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Hurstwood and Tammany, "an all-controlling power"

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Get everything you can seems to be the motto of American officials and politicians. The great levy upon the less great, and they in turn demand money from the small fry, who, determined to make something for themselves, beat the beggars and starve the insane. That is horrible, even though it be politics--and we have a Thanksgiving Day every November.

Theodore Dreiser (*Ev'ry Month*, January 1896)¹

Among the many contemporary names and allusions Theodore Dreiser deleted as he prepared the first published edition of *Sister Carrie* were several references to Tammany Hall, pertaining to Hurstwood's experience of New York City. That Dreiser deleted these references is evidence that publishing one's ideas about what Tammany Hall represented for turn-of-the-century New Yorkers was a matter requiring some consideration. Indeed, historical evidence indicates that these particular references to New York's notorious political machine would have drawn the attention of readers in 1900 to Dreiser's positions in terms of a highly charged contemporary dialogue on urban politics and society.

Certain biographical information on Dreiser can contribute to our understanding of how significantly Tammany figures into the last months and days of George Hurstwood. Dreiser's autobiographical reconstruction of his first arrival in New York in the summer of 1894 is infused with some of the wonder characteristic of *Carrie's* first visions of Chicago. But looking back from 1922, as he told the story in *A Book About Myself*, Dreiser also recalls the repulsion he felt during his first days in New York. Smiling, sweet-faced, with an enormous girth marking his success, brother Paul escorted him across the city to sister Emma's shabby apartment, where for the first time,

Dreiser met the eventual prototype for Hurstwood, the infamous L.A. Hopkins: "a dark and shrewd and hawklike person who seemed to be always following me with his eyes." Of course, Dreiser, too, was watching. "H-----," he tells us, has recently lost an "inspectorship of some kind" because the state senate's Lexow Committee has exposed Tammany Hall's predatory practices. Tammany Hall, "the head and center of all graft and robbery and vice and crime protection, had been delivered a stunning blow by a reform wave which had temporarily ousted it and placed reform officials over the city." And yet "the grip of that organization had not relaxed" (*Book About Myself* 434-39).²

Dreiser's well-documented conflicts in his relations with Paul may have stemmed in part from problems reconciling moral sensibilities, like those suggested here, with Paul's way of life and social circle. Broadway character Paul Dresser, after all, was celebrated enough to be able, when necessary, to "reach" the Tammany leader, Richard Croker (*Twelve Men* 83). The Lexow Committee's "sickening" revelations about Croker's insidious influence upon the ordinary life of the city apparently informed many of Dreiser's early perceptions of New York as well as columns he wrote in the 1890s on political corruption. Again, in *A Book About Myself*, Dreiser recalls the invasive presence of Tammany functionaries.

To the door of every house of prostitution and transient rooming-house the station police captain's man, the *roundsman*, came as regularly as the rent or the gas man, and took more away. "Squealers" had been murdered in cold blood for their squealing....Not far from the region in which my sister lived, although it was respectable enough in its way, tramped countless girls by night and by day looking for men, the great business of New York, and all preyed upon by the police. On several occasions, coming home from work after midnight, I found men lying hatless, coatless, trousers pockets pulled out, possibly their skulls fractured, so inadequate or indifferent or conniving was the so-called police protection....When I went into Wall Street, the Tenderloin, the Fifth Avenue district, the East and West sides, I seemed everywhere to sense either a terrifying desire for lust or pleasure or wealth, accompanied by a heartlessness which was freezing to the soul, or a dogged

resignation to deprivation and misery....And never anywhere had I seen so much show and luxury (*Book About Myself* 479-80).

After 1894, "reform" leaders like Theodore Roosevelt briefly displaced the "roundsmen," the predatory policemen, and the Hopkinses of city government. No longer enjoying the "protection" of his own show and luxury by Tammany officials, Hopkins now spent much time at home with Emma and their children. From his reading of the holograph of *Newspaper Days* (the alternate title for *A Book About Myself*), Dreiser biographer Richard Lingeman fashions his picture of Hopkins with Hurstwood in mind.

Hopkins spent most of his days lounging dispiritedly around the house, "waiting for something to turn up," and Theodore watched him (seeing him through Em's eyes) progressively going to seed, not shaving, wearing old clothes, refusing to take the odd jobs his political cronies offered him out of charity. "He had turned fifty and he came to feel life was over for him," Dreiser later wrote....[Dreiser] had developed a strong antipathy for Hopkins (*Gates* 153-54).

Dreiser eventually reconciled his repulsion from Hopkins, according to Lingeman, when he realized that he and the old corrupt sponger shared the same fear: "the same terror of life or New York," quotes Lingeman from the holograph (154). *Life or New York*, Dreiser wrote, meaning that the two were possibly interchangeable. And for the moment, at least, as Dreiser recalled it, they were. Dreiser's sympathy for his character Hurstwood as *he* goes to seed is something which every reader feels at the end of the novel. Perhaps, years later when he was writing the story of his life, in recalling his walks in the city after midnight and his period of boarding with Emma, Dreiser was also fashioning Hopkins with Hurstwood in mind. By then, Dreiser's Hopkins wavered between being an agent of his own decline and a victim of the corrupt city, of middle age, and of the "show" he had once so ostentatiously performed. Tammany, described in surges of moral indignation, deprives, encompasses, terrifies, and sickens, and Hopkins, its crony, still caught in the grip of its tenacious power, still waiting, miserable, has given up.

Two book-length histories of Tammany Hall, both published in 1901, outline the terms of the public dialogue which Dreiser entered in the late 1890s and recalled in the 1920s. Each appears to be responding to the other as well as to the Mazet Committee's 1900 investigations. One, a text highly critical of Tammany-style politics, was reissued by Dreiser's publisher, Boni and Liveright, in 1917 and continued for many years to serve as a standard history of Tammany; the other was published "under the direction of...[the] editor of *The Tammany Times*." The latter, E. Vale Blake's laudatory record, presents the history of Tammany as a narrative of a local social club, affectionately recording the details of social activities while emphasizing the democratic ideals which account for the club's enduring unity. Included are photographs of local members as well as records of attendance and transcripts of speeches given at testimonial dinners. After one such dinner held in honor of Richard Croker, during which he preaches faith in "the doctrines of true democracy" (168), Croker sails for England for a prolonged stay on his estate there until the political fortunes of Tammany can recover from the latest senate investigation. In response to accusations of corruption made throughout the period of Reverend Charles Parkhurst's and the "notorious" Lexow committee's crusades against Tammany, the author summarily wonders whether a "commission of inquiry" should be immediately instituted to investigate the "sanity" of one of Parkhurst's collaborators; at the end of the paragraph this man is dismissed as a lapsed Christian. In effect, these large-scale disputes, covered daily in newspapers across the city, the region, and the nation, pertaining to the politics of state and federal governments, are reduced in Blake's narrative to squabbles of a small-town variety.

This affectionate history of the "society" was written, in fact, both to glorify and to diminish Tammany's importance. To influence the late eighteenth-century dialogue over what kind of government the newly independent states should form, Blake tells the reader, a group of officers who had fought under Washington, and who were dedicated to preserving the "union," formed a "society of friends," initially calling themselves the Society of Cincinnati, "after Lucius Quintus Cincinnatus, to follow his example of citizenship" (9). These friends also pledged to render "permanent the cordial affection subsisting among the officers: The spirit will dictate brotherly kindness in all things, and particularly extend to the most substantial acts of beneficence, according to the ability of the Society, toward those

officers and their families who unfortunately may be under the necessity of receiving it" (9). They chose as their emblem the bald eagle, and service to the state became their creed. It was not until the political work of insuring "a good constitution for their beloved country" had ended that out of the original group the Society of Tammany or Columbian Order was established in 1789; its motto was "Freedom Our Rock." The defining images it appropriated this time were "American" rather than European. The legendary Chief Tammenend, friend to the white settler, was known "as a skillful hunter and brave warrior." The exotic appeal of a Europeanized, ennobled and mythical native American inspired the Tammany society to establish hierarchical titles such as Sagamore, Warrior, Hunter, and Sachem for its officers; the club meeting place was referred to as a wigwam (Blake 11-13).

The meaning of the word wigwam, as is very generally supposed, is not a tent, but a communal house, such as many of the stationary tribes of our North American Indians built for the common home, and which were usually large enough to accommodate from forty to sixty families (11).

The charter of incorporation drawn up on February 24, 1807, establishes the Tammany Society's purpose "of affording relief to the indigent and distressed members of the said association, their widows and orphans, and others who may be found proper objects of their charity" (18). Emphasizing the perpetuation of Tammany's original ideals, Blake makes an important distinction. Now over one hundred and ten years old, the Society of Tammany, he says, "is nominally, and by terms of its incorporation, a social, patriotic, and charitable association, and is practically and really a distinct body from the General Committee of the Democratic party, generally understood by the term "Tammany" (11).

There is a tension ever-present in Tammany's presentation of itself, concerning what Tammany *is*: a local "fraternity" dedicated to preserving democratic community or a political machine and "corporate entity," to use *Sister Carrie's* term for New York City. If the other history published in 1901 is accurate, by 1890, Tammany's assimilation of new members into the democratic system, mostly immigrants from Ireland, Italy, and Eastern Europe, also served to feed an insatiable

corporate center. Ultimately, the power given to poor immigrants, to the police, or to officials at Hopkins's level was returned to the center as payment or tribute. In his *History of Tammany Hall* (1901), Gustavus Myers does not concur with very many of Blake's accounts. After noting that "from nearly the beginning of its active political career," the records show "a succession of prominent Tammany leaders...involved in some theft or swindle, public and private," Myers emphasizes "the absurdity of the pretense that any vital distinction exists between the Tammany Society and the Tammany Hall political organization. Tammany members industriously propagate this pretense, but it has neither a history nor an actual basis" (preface).

The Tammany Society's rituals for installing its Sachems may have been known only to a circle of members, but the secret most industriously protected concerned Tammany Hall's political power and vitality. That vitality was partly a function of the tensions between the visible and the concealed, the community of the wigwam and the organized network of the Hall. One of the more interesting documents out of Tammany history is a collection of "Very Plain Talks on Very Practical Politics, Delivered by Ex-senator George Washington Plunkitt, the Tammany Philosopher, From His Rostrum--the New York County Court-House Bootblack Stand." Dating like these other texts from the first years of the new century, Plunkitt's talk, the editor (in 1948) tells us, "is a commentary on the kind of urban civilization we had developed by 1900, and even more faithfully on the way of life achieved in New York City at the turn of the century" (v). Reconstructed here, in a historian's comments, is the turn-of-the-century dichotomy between the two Tammanies, one a construct of an abstract and universal "urban civilization" and the other of the local city. The politics Plunkitt says he is "playing...all the time," are decidedly confined to his district. His office, after all, is a boot-black stand in the county court-house. In his ironic "Strenuous Life of the District Leader," Plunkitt explains a basic element of the public's continuing affection for his organization: as a district leader, first and foremost he "seeks direct contact with the people, does them good turns when he can, and relies on their not forgetting him on election day." The district leader's "heart is always in his work, too," Plunkitt wryly continues, "for his subsistence depends on its results" (122-23). This reciprocal arrangement creates a small circle of obligation and, as such, the image of a somewhat conventional community. The other *Strenuous Life*, a collection of addresses by a politician with national

ambitions, is oriented not to any particular community but to the nation. In fact, in addresses such as "Fellow-Feeling as a Political Factor," delivered in January of 1900, Roosevelt writes against the idea of segregated "districts" in a rhetorical invocation of urban togetherness. For the genial philosopher Plunkitt, the imagined community of his district is a setting for grass roots political action. But Plunkitt's district is also a guise for disavowing, while concealing, interest in the national and the corporate. Indeed, his mocking title seems to make such a transition obvious. Ironically, the political rhetoric of both Roosevelt and Plunkitt expresses and conceals the significance of the word "reform," a highly contested term in both local and national political contests in 1900. For reformers like Roosevelt, "reform" meant the elimination of corruption and invoked a vision of the nation as a coherent, undifferentiated *community*. Appropriated by Tammany, the meaning of reform became considerably vaguer. By insinuating itself into the diverse social texture of a society which was already being *re-formed* by relentless economic and social growth, Tammany was attempting around 1900, through mechanisms of assimilation, to continue exploiting and protecting the diversity which created segregated districts varying in ethnic, racial, and economic composition.

But as a "Society" separated by charter, rituals, and hierarchies from the general society, Tammany's "incorporation" was never meant to include everyone under the wigwam. In 1807, when they signed a charter of incorporation, they vowed to afford "relief" not only to indigent members, but to "*others* who may be found *proper* objects of their charity" (Blake 18, emphasis mine). As Dreiser might have interpreted that document, the meaning of the words "other" and "proper" were intended to allow for selection. His autobiographical writings reveal that Dreiser was obviously more attuned in the early 1920s to Myers's history of Tammany Hall than Blake's of the Tammany fraternal order. But the surprise of the manuscript Dreiser was working on in 1900 is how insidious "Tammany Hall" becomes with respect to the decline and demise of Hurstwood. Deleted from the Doubleday *Carrie* was this dramatic assertion of what Tammany was: "Tammany Hall was an all-controlling power. The gaudy pleasures of the surging metropolis were taxed then, as they are today, to make that organization rich and strong" (304).³ Dreiser's fiction looks back at the period just before Lexow, from the point of view of the moment the Mazet Committee was revealing in 1900 in New York newspapers that

little had changed. By the time he was imagining Hurstwood's deterioration, L.A. Hopkins's power as a Tammany official had apparently been wholly subsumed in Dreiser's mind by the all-controlling power of the organization itself. Hopkins/Hurstwood becomes, on the one hand, a direct victim of Tammany's centripetal power, and, on the other hand, an outsider, invisible to Tammany's influential discretion to define a *proper* "other."

Conspiracies of powerful men and, particularly, political machines were important aspects of Dreiser's conception of the circulation of urban power in the Cowperwood novels, especially *The Titan* (1914). The references which turn up in the manuscript of *Sister Carrie* demonstrate a far more muted attempt to imagine a modern industrial society defined by partially visible mechanisms of local political power. But the juxtaposition of Hurstwood and Tammany nonetheless confirms Dreiser's earlier interest in a charged contest to define and manage urban social and political relations. When he arrives in New York, Hurstwood is apparently no stranger to corrupt government. During the evening of the Chicago Elks Club benefit, a fellow Elk had winked "shrewdly" in telling Hurstwood how he has defeated "Hennessy" for the nomination of alderman (179). But Dreiser's references to Tammany Hall seem intended to indicate that Chicago and New York are much different cities with much different kinds of social relations. The seriousness attached to Hurstwood's own corruption when he robs his employer's safe might be seen as ironic in the city of New York, where widely organized theft, in the form of "taxing," occurs so "regularly." Dreiser's narrator tells us that to succeed in small business in the "corporate entity" of New York City, one had to "stand in" with local ward leaders. As Hurstwood searches for a business opportunity in the city, "some flourishing downtown bar," he gains considerable knowledge about "the influence of Tammany Hall and the value of standing in with the police." "The most profitable and flourishing places he found to be those which conducted anything but a legitimate business such as that controlled by Hannah and Hogg" (307, 308).

Moreover, he found that it would take a long time to make friends. These people hurried in and out, without seeking the pleasures of friendship...Whole days and weeks passed without one such hearty greeting as he had been wont to enjoy everyday in Chicago (309).

After Hurstwood's business venture fails, strangely, he continues to be dogged by Tammany. Soon after he loses the place on Warren Street, he is beaten out of a third of his remaining stash of money while playing poker against "a political hanger-on of the Tammany district" in which the game is being held (369). Later in the novel, when Hurstwood is now the unassimilable "other," his suicide is precipitated by the refusal of a man he passes on the street to respond to his panhandling. This man, the narrator mentions incidently, is "a small official....under Tammany." "You're no good," is the official's judgement. Discretionary in his charity, he tells Hurstwood: "I'll give you nawthin" (492).

The business success of Hurstwood in Chicago is finally not about payoffs to ward politicians, but about being friendly and conspicuous within the confines of communal conventions. Business there is conducted not through the purchased protection of police, but through the protection afforded by men, "gentlemen Elks," assembled to smoke cigars, drink fine brandies, and tell stories. In contrast to New York, then, Chicago is a city of quaint, communal sociability, a city of visible circles of affluence and subtle assertions of individual power; and Hurstwood, whose power in Chicago is always somewhat dubious, is nevertheless "of" this "respectable" old-world surface. New York is a city with no such genial social face. New York, an enveloping sea, forces Hurstwood "out of the way," then makes him "disappear." In this modern city of men too busy for conversation within the context of a society of friends, pervasive, deterministic power is concealed and asserted through the rhetorically communal mechanisms of an all-controlling "machine."

¹ The column from which this quote is taken is included under the title "Political Corruption," in *Theodore Dreiser, a Selection of Uncollected Prose*, edited by D. Pizer, p. 42.

² The Lexow Report was made in 1894 and published the next year in Albany. That year, resulting from the report's revelations, the Tammany slate was voted out of power in New York City. But by 1898, the Tammany controlled Democrats were able to elect a mayor, and Tammany leader Richard Croker played an influential role in the governor's election, though victory went to the Republican and reform candidate, Theodore Roosevelt. In 1900, a second state senate

investigation of New York City government, the report of the Mazet committee, was published in Albany. Nevertheless, in the 1900 presidential election, Croker was able to assure the nomination of Bryan by delivering New York's delegates. Of course McKinley, with Roosevelt as his vice president, won the general election. I am indebted primarily to Connable's *Tigers of Tammany* (1967) for this overview.

³ All quotes come from *Sister Carrie*, Harmondsworth: Penguin Books, 1986.

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"When Waters Engulf Us We Reach for a Star": Psychomachic Struggle in Dreiser's Sister Carrie

Nan Morelli-White

Originally, and perhaps more appropriately, Theodore Dreiser intended *Sister Carrie* to be called *The Flesh and the Spirit*. Because he saw the struggle between body and mind to be endemic to this novel, when he places his characters in the throes of human dilemmas, the battle between desire and reason as it is played out in their psyches evokes striking comparisons to a formula which may at first appear to be, for Dreiser, a highly unlikely influence: the literary psychomachia. Just as in the medieval Morality play, in which the emblematic Mankind-figure is called upon to behave either evilly or well, both Carrie and Hurstwood undergo explicitly rendered psychological vacillation between choices which can be considered, in traditional terms, good or evil.

It would clearly be reductionist, however, to view Dreiser's aim to be simple moral didacticism, for Naturalism by definition calls into question pat Manichaeic assessments of human experience. His adoption of what Donald Pizer terms "a mechanistic theory of natural law as a substitute for traditional views of individual insight and moral responsibility,"¹ as well as his purposeful clouding of the issue of blame when his characters choose options with resounding ethical implications, makes it difficult if not impossible to stamp him a moralist. Therefore, although Dreiser utilizes the paradigm of the psychomachia, he adapts it to a world infinitely more complex than that of its origin in order not to vindicate but rather to question the distinctions between "good" and "evil" made in the drama of medieval and early Renaissance Europe. Despite the fact that man's "sinful" behaviors--avarice, lechery, gluttony, and so on--are perennial, the context in which Dreiser's characters face their desires, turn of the century America, facilitates significant commentary not only on the nature of man himself but also on the society in which he lives. Gerard Willen concurs: "[Dreiser's] characters are free agents living in a middle-class society that both restricts the individual from acting on his desires and also puts great stress on the achievement by the individual of his objectives. . . . Money . . . and sexual activity, usually of the kind

not sanctioned by society, [are] the means by which the central characters succeed or fail. . . ."² Dreiser thus uses the psychomachic struggle to stress the fundamental complexities of human nature for a purpose which is in keeping with that of the morality play: social criticism refracted through a virtually gothic moral architecture.

Dreiser's knowledge of the psychomachia can be traced to several sources--perhaps his father's adamant Catholicism, his studies during his year at Indiana University, his familiarity with bastardized versions of moral struggles which made their way into the contemporary melodramas he would have seen during his tenure as a theatre critic. However Dreiser acquired his knowledge of them, the polarities of the psychomachia are so significant in this novel as to be carried out not only thematically but stylistically and symbolically as well. The novel's central symbol, the rocking chair, and Dreiser's tendency to use the language characteristic of Morality drama combine to crystallize and thereby underscore the very nature of the psychomachia: intellectual vacillation. Dreiser sets up the novel's polarities in a general way early in the work:

Among the forces which sweep and play throughout the universe, untutored man is but a wisp in the wind. Our civilisation is still in a middle stage, scarcely beast, in that it is no longer wholly guided by instinct; scarcely human, in that it is not yet wholly guided by reason. [Man] is becoming too wise to hearken always to instincts and desires; he is still too weak to always prevail against them. As a beast, the forces of life aligned him with them; as a man, he has not yet wholly learned to align himself with the forces. In this intermediate stage he waivers . . . between good and evil.³

The significance of this quotation becomes apparent through a look at one of the earliest Morality dramas, *Mankind*, revealing that its playwright conveyed the same theme in the same terms. The conflict in this play is set up when the Virtue-figure, Mercy, first encounters the three minor Vice-figures New Guise, Nowadays and Nought; they taunt him and merrily proclaim their desires to do evil. When they depart, Mercy addresses Mankind:

Thanked be God we have a fair deliverance
Of these three unthrifty guests . . .
I prove by reason they be worse than beasts.⁴

"Untutored" man next introduces himself:

My name is Mankind. I have my composition
Of a body and of a soul condition contrary.
Betwixt them twain is a great division . . . (p. 265)

In this way the playwright initiates the struggle between desire and reason which is the play's focus.

Similarly, Dreiser uses his generalization about the nature of man to set up the moral conflicts that his characters will face, for he follows the above commentary with one which, using the same language, specifically refers to his female protagonist: "In Carrie--as in how many of our worldlings do they not?--instinct and reason, desire and understanding, were at war for the mastery" (p. 57). Dreiser treats Carrie as representative of humankind in general with the descriptor "our worldlings"; thus she becomes in a sense a Mankind-figure. And the words "at war" relate the struggle that will take place within her directly to that described in the *Psychomachia* itself, the 4th century poem by Prudentius in which he describes the Seven Deadly Sins and the Seven Cardinal Virtues literally doing battle with one another. In fact, using generic language and the rather objective tone characteristic of the Naturalists, Dreiser has prepared the reader from the novel's beginning to view Carrie as universal in this context--at the very least a "fair example of the middle American class"--when he speaks of her "unsophisticated and natural mind" and her vulnerability to "falsehoods" which the temptations of the flesh might "breathe into [her] unguarded ear" (pp. 1-2). This American version of the "natural mind" is the locus of psychomachic combat in the novel. Immediately following this introduction, Carrie's undoing begins when a voice in her ear, that of Drouet, breathes the words to her that spawn the internal process through which Carrie gains fame and fortune but suffers spiritual emptiness. Drouet prompts Carrie to take note of beauty and wealth, for as he sits behind her on the train taking her to Chicago he directs her attention out the window to "one of the prettiest little resorts in Wisconsin" (p. 2), leaving her open to precisely those vices that are treated in *Mankind*: New Guise, or new fashions; Nowadays, or social

trends; and Nought, or worthlessness and lack of values. Carrie's complicity makes her vulnerable to the lure of materialism, and when she is confronted by temptation she behaves like the Mankind-figure of the moralities.

Carrie's acquiescence to her desire for wealth and what it provides is foreshadowed when Dreiser comments, "Self-interest was . . . her guided characteristic" (p. 2). He later adds, "One of her order of mind would have been content to be cast away upon a desert island with a bundle of money, and only the long strain of starvation would have taught her that in some cases it could have no value" (p. 48), revealing the concern with appearances which is symptomatic of a capitalist culture. It is clear that Carrie is a victim of avarice--one of the Seven Deadly Sins often personified by a Vice-figure in the Moralities--and this is the weakness in her (growing out of her indigence) that is targeted when Drouet, upon the pair's second meeting, offers her twenty dollars saying, "Get yourself some clothing." Carrie's response to these words is telling: "It was the first reference he made to that subject, and now she realized how bad off she was. In his crude way he had struck the key-note" (p. 47). It is both because Drouet has unknowingly struck home and because Carrie is so unwilling to return to her parents or work under grueling, sweatshop conditions that she accepts the money, and Dreiser's realistic presentation of the odds against her facilitates his critique of a materialistic, exploitative society. But it is in keeping with the general pattern of the Moralities and important for the reader's identification with Carrie that she struggles with the problem before she succumbs:

She felt ashamed because she had been weak enough to take it, but her need was so dire, she was still glad.

She went over the tangle again and again. Here, in the morning, Drouet would expect to see her in a new jacket, and that couldn't be. . . In the light of the way [her relatives] would look on her getting money without work, the taking of it now seemed dreadful. She began to be ashamed. The whole situation depressed her. . . .

Curiously, she could not hold the money in her hand without feeling some relief. Even after all her depressing conclusions, she could sweep away all thought about the matter and then the twenty dollars seemed a

wonderful and delightful thing. Ah, money, money, money! How plenty of it would clear away all these troubles. (pp. 48, 50, 51)

Dreiser makes quite clear what is going on in Carrie's mind with a description of a besieged Mankind-figure: "There is nothing in this world more delightful than that middle state in which we mentally balance at times, possessed of the means, lured by desire, and yet deterred by conscience or want of decision" (p. 51).

Carrie next ventures in the direction of the object of her desire, telling herself that she will only look at "new guise": "the peculiar little tan jacket with large mother-of-pearl buttons which was all the rage that fall." But she has not yet come to the point of giving in, for "All the time she wavered in mind, now persuading herself that she could buy it right away if she chose, now recalling to herself the actual condition. At last the noon hour was dangerously near. . . . She must go now and return the money" (pp. 51-2).

That Carrie is able to withstand her first trial in the face of vice is typical of the pattern of the Morality dramas as well. Often the Mankind-figure is able to repel the Vice-figure more than once before coming under his power, and this is the case in *Mankind*. Initially, Mankind is virtuously laboring in his field when he is approached by New Guise, Nowadays and Nought, who insult and taunt him in various ways to distract him from his work:

Nought: Now I pray all the yeomen that are here
To sing with us with a merry cheer. . . .

Nowadays: . . . shall all this corn grow here?
you shall have a poor life. . . .

Nought: . . . I shall assay to get you a wife

Mankind: Hence I say New Guise, Nowadays and Nought!

It was said before all the means should be sought

To pervert my conditions and bring me to nought

My father Mercy advised me to be of good cheer

And against my enemies manly for to fight

With my spade I will depart

And live ever with labor to correct my insolence.

(pp. 273-4)

But neither Carrie nor Mankind is able to keep the enemy at bay for long. When Carrie attempts to return the money to Drouet, he leads her back to the place where she is most vulnerable:

Together they went. In the store they found that shine and rustle of new things which immediately laid hold of Carrie's heart

In all of Carrie's actions there was a touch of misgiving. The deeper she sank into the entanglement, the more she imagined that the thing hung upon the few remaining things she had not done. Since she had not done these, there was a way out

[But] She listened until her misgivings vanished.
(pp. 54, 55)

In the same way, it is another minor Vice character, Mischief, who leads Mankind under the power not only of the three minor Vices but also of the play's major one, Titivillus, who represents no particular one of the Seven Deadly Sins but an amalgamation of them all. After Mischief laments seeing Mankind hard at work, he conjures Titivillus: "Blow space, and thou shalt bring him in with a flute!" (p. 277). Mankind is compelled to his undoing by a lie, for Titivillus tells him that Mercy has stolen a horse and been hanged for it. As a result, Mankind asks forgiveness of the three minor Vices, so that "his name is written in Mischief's book" (p. 288). He is then encouraged by these Vices to commit various misdeeds: just like Carrie, he accepts "a fresh Jacket after the new guise"; he is also encouraged to ". . . go to the good wife when the good man is out," and to "rob, steal and kill as fast as [he] may go." To all of these exhortations Mankind replies, "I will, sir" (pp. 289-90).

Although Mankind comes perilously close to remaining under the power of vice, he does finally repent, saying to Mercy, "Alas, I have been so bestially disposed" (p. 290). Carrie, on the other hand, continues to engage in behavior which, in traditional terms, is considered morally reprehensible while at the same time she progresses materially. However, even after she has lived for some time with Drouet, she continues to experience the psychomachic struggle:

...the voice of God [said], 'Oh, thou failure!'
'Why?' she questioned.

'Look at those about . . . who are good. . . You had not tried before you failed.' (p. 70)

The voice is that of the society that has presented her with a double bind, telling her not only that she has transgressed, but also that she must do so in order to survive.

After Carrie allows herself to come under Hurstwood's power, she remains permanently in the grip of "New Guise," her "love of good appearance," and it becomes easier for her to act in her own interests. Living with Hurstwood in New York, she sees the fashionable parading on Broadway: "Carrie noticed among them the sprinkling of goodness and the heavy percentage of vice." Yet the fact that she is not as well dressed as those she finds herself among "cut her to the quick, and she resolved that she would not come here again until she looked better" (p. 227). What she sees around her causes her to equate the ability to look well in this "showplace" of "vice" with success and happiness. Also, once she goes on the stage, she immediately desires new clothing (p. 285). She becomes so apparently successful, in fact, that she finally comes to the point where she realizes that there is nothing else she desires to buy; as a consequence, her life becomes characterized by "inactivity and longing." By the novel's close she is entirely alone, dreaming of the happiness she will never have (p. 369).

Carrie's spiritual emptiness is a direct consequence of her dogged adherence to materialism, just as Mankind faces possible damnation as a consequence of his choosing the company of Vices over that of virtuous Mercy. She has been victimized by ". . . the atmosphere of the high and mighty [which] work[s] its desperate results in the soul of man. . . A day of it to the untried mind is like opium to the untried body. A craving is set up which, if gratified, shall eternally result in dreams and death" (p. 214). And using the same metaphor--the degeneration of the body--Mercy teaches this lesson more than once in *Mankind*:

Measure yourself ever; be wary of excess.

The superfluous guise I will that you refuse . . .

While a wound is fresh it is proved curable by surgery,
but if it proceeds overlong, it is the cause of great
grievance. (pp. 266, 298)

In Hurstwood, because he is more intellectually sophisticated, the psychomachic struggle is even more clearly presented. Dreiser echoes his earlier reference to Carrie as "a fair example of the middle American class" when he calls Hurstwood "a very acceptable" individual of our great American upper class" (p. 34). These parallel descriptions set up both of these characters as emblematic, which enables Hurstwood, like Carrie, to take on the status of a Mankind-like figure. Further, like Carrie, Hurstwood is for the most part morally neutral before he meets her; he manages to steady himself between his leanings toward the occasionally met "woman whose youth, sprightliness and humour [make] his wife seem rather deficient by contrast" and his knowledge that "He could not complicate his home life, because it might affect his relations with his employers. They wanted no scandals" (p. 66). But Hurstwood is not untouched by the secular religion of money and status adhered to by his family and those in his social class. While Carrie is drawn to Drouet's offer of money because she is materially impoverished, Hurstwood is drawn to Carrie because he is spiritually so. It is clear, however, that the voids in both of their lives are assignable to the same cause: the rampant materialism which characterizes the culture in which they live. Dreiser details the source of Hurstwood's unhappiness when he states, "Hurstwood's residence could scarcely be said to be infused with . . . home spirit" (p. 63). His spoiled and selfish children behave in ways that are "not inviting to . . . parental devotion" (p. 63); his dissatisfied wife bores and disappoints him: "There was no love lost between them" (p. 66). In short, "The atmosphere which such personalities would create must be apparent to all" (p. 64). Inordinately superficial and prompted by the circles in which they move to engage in avid social climbing, Hurstwood's wife and children are the source of his emptiness. But, like Carrie on the train before she meets Drouet, Hurstwood does not become fully aware of what he lacks until he is faced with that which would ostensibly assuage his desire. Prompted by the calamitous eventuality of his wife's threat to bankrupt him with her divorce suit after he runs off with Carrie, he finds that he too is double bound by complex circumstances: he may either stay with his family and face life without spiritual fulfillment, or he may turn to Carrie but face the ruin of his reputation. Dreiser once again demonstrates, through the coldly acquisitive nature of Hurstwood's family, the morally ambiguous human dilemmas created by an object-oriented society.

In the chapter suitably entitled, "The Lure of the Spirit: The Flesh in Pursuit," Dreiser comments on Hurstwood's feelings for Carrie: "Passion in a man of Hurstwood's nature takes a vigorous form . . . He would have given anything . . . to have Carrie acquiesce" (pp. 141-2). And as he draws Carrie into a relationship, he begins to dissemble, which is characteristic of a Mankind figure under Vice's power, telling her that he will marry her "any time you say" when he obviously is not free to do so. Significantly, once she agrees, "[Hurstwood's] passion had gotten to that stage now when it was no longer colored by reason" (p. 150).

Carrie's reaction when she discovers that Hurstwood has lied to her in saying that he is free to marry her is important, for it again characterizes him as a typical man who falls under the power of "a passion warm and unreasoning" (p. 161):

For a truth, she was rather shocked and frightened by this evidence of human depravity. He would have tricked her without turning an eyelash. . . Only this one deed seemed strange and miserable. It contrasted sharply with all she felt and knew concerning the man. (p. 178)

In the same way Mercy laments the distortion by evil of a once-virtuous creature, saying that Mankind, once fallen, has "wounded my heart like a lance," for "New Guise, Nowadays and Nought . . . have perverted Mankind my sweet son" (p.293).

Hurstwood reaches his lowest point morally when his wife presses her divorce suit. Knowing that, should he lose all his assets, it would be unlikely that he could hold onto Carrie, he finds himself in the situation where he proves that he will "give anything" to have his desire. In making his nightly rounds at the resort of Fitzgerald and Moy, Hurstwood undergoes what is clearly psychomachic vacillation, and as Dreiser describes Hurstwood's toil with the "good" and "bad" counsellors within himself, the scene, worth quoting at length, takes the same shape as the typical Morality play temptation scene. Finding the safe unlocked, Hurstwood looks over the money in the drawers:

'I didn't know Fitzgerald and Moy ever left any money this way,' his mind said to itself. 'They must have forgotten it.'

He looked at the other drawer and paused again.

'Count them,' said a voice in his ear

'Why don't I shut the safe?' his mind said to itself, lingering. 'What makes me pause here?'

For answer there came the strangest words:

'Did you ever have ten thousand dollars in ready money?'. . .

All his property had been slowly accumulated, and now his wife owned that

He puzzled as he thought of these things . . . pausing with his hand on the knob, which might so easily lock [the safe] beyond temptation. Still he paused

'The safe is open,' said a voice. 'There is just the least little crack in it. The lock has not been sprung.'

The manager floundered among a jumble of thoughts. . . . That money would do it. If he had that and Carrie.

. . . 'What about it?' his mind asked. . . .

He went back to the safe . . . and took the drawer with the money quite out . . .

With it once out and before him, it seemed a foolish thing to think about leaving it.

. . . Why, he could live quietly with Carrie for years.

Lord! What was that? For the first time he was tense, as if a stern hand had been laid upon his shoulder

He took the box and the money and put it back in the safe. . . . When Hurstwood put the money back, his nature again resumed its ease and daring. No one had observed him. . . . He took out the drawer again and lifted the bills. . . . He decided he would take them. Yes, he would.

. . . After he had all the money in the hand bag, a revulsion of feeling seized him. He would not do it--no! Think of what a scandal it would make. . . . Oh, the terror of being a fugitive from justice! . . . In his excitement he forgot what he was doing, and put the sums in the wrong boxes.

He took them out and straightened the matter, but now the terror had gone. Why be afraid?

While the money was in his hand the lock clicked. It had sprung! Did he do it? . . .

Heaven! he was in for it now, sure enough. (pp. 191-3)

It is not necessary to describe this scenario in terms of the psychomachia because Dreiser does so himself:

[T]hose who have never wavered in conscience . . . tremb[ling] in the balance between duty and desire. . . . those who have never heard that solemn voice of the ghostly clock which ticks with awful distinctness, 'thou shalt,' 'thou shalt not,' 'thou shalt,' 'thou shalt not,' are in no position to judge. . . . The dullest specimen of humanity, when drawn by desire toward evil, is recalled by a sense of right which is proportionate in power and strength to his evil tendency. (p. 192)

The ambiguity surrounding Hurstwood's responsibility for closing the safe certainly complicates easy determinations of blame. However, he is clearly torn "between duty and desire" or virtue and vice, even to the point of his calling upon "heaven" at the moment of his moral crisis. Despite his attempts to make restitution by returning most of the money and his acting responsibly toward Carrie by working for as long as he can, Hurstwood's slow decline is both engendered and foreshadowed here, the physical motion of his incessant rocking echoing his intellectual vacillation between "thou shalt" and "thou shalt not." "When Carrie finally leaves him, his response, "I tried, didn't I?" (p. 321) seems to refer not only to his attempts to get work but much more generally to the plight of any human being who has struggled against temptation and lost the fight.

Hurstwood's sufferings are carefully drawn so that the reader is able to sympathize and identify with him. It is, in fact, quite understandable that he would be driven to suicide. Mankind, also, ashamed of the depths to which he has sunk under the influence of the Vices, comes to the point of killing himself but is saved at the last minute. Just as Hurstwood falls into despair and dispatches himself with a weary "What's the use?" Mankind refuses to seek aid from Mercy, saying, ". . . a rope! I am not worthy." "Give the rope to thy neck, this is my advice," New Guise says, but Mercy intervenes to save Mankind. However, because the darker world view of Naturalism makes it more akin to tragedy than to the early Moralities with their overt didacticism, there is no Mercy for Hurstwood.

Beyond the imagery of the psychomachia, another parallel that can be drawn between *Sister Carrie* and the Moralities is the convention of disguise. It is characteristic in the latter for certain Vices to disguise themselves as Virtues in order to make themselves amenable to their victims.⁵ Often, the transformation in a character was made evident on the stage by a change of costume. This connection between clothing and identity is most obvious, for example, in a play like *The Satire of the Three Estates*, in which one of the Vices is called Cloaked Collusion, his name signifying both physical and psychological hypocrisy. He introduces himself by saying,

Double dealing and I be one. . .
I can dissemble; I can both laugh and groan
Division, Dissention, Derision--these three
and I am counterfeit of one mind and thought
By the means of Mischief to bring all things to Nought.⁶

It is important, then, that both Mankind and Carrie signal their conversions to vice through the adoption of fashionable new jackets, and that as Carrie becomes increasingly successful she exhibits herself in increasingly beautiful and expensive clothing. Hurstwood, too, is hypocritical (although in his case it is rendered less literally) particularly in the way he initially misrepresents himself to Carrie. Further, this connection between naming and behavior--established in the *Psychomachia* itself, where Avarice disguises herself as Thrift in order to work evil--is seen in the novel when both Carrie and Hurstwood undergo name changes. It is Drouet who first renames Carrie Meeber "Carrie Madenda" in order to hide the fact that she is not actually married to him. "Madenda," interestingly, is the Latin gerundive signifying the state of being steeped in or abounding in (with connotations of being made drunk by) something, possibly a reference to Carrie's total immersion in materialism. Thus she keeps this name throughout her career on the stage, but in her personal life she becomes "Mrs. Wheeler," reflecting the name change Hurstwood has undergone to hide from his theft (perhaps a metonymic reference to the "wheeling and dealing" activity of the American salesman which Hurstwood is eventually reduced to: wandering and bargaining). These shifts of identity create appearance/reality conflicts which enable individuals, like the Morality figure Cloaked Collusion, to survive by double dealing.

Finally, the novel as a whole is colored by the psychomachia thematically, for its underlying pattern is the struggle on the part of its characters between avarice and thrift. It is the detailing of this battle through the experiences of individuals that allows Dreiser to be socially critical, and once again his aim in this novel can be compared to that of the Morality playwrights: "Success for a morality play is always some form of salvation, religious for the early plays, sectarian, political, or broadly social for the later plays."⁷ As the plays grew more sophisticated, therefore, the concerns of the playwrights were not only theological. In the later, Morality-patterned dramas, a particular vice, characteristic of the audience, is singled out and critiqued in the hope of effecting a change in the society as a whole. Ben Jonson's *Volpone*, for example, focuses on avarice; some Restoration and 18th century dramas, like William Congreve's *The Way of the World*, centered on lechery. In these cases the writers selected "a reigning vice . . . [that] spreads throughout society to corrupt a variety of men" (p. xx) and, usually by negative example, urged collective change.

Dreiser also hoped to demonstrate the consequences of "a reigning vice," specifically what Robert Shulman calls "the insatiable desire released by late capitalism"⁸ and by its destruction of particular individuals to demonstrate its evils. The novel's major characters can be ranked hierarchically in terms of the extent to which they have been touched by materialism, with Carrie on one end, balanced on the other by the selfless man named "the captain." In fact, as Shulman goes on to note, more often than not the people in this novel are identified not by who they are but by what they own:

Appearances precisely mark the class differences between the superior Hurstwood, with his rich clothes and soft leather shoes; Drouet, with his shiny patent leather shoes; and [Carrie's brother-in-law] Sven Hanson, who after work exchanges for slippers 'the solid pair of shoes he wore.' (p. 566)

What is implicit in the behavior of his characters, Dreiser's social criticism, is occasionally overtly evident; for example, he laments that the aforementioned "atmosphere of the high and mighty"

. . . is not the kingdom of greatness, but so long as the world is attracted by this as the human heart views this

as the one desirable realm it must attain, so long, to that heart, will this remain the realm of greatness. (p. 214)

On the whole, he wished to express his disdain for what he referred to elsewhere as "the real American tragedy," "the fact that almost every young person was possessed of an ingrowing ambition to be somebody financially and socially . . . the accumulation of wealth implying power, social superiority, even social domination," adding, "It all struck me as anomalous, in a supposedly Christian democracy dedicated to the principle of brotherly love."⁹ It seems as though Dreiser might even have borrowed another convention from the *Moralities*, the use of allegory, to express this "tragedy" that he saw in America. As Philip Gerber puts it, "In the existing system, society itself, it seemed to Dreiser, played the villain's role."¹⁰ Set up against this villain is the mysterious figure known as the captain "who, having suffered the whips and privations of our peculiar social system, had concluded that his duty to the God which he conceived lay in aiding his fellow man." He assists Hurstwood and any others who have learned "the nature of his charity" (p. 343), the virtue which this shadowy figure personifies. By having the captain ask the wealthy who have come to Broadway to give money for beds for the poor, Dreiser presents a direct confrontation between the victims and the victors of capitalism; he also underscores the notion that he perceives his characters to be representative human beings who, although certainly reprehensible in some ways, are to be understood, pitied and sympathized with and in whom Dreiser's readers might see those aspects of their world that they could bear to change.

In *Sister Carrie* Dreiser conflates two purposes: to demonstrate the effect of societal forces on the psyches of particular individuals, and to critique those forces which are destructive. Considering that these are the aims of the *Morality* plays as well, it is not surprising to see so many similarities between them and Dreiser's work. From the point of view of the *Naturalist*, Dreiser adds the notion that accidental occurrences may shape us, tipping the balance between vice and virtue, in what direction we cannot predict: "I believe that evil and good are variously compounded in us all and that but for the accident of chance we might be anything but that which we aspire to--either good or evil."¹¹ However, in order to convey his message to what he perceived to be a morally jaded public, Dreiser weights the scales on the side of vice, showing that the "idle phantoms" of material wealth that "beckon

and lead, beckon and lead" take one only down the path where "death and dissolution dissolve their power and restore us blind to nature's heart" (p. 214).

¹*Theodore Dreiser: A selection of Uncollected Prose* (Detroit: Wayne State University Press, 1977), p. 147.

²"Dreiser's Moral Seriousness," *Dreiser, A Collection of Critical Essays* (Englewood Cliffs, NJ: Prentice-Hall, 1971), p. 100.

³*Sister Carrie*, ed. Donald Pizer (New York: Norton, 1991), pp. 56-7. Subsequent page references to this edition appear within parentheses.

⁴In *The Macro Plays*, ed. David Bevington (New York: Johnson, 1972), p. 262. Subsequent page references to this edition appear within parentheses; I have regularized spelling and punctuation.

⁵For further discussions of disguise, dissembling and costume changes in the moralities, see W. Roy Mackenzie, *The English Moralities from the Point of View of Allegory* (New York: Gordian, 1966), and Robert Potter, *The English Morality Play* (London: Routledge, 1975).

⁶In *The English Moralities from the Point of View of Allegory*, p. 78. Once again I have regularized spelling and punctuation.

⁷Edgar T. Schell, *English Morality Plays and Moral Interludes* (New York: Holt, 1969). p. vii.

⁸"Dreiser and the Dynamics of American Capitalism," in *Sister Carrie*, ed. Donald Pizer (New York: Norton, 1991), p. 561.

⁹*Theodore Dreiser: A Selection of Uncollected Prose*, p. 291.

¹⁰*Theodore Dreiser* (Boston: Twayne, 1964), p. 128.

¹¹*Theodore Dreiser: A Selection of Uncollected Prose*, p. 182.

Editor's Note: *The following bibliography replaces the annual checklist of work on Dreiser that has appeared in the Dreiser Newsletter and Dreiser Studies since 1971. It is the first of what is planned to be an ongoing series of annual supplements to Theodore Dreiser: A Primary Bibliography and Reference Guide by Donald Pizer, Richard W. Dowell, and Frederic E. Rusch. Published by G.K. Hall in 1991, the Pizer, Dowell, and Rusch bibliography provides a comprehensive record of publications by and about Dreiser through 1989. The supplements are intended to aid Dreiser scholars and enhance Dreiser scholarship by keeping that record up-to-date.*

1990 Supplement to Theodore Dreiser: A Primary Bibliography and Reference Guide

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This bibliography is a supplement to the record of Dreiser's publications and of writing about him that appeared in *Theodore Dreiser: A Primary Bibliography and Reference Guide*, by Donald Pizer, Richard W. Dowell, and Frederic E. Rusch (Boston, 1991). The organization, format, and editorial policies for the bibliography are the same as those used in the work it supplements.

The supplement covers only writings by and about Theodore Dreiser that appeared in 1990. Publications from earlier years that were omitted from the Pizer, Dowell and Rusch bibliography as well as works from 1990 that were overlooked for inclusion in this supplement will be published in a list of addenda and corrigenda at some later date.

Writings by Theodore Dreiser

A00-1 SISTER CARRIE

1990 - New York: Harcourt Brace Jovanovich (included in *8 Classic American Novels*, edited by David Madden, pp. 1053-1320).

A27-2 CHAINS

1990 - "Typhoon" (included in *The Heath Anthology of American Literature*. Vol. 2. Lexington, Mass: D. C. Heath, pp. 1127-54).

Note: A new text reconstructed by James M. Hutchisson from surviving manuscripts and typescripts.

Writings About Theodore Dreiser

1990

- 1 AARON, DANIEL. "Brother Theodore." *New Republic* 203 (12 November): 34-37, 40.
Finds Lingeman's two volume biography of Dreiser (1986.26 and 1990.22) "the fullest and best informed . . . to date" because, unlike Swanberg (1965.39), who focused on the "extraliterary Dreiser," Lingeman examines Dreiser the writer as well and thus "deepens the reader's understanding of both."
- 2 BARRINEAU, NANCY WARNER. "The Search for *Ev'ry Month*: An Update." *Dreiser Studies* 21 (Spring): 31-34.
Documents the fifty-year search for *Ev'ry Month* under Dreiser's 24 month editorship and provides an inventory of library locations for the 21 available numbers.
- 3 BIGELOW, BLAIR F. Review of *Journalism*: Vol. 1. *American Literary Realism* 23 (Fall): 84-85.
- 4 CAMPBELL, DONNA M. "Repudiating the 'Age of the Carved Cherry-Stones': The Naturalists' Reaction Against Women's Local Color Fiction." Ph.D. dissertation, University of Kansas, 431 pp.

Includes Dreiser among naturalist writers who, because of both their literary credo and their gender, rebelled against the domination of late nineteenth-century fiction by local color writers. See *Dissertation Abstracts International* 51A (1991): 3741A.

- 5 DE LA PERRIERE, EARLEEN. "Sister Carrie, Sisters in Sable Skin, and Gestures of Exclusion." *Dreiser Studies* 21 (Fall): 19-26.

Places Carrie in the context of black women living in her era and culture and argues that although she is a passive character who never entirely overcame social exclusion, she was nonetheless much more privileged than these contemporaries, who often had neither the support of men nor good luck. (Abridgement of a paper delivered at the 1990 "Working Girls" Conference at SUNY Brockport)

- 6 ELIAS, ROBERT H. "Dreiser's Long Foreground." *Review* 12: 179-185.

Review of *Theodore Dreiser's "Heard in the Corridors," Theodore Dreiser: Journalism. Volume One, and Selected Magazine Articles of Theodore Dreiser.*

- 7 FABRE, MICHEL. *Richard Wright: Books and Writers.* Jackson: University Press of Mississippi, pp. 41-42.

Lists titles of works by Dreiser owned by Wright and quotes passages from Wright's writings that mention Dreiser and/or his works.

- 8 FECHER, CHARLES. "The Dreiser Paradox." *Chicago Tribune Books*, 16 September, p. 1.

Asserts that Lingeman's two volume biography of Dreiser (1986.26 and 1990.22) does not make the biographies of Elias (1949.6) and Swanberg (1965.39) obsolete, but it is the definitive one as it "admirably" covers the paradoxes in Dreiser's life and thought along with his "turbulent relationships with his publishers . . . and his intricate sex life."

1990

- 9 FLUCK, WINFRIED. "Modelle der Relation: *American Studies*, Theodore Dreiser's Roman *An American Tragedy* und dessen Verfilmungen." *Amerikastudien/American Studies* 35, no. 2: 189-202.

Uses *An American Tragedy* and its film versions to discuss how theoretical models of "relation" and their cultural "pre-texts" are mutually limiting.
- 10 GERBER, PHILIP L. "The Doings at Brockport." *Dreiser Studies* 21 (Fall): 1-13.

Describes the behind-the-scenes preparations made by Gerber (guest editor of this issue of *Dreiser Studies*) for "Working Girls: Sister Carrie at Ninety," a conference held October 25-26, including papers, films, and a discussion which led to the Dreiser Society's formation.
- 11 GOGOL, MIRIAM. "Dreiser's Search for a 'Religion of Life': A Psychoanalytic Reading," *Dreiser Studies* 21 (Spring): 21-30.

Connects Dreiser's abandonment of *The Bulwark* in 1914 and return to it at the end of his life with his effort to be reconciled with his dead father and, thus, with God as "father."
- 12 _____. "The 'Genius': Dreiser's Testament to Convention." *CLA Journal* 33: 402-14.

Claims Witla's suffering for rebelling against the norms of society and his discovery that "he can *will* himself to do anything he chooses" indicate that, contrary to the views of most critics, *The "Genius"* does not present an argument against middle-class conventions, and it "only seems naturalistic."
- 13 HAKUTANI, YOSHINOBU. "Dreiser's Romantic Tendencies." *Dreiser Studies* 21 (Fall): 40-45.

Compares the 1900 first edition and the 1981 Pennsylvania Edition of *Sister Carrie* to demonstrate that the former emphasizes Carrie's romantic individualism while the latter restores the original naturalism of Dreiser's manuscript. (Abridgement of a paper delivered at the 1990 "Working Girls" Conference at SUNY Brockport).

1990

- 14 HAMILTON, IAN. *Writers in Hollywood, 1915-1951*. New York: Harper & Row, pp. 53-56.

Traces Dreiser's battle with Paramount over the filming of *An American Tragedy*; describes the dispute as "a complicated tale of greed and amour propre."

- *15 HART, JEFFREY. "Dreiser Hailed as Writer of the City." *Washington Times*, 7 May. The Last Word.

Source: *Menckeniana*, no. 116 (1990): 16.

- 16 HOWE, IRVING. "Dreiser: The Springs of Desire." In *Selected Writings, 1950-1990*. New York: Harcourt Brace Jovanovich, pp. 167-78.

Reprint of 1964.13

- 17 HUSSMAN, LAWRENCE E., JR. "Dreiser's (Bad) Luck with Hollywood." *Dreiser Studies* 21 (Fall): 14-16.

Provides a transcript of introductions to *An American Tragedy* (1931), *A Place in the Sun* (1951), and *Carrie* (1952) (three films shown at the SUNY Brockport conference on Dreiser), in which Hussman discusses censorship, the quality of the adaptations, and the movies' treatment of women.

- 18 KAZIN, ALFRED. "Awkward but Immortal." *New York Times Book Review*, 30 September, pp. 1, 40-41.

Calls Richard Lingeman's biography (1990.22) "a fascinating documentation of the most troubled life led by any important modern American writer"; that it fails to analyze and explain Dreiser's gift is the result of Dreiser's being "so profoundly alienated that he stood outside of everything we are used to and mechanically accept."

- 19 LEHAN, RICHARD. "The Theoretical Limits of the New Historicism." *New Literary History* 21: 533-53.

Illustrates weaknesses in Walter Benn Michaels' reading of *Sister Carrie* (1987.34) in the course of pointing out problems in the assumptions of new historicism and the representational school of criticism.

- 20 LIMON, JOHN. "After the Revolutions: Brown and Dreiser, Poe and Pynchon, Hawthorne and Mailer." In *The Place of Fiction in the Time of Science: A Disciplinary History of American Writing*. Cambridge: Cambridge University Press, pp. 160-89.

Pairs Dreiser and Charles Brockden Brown in a chapter which concludes that, though Spencer and Darwin apparently influenced the Dreiser of *Sister Carrie*, his novel in actuality "fends off . . . the model of scientific history." Drawing evidence from Drouet, who does not evolve, and Carrie, who moves but does not progress, argues that the novel "connects Dreiser to a literary tradition that itself does not evolve."

- 21 LINGEMAN, RICHARD. "Another American Tragedy." *New York Times*, 22 January, p. 15.

Points out the parallels between *An American Tragedy* and the Charles Stuart murder case in Boston.

- 22 _____. *Theodore Dreiser: An American Journey, 1908-1945*. New York: Putnam's, 544 pp.

Volume II of a two-volume biography. Continues 1986.26 beginning with Dreiser's years as editor-in-chief of Butterick publications and ending with his Hollywood funeral.

- 23 MCKELLY, JAMES CRISLEY. "True Wests: Twentieth Century Portraits of the Artist as a Young American." Ph.D. dissertation, Indiana University, 198 pp.

Includes Eugene Witla of *The "Genius"* in its survey of protagonists who answer the call made by Whitman in his 1881 essay "Poetry of the Future" for a new kind of American artist. See *Dissertation Abstracts International* 52A (1991): 919A.

- 24 MICHAELS, WALTER BENN. "The Contracted Heart." *New Literary History* 21: 495-531.

Devotes one of three studies dealing with the emergence of women from domesticity to showing how historical changes in the position of women in relation to consumption and the right to privacy are reflected in *Sister Carrie* and works by Kate Chopin and Charlotte Perkins Gilman.

1990

- 25 MITGANG, HERBERT. "An American Writer and the Passions in His Art." *New York Times*, 10 October, p. C20.
Notes that the second volume of Lingeman's biography (1990.22) "skillfully interweaves a good deal of social, literary and political history" and that it is "especially revealing in its research into 'An American Tragedy.'"
- 26 MUKHERJEE, ARUN P. "*Sister Carrie* at Ninety: An Indian Response." *Dreiser Studies* 21 (Fall): 27-39.
Argues that the canon in both India and Canada and critical discourse in the United States have excluded Dreiser and other realists who wrote about the inequities of race, class, and gender and tried to inspire their readers to change society. (Transcript of a paper delivered at the 1990 "Working Girls" Conference at SUNY Brockport)
- 27 MURAYAMA, KIYOHICO. "Doraisâ to Rôdo-Kaikyu [Dreiser and the Laboring Classes]," in *Kaikyû Ishiki to Amerika Shakai [Class Consciousness in American Society]*. Edited by Kôichi Ogawa and Katayama Atsushi. Tokyo: Bokutaku-sha, pp. 261-78.
In Japanese.
- 28 NELSON, BERTIL C. "William James' Concept of the Self and the Fictive Psychology of Theodore Dreiser in *Sister Carrie*." *Essays in Arts and Sciences* 19 (May): 44-64.
Discusses the psychology Dreiser uses to interpret Hurstwood, Drouet, and Carrie in relation to William James' explanation of the material Me, the social Me and the spiritual Me in his concept of the self.
- 29 "New Light on Dreiser: A Summary of Session Four." *Dreiser Studies* 21 (Fall): 17-18.
Abstracts papers presented by James L.W. West III, Nancy Warner Barrineau, and Leonard Cassuto at the 1990 "Working Girls" Conference at SUNY Brockport.

1990

- 30 NOZAKI, TAKASHI. "Doraisâ, Shidô [Dreiser, Theodore]," in *Zô Ho Kaitei Shinchô Sekai Bungaku Jiten [The Shinchô Dictionary of World Literature]*. Rev. and enlg. ed. Tokyo: Shinchô-sha, pp. 727-28.
In Japanese.
- *31 NYE, DAVID E. "Theodore Dreiser's Subversion of the Novel of Social Reform." In *Studies in Modern Fiction: Presented to Bent Nordhjem on His 70th Birthday, 31 May 1990*. Edited by Eric Jacobson, Jorgan Erik Nielsen, Bruce Clunies Ross, and James Stewart. Copenhagen: Faculty of Humanities, University of Copenhagen, pp. 33-48.
Source: *MLA Bibliography*.
- 32 OSTWALT, CONRAD E., JR. *After Eden: The Secularization of American Space in the Fiction of Willa Cather and Theodore Dreiser*. Lewisburg, Penn: Bucknell University Press, 160 pp.
Publication, revised, of 1987.44.
- 33 OURA, AKIO. "Amerika no Higeki no Seiritu [The Making of *An American Tragedy*] (3)," *Journal of the Faculty of Literature, Chûô University (Japan)* 66: 55-73.
In Japanese.
- 34 RUSCH, FREDERIC E. "A Dreiser Checklist, 1988." *Dreiser Studies* 21 (Spring): 35-41.
Lists work on Dreiser published in 1988 as well as items overlooked by checklists in previous years.
- 35 SMITH, WENDY. *Real Life Drama: The Group Theatre and America, 1931-1940*. New York: Alfred A. Knopf, pp. 254-58 passim.
Focuses on Lee Strasberg's direction and problems with the set design in a discussion of the Group Theatre's production of *Case of Clyde Griffiths*.
- 36 SPITLER, THERESA MARGARET. "The Dilemma of Superiority: The Genius Character in American Fiction." Ph.D.

dissertation, University of Pennsylvania, 299 pp.

Illustrates how American writers starting with James and Clemens struggled with the conflict between the genius and American society; concludes that later writers like Dreiser create protagonists whose naive expectations of social acceptance give way to unsuccessful attempts at retaliation. See *Dissertation Abstracts International* 51A (1991): 4125A.

- 37 STENERSON, DOUGLAS C. "Mencken's Efforts to Reshape Dreiser as Man and Artist." *Dreiser Studies* 21 (Spring): 2-20.
Chronicles the degeneration of Mencken and Dreiser's relationship between 1915 and 1926 and asserts it was caused primarily by Mencken's repeated attempts to make Dreiser fit a mold of Mencken's own making.
- 38 SZUBERLA, GUY. "Ladies, Gentlemen, Flirts, Mashers, Snoozers, and the Breaking of Etiquette's Code." *Prospects: An Annual of American Cultural Studies* 15: 169-96.
Includes Carrie's walks and her meeting with Drouet in chapter 6 of *Sister Carrie* among the examples of the ways artists and authors at the turn of the century "recoded the conventions and gender roles that American culture, through its 'street etiquette,' had once decreed."
- 39 TAKEDA, MIYOKO. "Henry David Thoreau to Theodore Dreiser--Genshō-Kai o Koete--[Henry David Thoreau and Theodore Dreiser--Beyond the Phenomenal World--]," *Henri Sōrou Kyōkai Kaihō* (Japan) 17: 11-16.
In Japanese.
- 40 TRIGG, SALLY DAY. "Theodore Dreiser and the Criminal Justice System in *An American Tragedy*," *Studies in the Novel* 22: 429-440.
Illustrates how, in Book Three of *An American Tragedy*, Dreiser criticizes the American criminal justice system for the unfairness in its mechanisms and in the social forces intertwined with it, and "for the death penalty and the harrowing psychological torture of Death Row."

- 41 WAGNER-MARTIN, LINDA. *The Modern American Novel, 1914-1945*. Boston: Twayne, pp. 61-62 passim.

Finds that *An American Tragedy* "becomes less naturalistic than it is modernistic" when it is examined in relation to other novels of the 1920s.

- 42 WEIR, SYBIL. "A Bacchante Invades the American Home: The Disappearance of the Sentimental Heroine, 1890-1910." In *American Literature, Culture, and Ideology: Essays in Memory of Henry Nash Smith*. Edited by Beverly R. Voloshin. New York: Peter Lang, pp. 191-218.

Briefly considers Dreiser in its discussion of the inversion of the sentimental heroine at the turn of the century. Argues that in *Sister Carrie* Dreiser "is most radical in his conception of the social aspirant when he suggests that women as well as men can seek material success without losing their moral credentials"; and that in *Jennie Gerhardt* sexual submission, the essence of true morality in women who lie "outside the social fabric of urban America," is merely a variant of the self-sacrifice which the nineteenth century extolled as a sentimental virtue.

- 43 WEST, JAMES L. W., III. "Theodore Dreiser," in *Sixteen Modern American Authors. Vol. 2: A Survey of Research and Criticism Since 1972*. Edited by Jackson R. Bryer. Durham: Duke University Press, pp. 120-53.

Updates Robert Elias's bibliographical essay (1973.11) through 1985; includes a brief supplement for publications through 1988.

- 44 YARDLEY, JONATHAN. "Titan of American Realism." *Washington Post Book World*, 30 September, p. 3.

Finds Lingeman does a good job presenting Dreiser's literary works in the second volume of his biography (1990.22), but, unable to resist the "temptations" of the massive documentary evidence on Dreiser's life, he is "less successful" on other matters.

REVIEWS

SHIGEO MIZUGUCHI'S "BIBLIOGRAPHY OF THEODORE DREISER IN JAPAN"

Shigeo Mizuguchi published "Nippon niokeru Theodore Dreiser no Shoshi (Bibliography of Theodore Dreiser in Japan)" in *Eibei Bungaku (English and American Literature)* No. 51 (March 1991), pp. 157-206, and its sequel "Nippon niokeru Theodore Dreiser no Shoshi: Hoi to Teisei (Bibliography of Theodore Dreiser in Japan: Addenda and Corrigenda)" in the same journal, No. 52 (March 1992), pp. 67-73. They constitute the most exhaustive bibliography of Dreiser in Japan that has ever appeared.

Mizuguchi was a professor at Rikkyo University (St. Paul's University) in Tokyo for a long time, and retired this year. He is a dedicated scholar of Theodore Dreiser, and has long been supplying the data from Japan for the bibliographical section in *Dreiser Newsletter* and *Dreiser Studies*. His latest contributions to *Eibei Bungaku*, which is published by Rikkyo University and has carried his numerous articles for many years, are the consummation of his devotion to the study of Dreiser. Although the bibliography is written in Japanese, I believe it deserves to be introduced here and to receive acknowledgement from the international community of Dreiser scholars.

The bibliography consists of three parts: (I) Writings on Dreiser, (II) Translations, and (III) Reprints. Part (I) is divided into three sections: (A) Books, (B) Major References in Books, and (C) Articles. Translations include reference books about Dreiser as well as works by him. The materials Mizuguchi deals with are limited to pieces published in Japan, with a few exceptions in the form of articles by Japanese scholars in *Dreiser Newsletter* and *Dreiser Studies*. Accordingly, many pieces by Yoshinobu Hakutani except one contribution to a book released in Japan are excluded from this bibliography, because they were published in the United States or other foreign countries. Except

for some articles in English by Japanese scholars or American scholars teaching in Japan, most writings on Dreiser are in Japanese.

The very number of the items listed, particularly those in part (I), will probably be startling. There are, for example, 169 books listed in section (B), Major References in Books, of the original version of the bibliography, plus 12 in the Addenda, and no less than 341 articles in section (C), plus 31 in the Addenda. The amount of literature listed in Mizuguchi's bibliography suggests that the Japanese entries in the new edition of *Theodore Dreiser: A Primary Bibliography and Reference Guide*, edited by Donald Pizer et al. (1991), need to be supplemented extensively. Those entries, though admittedly selective, do not cover the really representative work on Dreiser in Japan; for instance books on Dreiser are omitted, while items of less consequence are included. It is puzzling why such has become the case in spite of Mizuguchi's assistance in compilation.

The fluctuation in the quantity of writings on Dreiser reflects the shift of his status among Japanese readers. While understandably almost no publications are listed during World War II, 23 books and 25 articles are seen to have appeared in the 1920s and 30s. This indicates the considerable interest of Japanese writers and scholars in Dreiser as a contemporary foreign writer. Since the first mention of Dreiser by Hakuson Kuriyagawa, one of the earliest professors of English, in his book published in 1918, Dreiser's works and activities were pretty closely followed and introduced by contemporary Japanese scholars, the most active and productive of whom was Matsuo Takagaki, the first professor of American literature at Rikkyo University. Against this background, there arose the well-known controversy about Dreiser between Junichiro Tanizaki and Hideo Kobayashi, which I mentioned in "Dreiser in Japan" (*The Dreiser Newsletter* 12). Of this transaction between the master novelist and the leading critic, which signifies a culmination of the reputation of Dreiser in 1930s' Japan, Mizuguchi gives a full bibliographical account.

After the war, American literature became one of the hottest subjects in Japanese academies. Quickly learning from American scholarship to make up for the lost years and to redress the wartime militarism, Japanese scholars imported not just the supposedly more advanced literary theories but the general critical view on American writers as well, particularly the New Critical prejudice against Dreiser which was prevalent in literary studies at that time in the United States. The relative paucity of Dreiser studies in the immediate

postwar period in Japan, however, as Mizuguchi's bibliography shows, was gradually remedied. The articles listed, for example, increase as the intellectual climate changes. Mizuguchi enumerates 82 articles on Dreiser published in the 1960s. In the 70s, the decade which reverberated with student riots and their aftermath, they amount to 126, while 96 articles are listed for the 80s.

Part (II) of the bibliography shows that more of Dreiser's works than might be expected have been translated, though the number still remains smaller than those of other major American writers. In the list 51 publications include several translations of *Sister Carrie* and *An American Tragedy*. Translations of some short stories and nonfiction writings as well as *Jennie Gerhardt* and *The Bulwark* are also listed. The trouble with many such translations, however, is that they soon went out of print.

The 49 items in Part (III) represent another channel through which Japanese readers become acquainted with Dreiser's writings. Hundreds of such titles, not just by Dreiser but also by other writers, are published in Japan. These reprint editions of foreign literature are primarily meant to be textbooks for language classes. Accordingly they consist of shorter pieces or excerpts, and usually contain introductions, translations and/or notes by the editors. It is essential to this kind of bibliography to include such reprint editions, because they attest to Japanese scholarship about the given writer embodied in introductions and notes, as well as the level of interest in him or her among Japanese readers. Using such reprints in English classes, quite a large number of Japanese students must have read Dreiser's work in the original language.

Compared with other sections, the one concerning books on Dreiser is meager. Of course, the fault is not Mizuguchi's. In fact, only three books have been published. This scarcity is unusual for such a major writer. Each of them, however, can be regarded as a good indicator of the stage of Dreiser study in Japan of their respective times. Takagaki's *Doraisa (Dreiser)* (1933) is too early a publication to be much more than an introductory booklet, and *Doraisa (Dreiser)* edited by Katsuji Takamura (1967) is a study guide, so *Seodoa Doraisa Ron: Amerika to Hiyeeki (A Study of Theodore Dreiser: America and the Tragedy)* by Kiyohiko Murayama (1987) is virtually the only book-form publication devoted to the study of Dreiser.

A comparison with the previous bibliographies of Japanese writings on Dreiser included in the latter two books emphasizes

Mizuguchi's achievement in his bibliography. While 48 articles are listed in Takamura's book and 177 in Murayama's, for example, Mizuguchi enumerates, as mentioned above, no less than 372 in all. This means that he has not only added newer publications but also succeeded in locating many which the prior compilers overlooked. This is a remarkable feat, whose real significance cannot be understood without some knowledge of the condition of literary studies in Japan.

In Japan it is rather hard to compile bibliographies of a foreign writer because there is no library that bibliographers can rely on in conducting research among academic periodicals, with the result that they have to collect materials on their own. In addition to the organs of major academic societies, literary journals of publishing houses, and innumerable little magazines of literary coteries, there are perhaps more than a thousand publications today that are published at least once a year from hundreds of university and college English departments and language institutes in the form of bulletins reporting the research activities of academic staff. Some efforts are made by the National Library and private firms to compile indices of the articles in those publications, but they are far from complete. It would be futile for any one library to try to collect all of them. Although Dreiser has never been particularly popular as a subject even in this kind of publication, still there are as many articles as Mizuguchi has located by meticulous examination of a large number of publications.

Annotations in the bibliography would have been appreciated, but it would obviously be too much to expect Mizuguchi to have read and annotated every piece. The quality of the writings on Dreiser is so diverse that they cannot be treated uniformly, though this might make annotations all the more necessary. Particularly, many articles in university bulletins are rudimentary, sometimes nothing more than abstracts of Dreiser's work, or sometimes mere summaries of American scholars' critical views. The "publish or perish" situation induces Japanese scholars to put out such poor scholarship, and the lack of an effective screening system allows them to continue to do this. It would be natural to feel inclined to ignore such writings, and indeed that is why very few people have been concerned to compile the bibliography of a foreign writer in Japan.

Some of these articles, however, as well as some major references in books, are good, sometimes even excellent with many original insights. The better ones, though, tend to be more relevant to Japanese culture. This explains why the Japanese practice of publishing most

writings in Japanese can be justified in spite of the occasional appeals addressed to scholars of American literature to make it a rule to write in English. Although the need for publication in English is increasing as the so-called internationalization of our society advances, the decisive factor in the study of a foreign writer remains its relevancy. Scholars seek dialogue first with the people of their own nation, and after that international dialogues become meaningful. Certainly, the study of a foreign writer is, as is assumed, international by nature, but the most important question is what the given writer means to the culture the student lives in. If it lacks an awareness of this, the study will become merely academic or dilettante, and what is worse, self complacent, devoid of any kind of dialogue. This is the very symptom that is observed among many publications in university bulletins. Actually almost no-one cares about what is going on in those publications, and the writers themselves often feel as if they were bringing out their articles into something like a void. Such a situation serves only to make them all the more irresponsible.

Everyone about to write something serious on an American writer should know what his colleagues in Japan have said about the subject as well as what American scholars have said. A good bibliography, clarifying what has been done in the field, can be the first step in rectifying scholars' self-complacency. Hopefully, Mizuguchi's bibliography will from now on forestall any excuse that writings on Dreiser in Japan are hard to locate, and by doing so will help scholars to break through their isolation, create discussion, and raise the level of Dreiser study in Japan sufficiently to make possible an international contribution.

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At Long Last: "Tales of the Working Girl"

Tales of the Working Girl: Wage-Earning Women in American Literature, 1890-1925, by Laura Hapke. New York: Twayne, 1992. 167 pp.

Although Laura Hapke's lean book, *Tales of the Working Girl: Wage-Earning Women in American Literature, 1890-1925*, devotes only twenty-odd pages to Theodore Dreiser, I requested a lengthier review than assigned because of the recognition Hapke gives to Dreiser as a pioneer in the depiction of the working woman and her interior sensibility. With the exception of the iconoclastic Anzia Yeziarska, Dreiser is the only American author in the first few decades of this century who succeeds in defying many of the culture's stereotypes of the working "girl."

Some of these stereotypes are still in existence today, as we saw at the 1992 Republican National Convention where women in the labor force were condescendingly viewed as working outside the home, their "natural" sphere, only reluctantly. Speakers at the Convention paid homage to an ideal woman inherently dedicated to serving others and prizing the domestic and the maternal over the worldly, qualities deemed inconsistent with the career woman's ambitions.

In her preface, Hapke rightfully indicates that little attention has been focussed on working women in American fiction. They have somehow been ignored in almost all critical discussion despite their massive entry into the industrial workplace at the turn of the century and despite responses to this phenomenon by authors as diverse as Jacob Riis, Stephen Crane, Theodore Dreiser, and Anzia Yeziarska, the sweatshop Cinderella. *Tales of the Working Girl* begins to make up for that omission. Hapke analyzes fictional presentations of wage-earning women, showing what these presentations suggest about the authors and the society they reflected, influenced, and interpreted. Her arguments make us think of the biases still present today. By focusing on the plight of working women, Hapke contributes an incisive critique to women's studies, American studies, and labor history.

One of the accomplishments of the book is the attention Hapke pays to the historical value of Dreiser's *Sister Carrie*. Dreiser was a forerunner in accurately describing the often squalid conditions, depressing surroundings, and assorted job-related trials of struggling

young women. The historical significance of those descriptions should not be overlooked. Dreiser surpasses the surface realism of O. Henry's allusions to the work floor and the shop counter, avoids the inherent biases Riis showed toward women working, omits the moralism of Crane, and shuns the condescension of Edith Wharton. Dreiser's greatest strength lies in his ability to present the aspirations and struggles of the working woman from her own point of view. In *Sister Carrie* he portrays a woman who develops competence, resents ill treatment, and becomes capable of revolt. In other words, Dreiser was able to endow a worker heroine with interiority, and he was able to comprehend rather than to censure.

But as Hapke shrewdly remarks, for all of Dreiser's groundbreaking contributions to understanding the working woman by showing the economic, social and psychological forces that shaped her, he nonetheless saw the female wage earner in stereotypically gendered terms. He was unable to imagine her response to her work as other than escapist. He gives her no political expression; he doesn't, for example, show anyone organizing a labor strike. Nor, though Dreiser painted survivors rather than victims, could he locate woman's resilience in her workplace self rather than in her after-hours pleasure seeking.

Despite these limitations, Dreiser more effectively portrayed what a woman worker endured and how she felt and thought than almost any author before or during his time. Dreiser challenged the prevailing "wisdom" of the era, as spoken by the likes of Azel Ames, a physician who warned working women that labor requiring great celerity of manipulation coupled with intense concentration and activity of mental forces could produce reproductive problems or even sterility (8). Hapke's analysis of Dreiser's ability within the context of *Tales of the Working Girl* is of special note to all readers, but perhaps one of the chief beauties of this book is that it shows the merits of Dreiser and his ambivalent renderings of the working woman within his historical-cultural context.

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Sister Carrie: "A Novel About Failure"

Sister Carrie: Theodore Dreiser's Sociological Tragedy,
by David E. E. Sloane. New York: Twayne, 1992. 158 pp.

Students wishing an introduction to Dreiser and his art, specifically as it relates to *Sister Carrie*, will do well to read David E. E. Sloane's *Sister Carrie: Theodore Dreiser's Sociological Tragedy*, an overview which is insightful, informed, very attentive to detail and eminently readable. Structurally, this contribution to the Twayne Masterwork Studies breaks into two major sections: "Literary and Historical Context" and "A Reading." In the first, Sloane places the novel in the economic and literary context of turn-of-the-century America, identifies its pioneer role and enduring importance, deftly traces its critical reception from the failure of the Doubleday edition into the 1980s, and notes the wide range of sources--autobiographical, familial, intellectual and literary--which Dreiser drew upon. In the second section, "A Reading," he analyzes the plot structure and thematic implications, points out the artistic strategies behind the "splendid awkwardness" of Dreiser's much-maligned style, explores the novel's metaphorical use of animals, science and the city "to build a sociological context for the characters," and discusses Carrie's relationships with Drouet, Hurstwood, and Ames, noting that it is against the limitations of these lovers that Carrie's growth and "expanded stages of desire" are measured, as she remains at the emotional center of the novel. It is to Sloane's credit that while approaching *Sister Carrie* from many angles he keeps the inevitable repetition to a minimum.

Though each section is a lively self-contained essay, the study as a whole is unified by Sloane's emphasis on environmental determinism, wherein the social pressures and powerful material influences of the city operate on the characters' frail wills to stimulate unattainable desires which insure their spiritual and--in Hurstwood's case--physical destruction: "a setting-inspired inevitability." The centerpiece of this study for many readers, both in length and intricacy, will be "The Plot," in which Sloane demonstrates the parallels, echoes and counterpoints that Dreiser wove into the narration of Carrie's economic rise and Hurstwood's fall. In dramatizing these reversals of fortune, played out in a domestic setting, Dreiser proved himself more sophisticated than his fellow naturalists and more cynical than the popular literature of his day. "Instead of granting his characters redemption," Sloane notes,

"Dreiser expresses his sympathy and understanding for the corruption of their weak moral wills." And most sympathetically treated is Hurstwood, whose fall is so disproportionate to his desserts and endured with such dignity that he is ultimately elevated to the role of tragic hero.

This study is also rich in its use of secondary sources which not only add color to the analyses but in addition demonstrate the critical interest that *Sister Carrie* has generated over the years. Most notable is Sloane's exploration of numerous turn-of-the-century works, ranging from *Hill's Manual of Social and Business Forms* to Joaquin Miller's *Destruction of Gotham*, which suggest possible formative influences on Dreiser and flesh out *Sister Carrie's* cultural milieu. Also, reviews of the Doubleday edition are quoted from liberally. And in pursuit of his own points, Sloane acknowledges and often discusses the contributions over forty noteworthy Dreiser scholars. In addition to this wealth of secondary sources, Sloane ranges widely and comfortably among Dreiser's other writings to inform and support his observations on *Sister Carrie* and in presenting textual evidence draws upon both the Doubleday text and the Pennsylvania Edition, alerting his readers to the existence of two versions and suggesting the resulting critical issues. All in all, from the jacket art, appropriately featuring Everett Shinn's *Actress in Red Before Mirror*, to the selected annotated bibliography, *Sister Carrie: Theodore Dreiser's Sociological Tragedy* is a first-rate contribution to the Twayne Masterwork Studies.

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News & Notes

DS wishes to express its appreciation to David Vancil, who recently resigned as Associate Editor to pursue a number of other professional interests. During his two years of service to *DS*, David assisted the editorial office in computerizing its operations and restored the journal to a firm financial footing by decreasing expenses and increasing the number of subscriptions. His publishing expertise will be missed Recent correspondence includes a letter from Douglas C. Stenerson calling attention to his article entitled "Some Impressions of the Buddha: Dreiser and Sir Edwin Arnold's *The Light of Asia*" that appeared in the Winter 1991 issue of the *Canadian Review of American Studies* Larry Hussman, Vice President and Program Chairman for the International Dreiser Society, has organized two sessions on Dreiser for the 1993 American Literature Association Conference to be held on May 28-30 in Baltimore, Maryland. Full information on these sessions can be found on the last page of this issue of *DS* In addition to the works reviewed in this issue, *DS* has received two new editions of works by Dreiser, the long awaited Pennsylvania Edition of *Jennie Gerhardt* and a Black Sparrow Press edition of *Fulfillment and Other Tales of Women and Men*, a selection of Dreiser's short fiction that was collected and edited by T. D. Nostwich; one work about Dreiser, *Theodore Dreiser Revisited*, a revised and expanded edition of Philip Gerber's study of Dreiser for Twayne's United States Authors series; and one work that includes an examination of Dreiser's contribution to American Literature, Ronald Weber's *The Midwestern Ascendancy in American Writing* published by Indiana University Press. Reviews of these publications will appear in future issues of *DS* along with a review of *Mechanism and Mysticism: The Influence of Science on the Thought and Work of Theodore Dreiser* by Louis J. Zanine, which is scheduled for publication in July 1993 by the University of Pennsylvania Press Worthy of note also is the addition of Dreiser's *Sister Carrie* and *Jennie Gerhardt* to the World's Classics paperback series published by Oxford University Press. Appearing in 1991, both volumes were edited with an introduction by Lee Clark Mitchell.

DREISER AT ALA

American Literature Association Conference
May 28-30, 1993
The Stouffer Harborplace Hotel, Baltimore, Maryland

Session #1 THEODORE DREISER: WOMEN ON DREISER
Chair: Irene Gammel, McMaster University

- "Gender and Fictional Form: Fathers and Sons in Dreiser's Early Novels,"
Miriam Gogol, University of Hartford
"Housekeeping Ain't No Joke': Domestic Labor in *Jennie Gerhardt*,"
Nancy Warner Barrineau, Pembroke State University
"*The Financier's* 'Subtle' World: Dreiser, Veblen, and the Immaterial
World of Business,"
Clare Eby, University of Connecticut at Hartford

Session #2 THEODORE DREISER: NEW VOICES IN DREISER
CRITICISM
Chair: Caren J. Town, Georgia Southern University

- "The Dialectic of Irony: Structural and Thematic Considerations in *An
American Tragedy*,"
Roark Mulligan, University of Oregon
"*Jennie Gerhardt*: A Daughteronomy of Desire," Kathy Frederickson,
Quinsigamond Community College
"Secrets of Fraternity: Men and Friendship in *Sister Carrie*," Scott Zaluda,
Queens College, CUNY
"*Jennie Gerhardt*: Gender, Identity, and Power," Margaret Vasey, Kent State
University

Both sessions are organized by Lawrence Hussman, Wright State University
International Dreiser Society Vice President