulation is rooted in men and women's obsession with their reputation, which must be displayed (392, 394). Although the majority of turn-of-the-century Americans were better off than in earlier periods, the problem is that they are "relatively poorer . . . as measured in terms of comparative economic importance" (391, emphasis mine). Hence Witla "look[s] at Hudson Dula" and, invidiously comparing himself to the successful business owner, seeks to emulate him. As Veblen remarks, "When we say that a man is 'worth' so many dollars, the expression does not convey that moral or other personal excellence is to be measured of money, but it does very distinctly convey the idea that the fact of his possessing many dollars is very much to his credit" (393). I believe that comment describes Dreiser's feelings about Cowperwood.

¹³Fishkin's comment that "in the fiercely competitive climate newspaper publishers faced in the 1890s, one did all one could to attract attention" (90) suggests the similarity between advertising and publishing during this period. Indeed, notes Fishkin, advertisements comprised "by far the largest source of graphics" in 1890s newspapers (93).

¹⁴Cowperwood's comprehension of the metaphysics of success persists in *Stoic*, where Dreiser introduces him "desir[ing] money in order to release its essential content, power" (6). Cowperwood also indicates his familiarity with economic metaphysics when, at age thirteen, he realizes that the

way to make money is by spending it: "It was not his idea that he could get rich by saving. . . liberal spending was better" (*Financier* 21). Witla does not grasp this principle until educated by Summerfield: "'I believe in spending money. . . . Nobody gets anywhere by saving'" (472).

¹⁵I derive this question from Pizer's interpretation of why Dreiser later added the quotation marks to the title of "Genius". Pizer suggests that "'the exact question I [Dreiser] mean to imply'" by adding the quotation marks is, "not only 'Is Eugene really a Genius?' but also 'Is Genius Enough?'" (40).

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The Second Issue of *Ev'ry Month*: Early Roots of Dreiser's Fiction

Nancy Warner Barrineau
Pembroke State University

Recently, after a fifty year search, both the first and second issues of *Ev'ry Month*, a piano music monthly which Dreiser edited in New York for Howley, Haviland, & Co., have finally been uncovered.¹ Their discovery confirms that the two years Dreiser spent editing a ten-cent magazine, years sandwiched between stints as a newspaper reporter in Chicago, St. Louis, Pittsburgh, and New York and as a free-lance writer for popular magazines like *Success*, *Truth*, *Ainslee's*, and *Cosmopolitan*, provided him with a valuable chance to learn to write.

The second issue of *Ev'ry Month*, the last to surface, is not just a bibliographic curiosity. Instead, it is an especially intriguing document because it shows Dreiser at a professional crossroad, self-consciously looking backward at what his career had recently been, considering his present role as shaper of an audience's opinions, and, implicitly at least, projecting what it might some day become. Most importantly, it reveals clearly some of the early roots of Dreiser's first novel, especially the origins of his heroine. This issue of *Ev'ry Month* makes it clear that, whether or not Dreiser was consciously planning to write a novel, on some level he was already gathering material for *Sister Carrie*.

Judging from the space he gave it in the first and second issues, Dreiser was still trying to come to terms with his failed

newspaper career. He must have kept his ties with at least some of his old cronies, for he published a love poem (presumably sentimental but colored by irony) by Pete McCord, an artist with whom he had worked at the St. Louis *Globe-Democrat*. Apparently he was still carefully scanning the papers, for a full-page reproduction of "some of the curious and humorous caricatures that appeared in the various dailies of the metropolis during the past month" appears in this issue (9).

But November's "Review of the Month" (a lengthy regular column signed "The Prophet") shows that he was still angry about the way he felt the daily press had treated him.² In the first issue he had parodied Joseph Pulitzer's accent, attacked the New York *World*, Pulitzer's "slime-wallowing, barrel house organ," and insisted that "local editorial pages [had become] inane masses of slop" ("Review of the Month" Oct. 1895 21-22). This month he continued the assault, reflecting bitterly on the way newspapers handled the news and their reporters. He predicts sarcastically that some day soon

There will not be any room for long articles concerning 'what we have done,' nor endless words relative to the movements of people in society. Citizens will not be hounded by verbose reporters, anxious to make a sensation of something, no matter what. There will be no space for that rank lunacy known as 'copious illustration,' and the snake editor will vanish from the field, but there will be space for real news, and real men will not be ashamed to compile it. This degrading system of making spies and freaks of individuals and calling them newspaper men, of delegating them to crawl through sewers and up smoke-stacks, will be discredited. Space writers, and the host of sensational writers who make the daily papers of to-day the horrible, brain-sickening compilations we know them to be, will become a memory merely, and we will be able to rejoice over having journals worthy of the name. (10)

At this point he was earning the less than princely sum of fifteen dollars a week editing a monthly woman's magazine,³ but his new career must have seemed like a lofty vantage point from which to excuse his recent failure to break into the New York newspaper world. In August 1896 he would argue that "when the newspaper world is sifted so very much talent is not discoverable after all" (6). Together these columns suggest that Dreiser was still trying to justify his career choices, trying to find his place in what Christopher P. Wilson has termed "the labor of words."

Ev'ry Month gave Dreiser his first public forum to consider the role of the artist and the relationship between popular and "serious" art, subjects he would later explore more fully, especially in *Sister Carrie* and *The "Genius."* "Review of the Month" notes the inclusion of "a number of posters, the very latest from Paris," and advises young American artists not to overlook the opportunities the popular arts can offer them (1). Returning to the subject of art students, he ends the column with a plea for an indigenous American art. He advises that instead of copying "exhumed Grecian marbles of heroes and Goddesses" in the Metropolitan Museum, they should study "American heroes and Goddesses [who] are thronging Broadway." Those with "true instinct," he wrote,

will go to nature and stay there. They will realize that future generations will care nothing for our copies of statues and paintings created a thousand years ago, and that what we think of Raphael can but be as mouldy chaff to the connoisseurs of the future, who will seek some worthy representation of the events taking place right now.

Asserting that "genius is enthusiasm," he concludes the column, "Mould us a fighting Tecumseh, a dying Garfield, a frowning Crockett. I repeat, the future will pass all others by unnoticed" (20). Whether intentionally or not, his advice applied to his own career. Like Emerson and Whitman, Dreiser was declaring his personal artistic independence from European models.

Ev'ry Month was designed as a vehicle for current popular music, and half the copy this month (fourteen out of

twenty-eight pages) is taken up by scores of the popular music it was designed to peddle. In "Review of the Month," Dreiser touted the issue's offerings—"La Belle de Madrid," a Spanish mazurka by Eduard Holst; "Ruth," a ballad by W. C. Carleton; "The Dainty Schottische" by F. W. Meacham; and "The Rose is Red" by George W. Cooper and Charles E. Pratt—assuring his readers that "this collection of music . . . is the best obtainable. It is worth all of \$2.00 alone" (1).

The brief advertisements for other songs available from Howley, Haviland & Company provide a window into the decade's popular taste: among them are "The Sidewalks of New York" (which had helped establish both the company and the magazine) and Paul Dresser's latest songs—"Rosie, Sweet Rosabel," "Just Tell Them That You Saw Me," "I Was Looking for My Boy," and "Jean, A Song of Love." Located inside the back cover, almost buried among the ads for Pears' Soap, Bromo-Seltzer, musical instruments, and Pearl Corset Shields, the list of "Music at Cut Prices" records two titles which may have inspired Dreiser more directly: "Carrie" and "She Was a Daisy, Daisy, Daisy" (Drouet's favorite slang nickname for Carrie).

Given the magazine's purpose and audience, its attention to contemporary actresses and singers was quite natural. Like later issues, this one prominently displayed pictures of contemporary actresses and singers. A careful reader can imagine the evolution of Carrie Madenda in these pictures from the 1890s of Irene Bentley, a "theatrical favorite"; Helen Bracket, a "clever comic opera maid"; Amelia Summerville, "the very best-natured actress known"; Juliette Corden, performing in DeKoven and Smith's *Rob Roy*; Lizzie B. Raymond, who, Dreiser complains, though "a singer of much power . . . confines herself largely to the rendition of sentimental ballads"; Jennie Goldthwaite in *Princess Bonnie*; Ethel Barrymore, "one of the few actresses whose beauty and talent are strikingly combined"; Mabel Amber, one of Charles Frohman's company; and Clariss Agnew, "a charming little soubrette" with a role in *Trip to Chinatown*. No doubt choosing these pictures and writing the captions for them helped prompt Dreiser to transform Carrie into a New York theatrical star.

In fact, the drama ads and reviews probably establish with fair accuracy what Dreiser himself was seeing on the New York

stage in the fall of 1895. The inside front cover advertises plays at the leading New York theaters—the Garden (featuring Joseph Jefferson), American, Palmer's (a musical farce significantly titled *The Shop Girl*), Broadway, Lyceum, Empire, Herald Square, and Bijou—the very ones which Carrie would first frequent with the Vances, then conquer as a celebrity actress. In his "Review" column, he briefly discusses *The Chieftain* playing at Abbey's; Della Fox in *Fleur-de-Lis*; and *Princess Bonnie* at the Broadway, complaining that "there was nothing very striking about [them] . . . nothing very original about any of the scores." In fact, he writes, "they are no good and cannot last long." Someday, he hopes, "our composers will come to understand that the people want the spontaneous mirth of the heart, and not mirth to order" (14). Judging from Bob Ames's attitude and Carrie's own growing uncertainty about the value of her success, Dreiser never completely resolved his ambivalence toward the popular theater which is conspicuous in these early columns.

The drama reviews continue in "The Passing Plays," a column undoubtedly written by Dreiser and signed "The Sentinel."⁴ Here he mentions the best of the current lot—plays like *A Man with a Past*, *Social Highwayman*, *That Imprudent Couple*, *David Garrick*, and a revival of *A Gilded Fool*. The profusion of references to the theater indicates that in the mid-nineties he was, like Carrie, thoroughly immersed in the New York theater.

Even this early in his career, Dreiser habitually wrote about the subjects which would form the intellectual backdrop for his novels. Social progress is a perennial favorite of "The Prophet." In one paragraph of this issue's "Review of the Month," he pontificates about recent scientific and technological developments: artificial pearls, hybrid flowers, iron used in building, new methods of glass blowing, glass houses, cameras which work without light, aluminum airships, telephones which transmit "by means of selenium and a ray of light"; and new wonder cures for cancer, insanity, and diphtheria. The conclusion he draws from his data seems overly optimistic: "In short, I see every movement of our daily life the object of someone's attention and inventive aspiration, while every need is being supplied with less and less exertion. Coal, oil, steam and flame stand doomed before an age of noiseless rapidity and pure air, now making its debut" (14).

A later paragraph enlarges on the notion of the horseless carriages, which, he writes, "are as wonderful to me as anything I have ever seen." Though he admits their need for improvement (they "must become odorless and decidedly more powerful"), he denies, unfortuitously, that "either steam or petroleum will figure for any great period in the matter of their construction" (15). Elsewhere in the column he praises other modern advancements: a sidewalk made of molasses in Chino, California, which shows that the recycling of waste "is but a further step towards the proof of the theory that nothing in nature is useless" (10); and the accomplishments of Louis Pasteur, who had recently died.

As always, "Review of the Month" provides commentary on the current political scene as well. Typically, these remarks are more cynical, less optimistic, than his observations about science and technology. He scolds those who marry off their daughters to foreign millionaires; he complains about the national debt. He praises the Cotton States Exposition and Henry Grady's *Atlanta Constitution*, but only, it seems, to resurrect his bitter memory of how the jealous New York press had treated the Chicago World's Fair, which had nevertheless "proved successful beyond the wildest dreams of the nation" (2).

He protests the apathy of U.S. citizens toward Cuba (a subject he would return to in later months), and ends caustically, "We have had enough of patriots. . . . Why more revolutions when all are free except Cuba? There is no need. Let Cuba struggle alone" (2). He invites Franz Schlatter, a "prophet" and reformer of the poor masses who had appeared in New Mexico, to come to New York, where "he will gain distinction as being the only man here who is not out for 'money'. . . . [He] will have a procession of weary mortals two miles long trailing around after him if he ever enters this town." In this passage, one sentence about New York stands out, for in it Hurstwood dimly begins to emerge: "Men starve upon the highways, their plaint all drowned by the rumble of the vehicles of the wealthy" (10).

In "The Literary Shower," Dreiser made his first attempts at literary criticism under the pseudonym "Edward Al" (borrowed from the names of two of his brothers).⁵ November's column is mainly a long, convoluted plot summary of *A Galloway Herd*, a novel by Rev. S. R. Crockett. Dreiser

focuses on the unlikely coincidence-fraught plot and writes, in defense of his own summary, "I think I have made this plainer than did Mr. Crockett." He adds, no doubt sardonically, "all ends well, everybody marrying everybody else, as the situation demanded." Nonetheless, perhaps in an attempt to salvage the novel for his female readers, he ends by tacking on two paragraphs of praise for the book's other qualities: its "genial humor," "character touches," "descriptions of home and mother . . . parting and death" (28). Dreiser's reviewing skills would improve as time went on, and "Books Received," a feature which regularly follows the review, hints at the variety of fiction he would soon be reading: Kipling's *Out of India*, a revised version of Harris' *Uncle Remus*, Ella M. Powell's *Women Who Laugh*, and Crane's *The Red Badge of Courage*, which he would recommend as "a splendid war story" in the May 1896 "Literary Notes" (28).

One of the key roles of *Ev'ry Month* in Dreiser's development was to allow him to write self-consciously to an audience of women for the first time. In the second issue he is already looking for the voice he would use in his first novel, a book about a female protagonist aimed at a predominantly female readership. In this second issue Dreiser introduces what is probably his most uncharacteristic pseudonym. "S. J. White," whose name he borrowed from his fiancée, Sara Osborne White,⁶ expounded the rural virtues which had attracted Dreiser to his fiancée's family. Stylistically and thematically, the writing is much different from what Dreiser created for the rest of the voices in his repertoire. "S. J. White"'s features, Dreiser at his most sentimental and flowery, must have represented how he thought a woman like his prim schoolteacher sweetheart would write to readers much like herself.⁷ In fact, he called her the magazine's "'mascot,'" assuring her that "her name would be smuggled into every issue" (Lingeman 169).

"An Autumn Reverie," the first appearance of "S. J. White," contrasts the city and country as winter approaches. Dreiser writes sententiously:

In the woodlands there lingers an afterglow of the summer's light and warmth in the leaves of the trees. Those gorgeous hues which dying nature assumes, the dwellers in cities are scarcely permitted to enjoy. They have robbed

themselves of their birthright who have betaken
themselves from the fields to the crowded
haunts of men.

The "rural charms" of autumn, "White" continues, "are such as make the stronger, better, more hopeful man, and I would like to be where I could enjoy them all." The piece concludes, "I cannot write poetry, or I would have told all this in swinging rhyme" (21).⁸

Something of the tone and subject matter crept into part of "Review of the Month" which contrasted Thanksgiving in the city and small town, where there is "no parade of fashion along the boulevards to make the time one of show and envy; no centre of dramatic pleasure to draw the crowd with its flaming lamps and glaring posters; no rumble of coaches and great gatherings about the halls of pleasure" (16)—that is, none of the features of New York which most attracted Carrie. Though not characteristic of Dreiser at his best, this voice would surface again, most prominently in *Jennie Gerhardt* (his most sentimental novel) where he often seems to revert to the voice he had created for "S. J. White."

Like the others, this issue includes its requisite pictures of fashionable clothing—the Zouave bodice (to be worn only by "a tiny woman," not "the massive beauty" [25]); the fall "visiting toilet" (a "costume of peau de soi," complete with "a black ostrich feather boa and a large black hat" [26]); a Persian lamb and ermine outfit; a bison fur suit; and a fur cape. No doubt someone else wrote the fashion copy, but Dreiser must have been refining his taste in women's clothing, storing away the details which make his descriptions of the clothing in *Sister Carrie* so realistic and vivid.

Paradoxically, though, "Review of the Month" cautions women against paying too much attention to their appearance. He reminds them that the mirror is always unflattering and distorting and asserts that "women take themselves too seriously and would remain sweeter and fairer much longer if they but ceased to worry over shortcomings that are trivial to a degree" (9).

In "The Passing Plays" he re-emphasizes that women are more than the sum of clothes and appearance. He praises three plays by women—Marguerite Merington's *Captain Letterblair*,

Martha Morton's *His Wife's Father*, and Mary Stone's *A Social Highwayman*. He attacks the "pet theory . . . that women are inferior to men, and that a woman is incapable of writing a good play." Whether or not they are admitted to the Authors' Club, he writes, "women seem to be taking the front rank as dramatists" (27).

Even more radically, in "Review of the Month" he advises women not to "appeal to the past as a standard in every matter of propriety." To women who ask whether they should "wear knickerbockers" or "bloomers," "bicycle," "vote," "be clerks," "smoke," "study all sciences and arts," or "marry at all," Dreiser answers:

Go ahead—do anything, only cease appealing to the past, which you pretend to ignore. You are all right if you will only go ahead. There must be pioneers and martyrs. Some of you do all these things right now and suffer the prejudice and scorn of conservatism to vent itself upon you. It will make the task easier for those who follow. (15)

Arguing from the evidence of male and female embryos, he maintains, "I need but remember that they were once equal to insist that at some time they will be equal . . . all through life" (15). Certainly these remarks imply a consciousness of his audience. But they also suggest that he was developing (or at least refining) a set of attitudes toward women which he later dramatized in *Carrie Meeber*, a heroine who would indeed "do anything" and ignore the past, despite the "scorn of conservatism."

Like the other issues of *Ev'ry Month*, Dreiser's second attempt at editing a popular magazine did more than allow him to support himself. Whether or not it shaped the opinions of the audience which read it, it clearly influenced his own thinking. Each month brought him closer, chronologically and artistically, to transforming into fiction ideas which were apparently firmly entrenched as early as 1895.

¹Paul Orlov, "Theodore Dreiser's *Ev'ry Month*, I, 1, Found at Last: Revealing More Roots of a Writer's Thought"

(*American Literary Realism* 22, 1 [Fall 1989]: 69-79); and Nancy Warner Barrineau, "The Search for *Ev'ry Month*: An Update" (*Dreiser Studies* 21.1 [1990]: 31-34). Unless new copies are discovered, three issues--December 1895 through February 1896--are no longer available. For more information, see "The Search for *Ev'ry Month*."

²After the first three months it was renamed "Reflections."

³As a reporter for the *Pittsburg Dispatch*, his last steady newspaper job, Dreiser had earned twenty-five dollars a week. Howley, Haviland, & Co., offered him only ten dollars a week with a five dollar per week raise once the first issue appeared. (See *A Book About Myself*. New York: Boni and Liveright, Inc., 1922. 500.)

⁴"The Dramatic Outlook" in October 1895 was signed the same way. It is apparent that "The Sentinel" is Dreiser: he was writing virtually all of the copy himself, and style and subject matter in these columns are both characteristic of his writing.

⁵Dreiser sometimes called this column "Literary Notes" and sometimes "The Literary Shower." In September 1896 he hired George C. Jenks to replace him as reviewer.

⁶Lingeman writes that Dreiser had proposed "S. O. W." but changed his mind when she objected that her initials were "too personal." The new name came from "S. Jug White" or "Sallie Joy White" as he sometimes called her in letters (*Theodore Dreiser: At the Gates of the City 1871-1907*. New York: G. P. Putnam's Sons, 1986. 169, note 435).

⁷"S. J. White" appeared again with "We Others" (Dec. 1895), "Wintry Landscapes" (Feb. 1896), "Cometh in as a Lion" (Mar. 1896), "I Shall Pass Through This World But Once" ([poem] May 1896), "Dramatic" (June 1896), "Chevalier" (July 1896), "Woes of Cats" (Aug. 1896), "A Royal Abdication" (Sept. 1896), "Caricatures and a Caricaturist" (Dec. 1896), "William Gillette" (Jan. 1897), "A Social Samaritan: Rose Hawthorne Lathrop's Mission to the Afflicted" (Mar. 1897), and "A Finished Farce-Comedian" (Aug. 1897).

⁸Dreiser apparently changed his mind about the poetry. He published one poem in *Ev'ry Month* by "S. J. White" (see note 7 above) and two--"Conditioned Ones" (May 1896) and "The Maddening Crowd" (June 1896)--signed Theodore Dreiser.

Bibliographical Anomalies in the Foreword of *The Color of a Great City*

Paul Menzer
Folger Shakespeare Library

Theodore Dreiser's literary apprenticeship has received much recent critical attention, particularly in T. D. Nostwich's collections of Dreiser's newspaper work and "Heard in the Corridor" columns. Dreiser's own collection of his early journalism, *The Color of a Great City*, is comprised of thirty-eight essays picked by the author as a representation of "the City of New York as it was between 1900 and 1914 or '15, or thereabout" (Dreiser v). In this passage, and elsewhere in the Foreword, Dreiser is vague about the dates and origins of many of the articles he includes. The bibliographical record, however, allows a careful scrutiny of the publishing history of the essays, and reveals that Dreiser's Foreword presents an apocryphal version of the articles' origins.

In the Foreword Dreiser writes:

And yet how many years it was, really, after I arrived here [New York City], quite all of ten, before it occurred to me that apart from the novel or short story, these particular scenes and my own cogitations in connection might possess merit as pictures.

And so it was that not before 1904--ten years later, really--that I was so much as troubled to

sketch a single impression of all that I had seen and then only at the request of a Sunday editor of a New York newspaper who was short of "small local stuff" to fill in between his more lurid features. And even at that, not more than seven or eight of all that are here assembled were at that time even roughly sketched,—*The Bowery Mission, The Waterfront, The Cradle of Tears, The Track Walker, The Realization of an Ideal, The Log of a Harbor Pilot*. Later, however, in 1908 and '09, finding space in a magazine of my own—*The Bohemian*—as well as one conducted by Senator Watson of Georgia,...I began to try to do more of them, and at that time wrote at least seven or eight more—*The Flight of Pigeons, Six O'clock, The Wonder of Water, The Men in the Storm, and The Men in the Dark*. . . . (Dreiser ix)

In this excerpt Dreiser significantly misrepresents the publication history of the essays in the collection. He claims that "not before 1904—ten years later, really" was he "so much as troubled" to write a "single impression" of his encounters in and with New York City, and even then it was only at the request of a Sunday editor short on material. But at least ten of the thirty-eight essays in *The Color* were written and published before or during 1904. Only eight of the essays were published between 1904 and 1914, and two appeared in 1919.

The earliest published essay in this collection is "When the Sails Are Furled: Sailor's Snug Harbor," which appeared in *Ainslee's* on 2 January 1899 (the essay presumably was written, and not just "roughly sketched," by late 1898); the essay was reprinted in the *New York Tribune Sunday Magazine* on 22 May 1904.¹ The version that appears in *The Color* has been slightly expanded from the original. "The Log of a Harbor Pilot," cited above by Dreiser as one of the "seven or eight" that existed in some incipient form, was in fact published in *Ainslee's* on 3 July 1899 as "The Log of an Ocean Pilot." The "numerous minor changes" between the original and reprinted essay noted by Hakutani alert us to the fact that Dreiser had a hand not only in selecting but also in editing essays as he saw them into publication (204).

Moving forward chronologically, *The Color's* "The Bread Line" and "The Men in the Storm" appeared in conflated form as "Curious Shifts of the Poor" in *Demorest's* in November 1899. In the Foreword Dreiser claims that "The Men in the Storm" appeared in 1908 or 1909 either in *The Bohemian*, or Senator Watson's journal, nearly ten years after its actual original publication. "Whence the Song," not specifically alluded to by Dreiser in the Foreword, appeared four years before the date at which he claims any of the essays existed in more than nascent form; it was published in *Harper's Weekly* on 8 December 1900. Similarly, "The Toilers of the Tenements" appeared as "The Tenement Toilers" in *Success* on 5 April 1902.

"Christmas in the Tenements" appeared in *Harper's Weekly* on 6 December 1902. On 27 March 1904 "The Cradle of Tears" appeared in the *New York Daily News*. One week later, on 3 April, "The Story of a Human Nine-Pin" appeared in that same paper. (Both were republished in *Tom Watson's Magazine*; the former on 1 May 1904, the latter on 1 June 1905.) "The Story of a Human Nine-Pin" appears in *The Color* as "The Track Walker"—one of the essays Dreiser refers to specifically in the Foreword. The last essay that can be positively identified as written and published before or during 1904 is "The Love Affairs of Little Italy," which appeared in the *New York Daily News* on 10 April 1904.

In the Foreword Dreiser writes that in "1908 and '09" he published several articles in a journal "conducted by Senator Watson of Georgia." The reference is to Thomas Edward Watson of Thomas, Georgia who came to New York in 1905 and founded *Tom Watson's Magazine* (retitled *Watson's Magazine* in 1906). Dreiser did publish three pieces from *The Color* in Senator Watson's magazine; however, they appeared in 1904-05: the two previously mentioned reprints and "The Rivers of the Nameless Dead," which appeared on 1 March 1905. (By 1908 Watson had quit New York—after quarreling with his publishers—and was running two magazines in Georgia as well as an unsuccessful campaign for the presidency.)

On 17 October 1909 Dreiser published "The Flight of Pigeons" in *The Bohemian*, of which he gained financial control in the fall of 1909. One month later, 17 November, Dreiser published "The Waterfront" in *The Bohemian* and returned yet again to this space on 17 December with "The Red Slayer"

(which appears under the title "Our Red Slayer" in *The Color*).

In 1910, "Six O'Clock," which Dreiser implies appeared in *Watson's* or *The Bohemian*, actually appeared in a journal appropriately entitled *1910*.² In February 1912 "The Men in the Dark" appeared in *American Magazine*. On 16 November of the following year, "The Man on the Bench" appeared in New York's *Call* magazine. Just one week later, again in *Call*, Dreiser published "Three Sketches of the Poor," from which *The Color's* "The Men in the Snow" is taken.

Six years passed before the last two of *The Color's* accountable essays appeared in print. On 16 March 1919 Dreiser's "The Standard Oil Works at Bayonne" appeared in *Call*. In *The Color of a Great City* this essay appears, stripped of its local referent, as "A Certain Oil Refinery." "The Push Cart Man" appeared on 30 March 1919 in *Call*, thus bringing to twenty the total number of essays that can be positively identified as previously published.

Dreiser's account of his essays' origins can be explained in two ways: either Dreiser, writing an introduction to pieces nearly twenty years old, simply forgot or mangled the publishing history; or Dreiser willfully distorted the facts. Although Swanberg writes that Dreiser had "a remarkable capacity for getting facts twisted," certain biographical facts cast doubt upon the first proposition. In 1922, a single year before the publication of *The Color of a Great City*, Dreiser released *A Book About Myself* (later republished as *Newspaper Days*) an autobiographical account of his early years, which contains recollections of periods well before 1900. And Nostwich reports that Dreiser took enough interest in his "Heard in the Corridors" material—written as early as 1892—to have clipped and saved ninety-six of these articles (*Theodore Dreiser's "Heard in the Corridor" Articles*, ix).

On the other hand, there is biographical precedent for the second explanation in Dreiser's insistence, throughout his life, on a version of *Sister Carrie's* history that scholars dismiss as largely fanciful. Indeed, as one investigates Dreiser's career, this "remarkable capacity for getting facts twisted" appears less accidental and more a tactic he used to represent his career in a fashion that best served his purpose.

In the Foreward to *The Color*, Dreiser seems to be employing this tactic. By locating the publication origins in the

post-*Carrie* years, a period when he was, if not monetarily or popularly successful, at least a published novelist of some notoriety, he does not have to represent himself as a destitute young man scouring the streets of New York for saleable copy and then scurrying from editor to editor trying to sell his freelance articles. The distortion, if it is indeed a purposeful one, thus allows Dreiser to hide the fact that some of the articles were simply quick copy written for ready cash. Perhaps, also, Dreiser wanted to avoid calling attention to the fact that he was several times accused of plagiarism and misrepresentation of facts during the years 1897-1900. In a letter to *Cosmopolitan* regarding Dreiser's cartridge-factory article, for instance, a reader wrote "I find matter copied bodily, without credit, from the catalogue of the Winchester Arms Co." (Swanberg 79).

Although it seems reasonable to discard the possibility of simple carelessness on Dreiser's part and conclude that the discrepancies in the Foreword are calculated, we can, of course, only guess at Dreiser's motivation for the misrepresentations. The bibliographical importance of the discrepancies, however, can be divorced from speculation as to Dreiser's motives. Using Dreiser's Foreword, the National Union Catalogue listing for *The Color of a Great City* reads, "Brief descriptions of New York as it was between 1900 and 1914 or 1915." The listing should more properly read, "between 1899 and 1919."

¹Publication dates are from Donald Pizer, et al, eds. *Theodore Dreiser: A Primary and Secondary Bibliography*. Boston: G.K. Hall, 1975.

²Pizer's bibliography assigns no specific date other than year to this publication.

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C o r r e c t i o n

The word "not" was omitted from the first sentence in the quotation from the Dreiser-Mencken correspondence that appeared on pages 37-38 of the fall issue of *DS*. The sentence should have read: "[If] there is any reason for saving humanity surely it should not be that of starving and murdering it." The editors of *DS* apologize to Professor Arun P. Mukherjee for this significant omission from her essay.

A Dreiser Checklist, 1989

Frederic E. Rusch
Indiana State University

This checklist covers work on Dreiser in 1989 plus a number of publications omitted from previous checklists. I wish to thank Shigeo Mizuguchi for the information on Dreiser studies published in Japan.

I. NEW EDITIONS, TRANSLATIONS AND REPRINTS OF DREISER'S WORKS

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"'Up Hill': A Chapter in Dreiser's Story About Himself," ed. with intro. by Thomas P. Riggio, *Dreiser Studies*, 20 (Spring 1989), 2-32.

II. NEW DREISER STUDIES AND NEW STUDIES THAT INCLUDE DREISER

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IV. ABSTRACTS OF DISSERTATIONS AND THESES ON AND INCLUDING DREISER

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"Removed from the Sacred Garden": The Fiction of Cather and Dreiser

After Eden: The Secularization of American Space in the Fiction of Willa Cather and Theodore Dreiser, by Conrad E. Ostwalt, Jr.
Lewisburg, Pennsylvania: Bucknell UP, 1990.
160 pp.

While reading this perceptive study, *After Eden: The Secularization of American Space in the Fiction of Willa Cather and Theodore Dreiser*, I often found myself wondering why these two writers are so seldom paired. Despite their many obvious differences (subject matter, characterization, style), they were close contemporaries and, as Conrad E. Ostwalt, Jr. points out, they shared strikingly similar worldviews. In fact, it is the era, according to Ostwalt, which offers the key to understanding both Cather's and Dreiser's fiction. Both writers lived at a time when America was turning from a sacred to a secular worldview and this change is manifested in their fiction.

Beginning with the Puritan conception of American space—"The sacred world was benevolent and housed a good God" (45)—Ostwalt traces the changes in American culture, most notably those touching on religious identity and purpose. By the end of the nineteenth century, with the acceptance of Darwinism, Americans totally secularized their concept of the world and their response to it—*i.e.*, their sense of physical space (the natural environment) and its people (the social environment).

Ostwalt believes that Willa Cather's fiction responded to the threat that secularization represented to the moral and

spiritual moorings of Americans. He says that before Darwin, Americans considered themselves the chosen of the universe. After Darwin, however, they no longer saw themselves as the pinnacle of God's creation: "They . . . could [not] claim the benevolent garden as their home. As a result, Americans were forced to come to grips with new notions concerning the space that surrounded them" (31).

As Ostwalt sees it, Cather's redefinition of American space goes beyond a mere acceptance of the Darwinian deterministic scenario and defines anew the Darwinian world by rejecting its laws of survival and by affirming the natural environment as an enabling context for proper human relationships. In Cather's secular world, relationships between people come to replace the relationship to deity that was lost through the destruction of the sacred environment.

Just as Cather found the nineteenth century's optimistic views lacking, so eventually did Dreiser who ultimately discarded them for a secularized version of social space that avoids the conclusions of Darwinian determinism: "Dreiser's characters find themselves removed from the sacred garden and cast into a secular and impersonal environment" (77). According to Ostwalt, in this respect the writers are similar, the only difference being that Cather's settings are rural and Dreiser's are urban.

Ostwalt in my judgment is far less persuasive in his discussion of Dreiser than he is of Cather. For example, Ostwalt asserts that Dreiser does not focus upon transcendent reality but instead upon the immanent reality of "this 'real' world" (76). He envisions a natural world that is "divested of its supernatural sanctions"—a world that completely destroys the notion that natural space is sacred. As a result, the natural world in Dreiser's fiction "lacks a supernatural reality, and it no longer functions as the receptacle of or means to otherness. Instead, Dreiser creates an environment that is totally devoid of sacred significance—the natural world of Darwin" (76), "a world where God neither resides nor works" (81). I found this argument surprising in light of the numerous examples to be found in Dreiser's novels that refute it, beginning with *Sister Carrie* and *The "Genius,"* right up to *The Bulwark* and *The Stoic*. In fact, it appears that one way to promote the idea that Dreiser held a unified worldview might well be through tracing his

long-standing relationship to spirituality and transcendence. As conflicted as Dreiser appeared throughout his career, concerns with spirituality and transcendence remained a constant.

Later Ostwalt seems to move away from this position when he attempts to qualify his stance by describing the two poles in Dreiser's art: the mechanistic and the deterministic, on the one hand, and the pole of "pietistic naturalism," on the other. According to Ostwalt, this philosophical stance allows Dreiser to approach the natural world and the social environment with piety without denying the naturalistic forces at work in the universe. In developing this argument, Ostwalt labels *Sister Carrie* a mechanistic novel, in my view, at best a dangerous assumption, one that has been repeatedly and persuasively disavowed in recent criticism. In discussing *The Bulwark* as an example of the opposite pole, he claims "pietistic naturalism parallels a religious pietism without the supernatural" (99). Although his example is an apt one, he buttresses it with the wrong reasons. In *The Bulwark*, the story of Solon Barnes, a devout Quaker whose faith in God is tested again and again, becomes nothing less than hagiography when, in Chapter 66, Solon recapitulates miraculous moments from the life of the Quaker saint John Woolman. Prior to these transcendent moments, in which Solon becomes in effect a saint, a series of mystical experiences in nature occur.

After Eden has other problems as well. Another draft of the manuscript might have made the book more readable. Time and again, Ostwalt bludgeons the reader into reluctantly assenting to questionable assertions that operate by force, not flow. Repetitious phrasing and restatement of ideas stall the movement of the text. Some reorganization would also have helped. The relationship of the initial summary to the discussion of Willa Cather and Theodore Dreiser should be made at the beginning so that the significance of the discussion of early intellectual thought becomes immediately apparent. (In fact, Dreiser and Cather are not even mentioned until page 31.)

With all the radical changes occurring in literary theory, a critic might be wise to avoid employing categorical statements and untested labels without question, qualification, or any hesitancy. To give one example, Ostwalt approaches a discussion of theme in the following manner: "Thus, the second major theme in Cather's work as it redefines the romantic worldview is

that human beings are peripheral in their world" (emphasis mine, 47). The voice of authority and air of certainty here and elsewhere have a disconcerting and alienating effect. Also, the repeated use of lists, numbering of principal points, inclusion of summaries and lengthy subheadings weigh the book down. Lastly, most of Ostwalt's references from critics of Cather and particularly Dreiser are far outdated. (A majority are from the 1950s and 1960s.)

Despite *After Eden's* weaknesses, I was impressed by the energy, imagination, and seriousness of Ostwalt's efforts, and I was especially pleased not only by his desire to call attention to Willa Cather, who has received far less recent critical attention than she deserves, but by his desire to enhance the literary stature of Dreiser, that "inconsistent mechanist," by attempting to codify his diverging worldviews.

--Miriam Gogol
University of Hartford

Reviews in Brief

Jennie Gerhardt. Introduction by Donald Pizer. New York: Penquin Books, 1989. \$7.95.

Dreiserians must applaud the editor at Penquin Books who decided to add *Jennie Gerhardt* to its "Penquin Classics" series of quality paperbacks. For far too long, Dreiser's second novel has not been available for purchase by scholars and students, even though, as Donald Pizer notes, the novel "has always been highly regarded."

Except for the omission of the epilogue and some typographical corrections, the text for the Penquin edition is that of the October 1911 first impression. A textual note provides an explanation for the omission, reprints the epilogue for "the interested reader," and lists the corrections.

In his eleven-page introduction, Donald Pizer discusses the "real life" sources for the novel, traces its composition history that covered almost twelve years and involved two major changes of direction in theme and form, and examines some of

the structural and thematic elements that make it "a novel of compelling strength." In addition, he provides a selective list of "Suggestions for Further Reading" and an appendix of "Explanatory Notes" that indicate Dreiser's use of actual historical, geographical and cultural references.

Attractively packaged and reasonably priced, this new edition should give *Jennie Gerhardt* the greater scholarly attention and wider readership it deserves.

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Sixteen Modern American Authors. Volume 2: A Survey of Research and Criticism since 1972. Ed. Jackson R. Bryer. Durham: Duke University Press, 1990. \$57.50 cloth; \$24.95 paper.

When *Sixteen Modern American Authors* first appeared in 1974, it quickly became one of the more useful reference tools for graduate students and scholars who wished to survey scholarship on Dreiser and other authors included in its coverage. This new, second volume, continues that coverage through 1985 and, in most essays, includes brief supplements for materials through 1988.

In volume 2, James L. W. West III has replaced Robert Elias as the contributor of the bibliographic essay on Dreiser, but he continues Elias's format of discussing books and articles under the categories of bibliography, editions, manuscripts and letters, biographies, and criticism. West's one departure from Elias is to omit a section on foreign criticism. This omission is understandable given the difficulty of locating some of this material and the need to translate most of it, yet it is regrettable also in that students and critics will have to search elsewhere for information on the rather extensive scholarly attention Dreiser has received in Russia, Europe, India, and more recently, Japan.

Since West's major contributions to Dreiser scholarship have been bibliographical and textual, it is not surprising to find that his commentaries on works in these areas are the most extensive and polemical. There are lengthy discussions, for instance, of each of the Pennsylvania editions of Dreiser's works that have appeared in the 1980s, including consideration of the

controversy over the editing of *Sister Carrie*. In the other sections, his commentaries usually consist of a short summary of the theme and/or subject matter of a book or article followed, often, by a one sentence evaluation.

Long overdue, this essay is a worthy supplement to the work begun by Robert Elias. While not everyone will agree with West's comments on the work of scholars who have questioned the approach he has used in editing Dreiser, his survey does fulfill its primary purpose of providing a clear outline of the trends in Dreiser scholarship since 1972.

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Sister Carrie: An Authoritative Text, Backgrounds and Sources, Criticism. Edited by Donald Pizer. 2nd ed. New York: W. W. Norton, 1991. \$14.95.

In the twenty years since *Sister Carrie* was first published in Norton's "Critical Edition" series, Dreiser's landmark novel has appeared in a totally new version and critics have begun to look at it in a number of new ways. For this second edition to the series, Donald Pizer has made changes that reflect both of these developments.

As is well known, the new version of *Carrie* is the so-called Pennsylvania edition, for which the editors restored over thirty-six thousand words that had been cut by Dreiser and Arthur Henry from the first draft of the novel. Yet Pizer has chosen to retain the 1900 Doubleday, Page and Company first edition as the authoritative text, a predictable decision since he has been one of the more outspoken critics of the new version. He does acknowledge the contribution of the editors of the Pennsylvania edition, however, by adding a new textual appendix providing a "generous sampling" of block cuts which reflect "Dreiser's process of revision."

For the second edition, Pizer has not made any changes in the "Backgrounds and Sources" sections. Still included is the generous assortment of primary materials on the novel's documentary sources, the history of its composition and publication and the legend over its suppression. But he has made a significant number of changes in the "Criticism" section. Seven essays that appeared in the first edition have been dropped and

five essays added in order to illustrate new thinking on old critical issues and to demonstrate a recent trend of looking at "ways in which the novel reveals the underlying nature of American economic and social life."

Although the volumes in the Norton Critical Edition series are frequently used by scholars in their research, they are intended primarily for use in the classroom. And, as a teaching edition, the second Norton edition of *Sister Carrie* is well done. Even instructors who may disagree with Pizer's choice of an "authoritative" text, will find that his selection of secondary materials do an excellent job of introducing students to the novel's importance in the development of American literature.

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An Introduction to Theodore Dreiser's Fiction. Warner Berthoff. Eminent Scholar/Teachers Series. Videocassette [VHS/approx. 45 mins.] Omnigraphics, 1988.

Berthoff manages, sometimes with wry humor, to discuss the major novels with sufficient depth so that even specialists will enjoy the perceptive analysis. By highlighting Dreiser's similarities and differences with novelists such as James and Chopin, Berthoff illustrates his uniqueness both in matters of style and focus. The conclusion, however, a single sentence placing Dreiser alone in the pantheon of greatness with Faulkner, is overstated and unconvincing. A useful guide containing a thumbnail biography, an outline of the lecture, and an annotated bibliography are thoughtful and useful additions.

The program takes advantage of its medium by interspersing close-ups and long shots with occasional photographs. Overall the program has excellent production values. However, the copy I viewed had poor sound reproduction for the first few minutes of Professor Berthoff's otherwise enjoyable lecture. No doubt Omnigraphics will replace defective tapes.

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News and Notes

The International Dreiser Society has now become a reality. Dreiserians who attended the organizational meeting of the Society at the ALA Convention in May appointed a provisional Board of Directors to draw up by-laws for the organization, set up an Advisory Board of international scholars, and decided to begin issuing a newsletter in the fall. Miriam Gogol was elected President of the Society, and Nancy Barrineau was appointed editor of the newsletter. It was also decided to make bibliography and textual editing the topic for next year's Dreiser session at the ALA meeting in San Diego. DS readers interested in becoming a Charter Member or wishing additional information on the Society should write to Professor Miriam Gogol, Department of English, College of Basic Studies, University of Hartford, West Hartford, CT 06117. Nancy Barrineau's address is Department of Communicative Arts, Pembroke State University, Pembroke, NC 28372. . . . The special Dreiser issue of *Papers on Language & Literature* has been mailed to PLL subscribers. A description of its contents appeared in the fall news & notes. . . . Scheduled for publication in July is *New Essays on Sister Carrie*. Edited by Donald Pizer, the collection is being published by Cambridge University Press as part of its "American Novel" series. . . . DS has received an announcement from Verlag Ferdinand Schoningh GmbH in Germany of the recent publication of a book on Dreiser entitled *Identität und Rolle bei Theodore Dreiser* by Dr. Kurt Müller. . . . Professors Donald Pizer, Richard Dowell and Frederic Rusch recently completed the manuscript of *Theodore Dreiser: A Primary Bibliography and Reference Guide* for G. K. Hall. While a firm publication date has not been set, it is expected to appear sometime in the fall. . . . Finally, DS has received a request from Robert Coltrane for assistance in locating a copy of the second printing of the 1919 Boni & Liveright *Twelve Men*. Mr. Coltrane is editing the work for his dissertation at Penn State and needs to verify whether some textual changes that in appear in the third printing also appeared in the second. If any reader owns a copy or knows where one is located, he/she can write to Bob at 407 S. Fairview St., Lock Haven, PA 17745 or call him at (717) 748-6155.

