

# D · R · E · I · S · E · R — SOCIETY —



## NEWSLETTER OF THE INTERNATIONAL DREISER SOCIETY VOLUME 4 • NUMBER 1 FALL 1995

### The International Dreiser Society: 1995 ANNUAL BUSINESS MEETING

Greetings were offered in absentia from Philip Gerber, Society President, with the assurance that he will be in attendance at next year's meeting in San Diego. Greetings were also offered from James West, who asked that it be noted that Dreiser's *Russian Diaries* will be issued next year by University of Pennsylvania Press.

Secretary-Treasurer Fred Rusch presented the finances which he said were in good shape. Miriam Gogol moved that the terms of society officers—excluding that of the Secretary-Treasurer, which is permanent—be extended to two years, with the election being held at the ALA's Baltimore meeting. (Phil Gerber would thus remain President until the 1997 meeting). Jim Hutchisson seconded the motion, which passed by acclamation.

Fred Rusch proposed that the editorial board of *Dreiser Studies* remain constituted as it is for an additional year, with current term lengths in place. He announced the addition of two new Co-Editors-in-Chief: Nancy Warner Barrineau and Clare Eby. Nancy will cover book reviews and Clare will cover manuscripts, while Fred will continue to oversee general correspondence, production, and subscriptions.

Nancy Warner Barrineau announced her resignation as Editor of the *Dreiser Society Newsletter*. Miriam Gogol thanked Nancy on behalf of the society for four years of service. Margaret Vasey accepted the editorship of the *Newsletter*.

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Dreiser Society Officers  
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Clara Jaeger

## AMERICAN LITERATURE ASSOCIATION CONFERENCE 1995

Theodore Dreiser was well-represented at the May 26-28, 1995 ALA Conference in Baltimore, MD.

The Dreiser Society sponsored two panels on Dreiser scholarship:

- Session one included essays on "Theodore Dreiser and Social, Cultural, and New Historicist Criticisms." The panel was chaired by Yoshinobu Hakutani.
  - Session two explored "Gender/Feminist Readings" of Dreiser's work. This panel was chaired by Miriam Gogol
- \* The following are abstracts of the Dreiser papers which were presented at the ALA conference. Should readers wish to obtain copies of—or more details about—these papers, identifying information about each author appears at the end of every abstract.

### Session One:

#### Working Out to Work Through: Dreiser in Muldoon's Body Shop of Shame

William Muldoon, the subject of a profile originally appearing as "Culhane, the Solid Man" the fifth sketch of *Twelve Men* (1919), was a professional wrestler who owned and operated a health spa for neurasthenic men in turn-of-the-twentieth-century New York. Having achieved considerable notoriety as a former New York police officer and trainer of boxer John L. Sullivan, Muldoon became a popular representative of a physical culture ethos. Recording a (partially) fictionalized account of his experience there as a six-week resident, Dreiser reveals the highly regimented "shape up" plan as a means of redefining manliness as a ritual of expiation. "Solidifying" the soft male body demands a client's willingness to participate in a spectacle of objectification driven by Muldoon's persecutory tactics. Creating a scopie economy of shame and shame anxiety, Muldoon mercilessly humiliates his clients by exposing each to his penetrating gaze, decentering socially constructed identities, verbally denigrating, insulting (and feminizing) members, regulating all activities, and displaying his own body as the aestheticized ideal. Withdrawn from the public sphere, Muldoon's retreat, "Olympia," is the site of private work each client must agree to undertake: he must rechannel the shame of objectification into body work that will appease Muldoon and thus reduce tensions between ego and ego ideal.

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#### Dreiser's Criticism of Capitalism

Such recent critics as Walter Benn Michaels in *The Gold Standard and the Logic of Naturalism* and Rachel Bowlby in *Just Looking* have shown Theodore Dreiser as a writer who grasped the power of American capitalism. To both of them, Dreiser is the champion of capitalism as "economy of desire" or "consumer culture." While their readings can be appreciated as attempts to correct the moralism of the conventional humanist interpretations, they are questionable in that both of them dismiss the dark pictures of conditions in Dreiser's works, such as the Hurstwoods of the bread line in *Sister Carrie*, merely as manifestations of his "personal hostility to capitalism," or only as the "backdrop" against which the attractive images of consumption are displayed.

Such a dismissal cannot do justice to the very structure of the novel in which Carrie's discontent as well as Hurstwood's failure toward its end suggests its problematics. What causes Michaels, for instance, to make such an assertion may be his indifference to those conflicts or divisions of which society never got rid. Characterized by Fredric Jameson as a philosophy of immanence, Michaels' case may in effect become the political message that capitalism is a total system from which no one can escape so one can only accept it to find happiness in it.

However, unless one loses sight of the contradictions in Dreiser which resulted from the conflicts within American society, one can trace his criticism of capitalism which, if sometimes with ambivalence, nevertheless constantly crops up through all of his writings.

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#### A New Historicist Reading of Dreiser's Fiction: Money, Labor and Ideals

Consumerism in Theodore Dreiser's *An American Tragedy* provides the author a vehicle to create a tale of destruction for the protagonist/antagonist, victim, Clyde Griffiths. Charles Shapiro has framed *An American Tragedy* as a "warm exciting novel, a book about the believable anguish of a confused boy in a changing, confusing America." The anguish to which Shapiro refers is reproduced faithfully by Dreiser's scenes which depict failures in business, family, and religion; it is these scenes which help Dreiser emphasize the fact that Clyde is an ordinary person who falls victim to the combined

attractions of sex and wealth. Heredity and upbringing therefore have little influence on Clyde's seeking his dream. The believable anguish that unfolds shows how an uninformed boy—confused in a capitalistic society—can be wooed by desires and ideals that are foreign to his upbringing, yet realistically portrayed through his actions. These facts refute the notion that Dreiser's novel should be strictly labeled a naturalistic text. Clyde is the victim of a reality that countless numbers of Americans face because he sees wealth and social standing as all there is to life. Clyde's values, then, all center around money and what he can do with that money. Money is a symbol of labor for Clyde, and labor becomes his private determinant of value. Shapiro's perception of the novel as realistic "anguish" faithfully reproduced is an accurate description of Dreiser's text. And it is Clyde's perception of consumerism—coupled with faithfully reproduced anguish—that facilitate the novel's realism.

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#### **Monetary Reduction in New Historicist Readings of Dreiser**

In "Monetary Reduction in New Historicism Readings of Dreiser," ~~critically examines New~~ Historicism, an influential trend in literary criticism whose advocates have explored Dreiser's work as representative of literary realism. These New Historicists, including Walter Benn Michaels, Philip Fisher, and John Vernon, discount previous interpretations of Dreiser's fiction claiming that Dreiser not only failed to depict and chastise the inhumanity of capitalism but ultimately advocated, in fiction and in life, the excesses of the American market place.

Inherent in New Historicist interpretations of Dreiser are several contradictions. First and most ironically, while claiming that Dreiser cannot question or evaluate capitalism because such a move would require Dreiser to escape his capitalist culture, Michaels, Vernon, and Fisher themselves suffer from an inability to escape their own ideologies, to read Dreiser sympathetically, to meet him halfway. Dreiser, far less than Michaels, Vernon, or Fisher, was not purely a product of capitalism; he was influenced by religious, agrarian, barter, and labor ideologies that have increasingly succumbed to consumer capitalism.

By focusing on Dreiser and by noting the power of his writing, each New Historicist pays homage to the great commoner of American letters; yet, each dismisses his writing, and in effect all realism as involved in a counterfeit activity, an activity that

according to Philip Fisher appears "stupid, obtuse, commonplace," especially when compared to "high culture," which "remains as fresh and extraordinary as when it was written." In denying the social and rhetorical and dialectic functions of literature, the New Historicists limit their scope and purview to aesthetic considerations, creating a literary gold standard and involving themselves in a final contradiction: New Historicists, not Dreiser, become the ones longing for a golden medium, a literary "cross of gold."

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#### **Session Two:**

##### **Not Just a 'Gimcrack Journal': Theodore Dreiser's *Ev'ry Month***

In both its visual content—advertisements, illustrations, patterns, music—and its written text, *Ev'ry Month*, the late-century piano magazine aimed at women which Dreiser edited in the mid-1890's, helps chart the early development of Dreiser's remarkably complicated and ambivalent attitudes toward women's roles. Both kinds of content reflect his own ambivalence and the culture's: they sometimes vindicate the sexual status quo while at the same time undercutting it with subversive messages as Dreiser attempts a month-to-month working out of a gender ideology. *Ev'ry Month* is more than a "gimcrack journal read mostly by conventional women," as a critic once dismissed it. Rather it is perhaps the richest early evidence we have of the genesis of Dreiser's remarkable "female heroes."

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##### ***Sister Carrie*: Sexuality and Determinism**

James West has observed that the characters in the restored edition of Dreiser's *Sister Carrie* "assume the original clarity of the artist's design." The clarity to which West refers emerges through Dreiser's early efforts to craft believable male and female characters. In the restored text, Dreiser offers a clearer and harsher portrayal of Hurstwood and Drouet as men who are "responsible" for those behaviors which are rooted in the cultural ideology of gender-assigned conduct: they thus emerge as stereotypical, nineteenth-century, hyper-virile males. In forging these images, Dreiser repeatedly asserts that Drouet and Hurstwood represent "types," "orders" or "kinds"

of men. Richard Lingeman notes that "type" is a term "emphasized by writers who believe characters should represent a class of persons whom one met in certain walks of life and whom readers would immediately recognize." And Ellen Moers observes that Dreiser "speaks with dignified authority about the history of [this] social type." In the restored edition of *Sister Carrie* Dreiser exposes the destructive and powerful nature of culturally assigned gender paradigms: he implies that, as "types" Drouet and Hurstwood generate their own misdirection by a wilful acceptance and exploitation of nineteenth-century socio-sexual maxims. Dreiser thus suggests that the very commonplace nature of their exploitation of others necessarily marks their lives as unfulfilled. Through his depiction of Hurstwood and Drouet he illustrates the manner in which nineteenth-century social paradigms necessarily corrupt individual potential and restrict desire.

Dreiser's portrait of Carrie Meeber is antithetical to his depictions of Hurstwood and Drouet as male types. He portrays Carrie as a woman who evinces an unusual freedom of thought and action that propels her beyond the limitations of cultural restrictions—as well as seemingly beyond the confines of social determinism. She is not only permitted to take independent "action," but also to successfully function against the larger cultural scheme. Like Drouet and Hurstwood, Carrie is driven by desire; yet because her endeavors are not circumscribed by the gender/power dynamics that operate in her culture, she seems to break through the barriers of gender confinement and seemingly rises above the inhibiting forces of determinism. Dreiser places Carrie at the center of her world and is suspicious of social dogma or philosophical doctrine that might obscure her essential individuality. The restored text thus reflects Dreiser's effort to discover a personal rationale for individual behavior as it clashes with the powerful forces of social and sexual archetypes. His paradoxical moral independence is increasingly pronounced in the Pennsylvania edition because of his apparent willingness to transcend social determinism in portraying his characters.

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**Gender, Language, and Self in *Jennie Gerhardt***  
*Jennie Gerhardt* presents a complex view of gender that goes beyond a simple opposition between male and female, for Jennie embodies Dreiser's "All-mother," the world-process that reconciles sexual difference. Lester Kane typifies his patriarchal society, which, in the words of Luce Irigaray, "privileges

phallogormorphism." He equates integrity of self with integrity of language and meaning, and becomes trapped in a value system that identifies life with unequivocal "truth," that reduces the individual to a visual representation of some idea—to a "figure," a "picture," a "character," a "type." Baffled by an evolutionary process that goes nowhere, Lester dies believing in the biblically "prescribed" limits of human life. In contrast, Jennie's deflowering ruptures her integrity and leads her into a life not only of duplicity—of "living a lie"—but of change and growth as well. Her fragmentation releases the "constant interflowing exchange" of energy that Dreiser, in *Notes On Life*, equates with the "breath of life." Overflowing the boundaries of self, Jennie binds the "transient elements of nature" in "mystic chords of sympathy and memory" and thus paradoxically becomes a true "personality" with a unique history. Under Lester's tutelage, she too attempts to read the world, but, unlike Lester, she needs no "fixed conclusion" about its meaning, seeing in the "strange, unstable" movement of things not a timeless idea but the beautiful, dynamic form of life. At the novel's end, she may seem trapped by a "vista" of endless repetition, but Dreiser suggests that her despair is but one pulsation of what the nature mystic Richard Jefferies calls "the rhythm of time unrolling."

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#### The Revision of *The Financier*

The 1927 text of *The Financier*, which is the only edition in print today, differs significantly from the 1912 text. In the 1912 text, Cowperwood is a psychologically complex figure whose portrait reflects the pulls and tensions that Dreiser felt toward the turn of the century robber barons, such as Andrew Carnegie and Charles T. Yerkes, who formed a composite model for Cowperwood. In both the 1912 and 1927 texts, Cowperwood is a rapacious, Machiavellian figure, but in the 1912 text, he is also a person of broad sympathies and a philosophical cast of mind. He elicits our sympathy several times, and we see much of his behavior as morally pragmatic rather than evil or intentionally deceptive. The 1927 text, by contrast, promotes a view more of Cowperwood's superhuman values and less of his human strengths and weaknesses. Cowperwood's mistress, Aileen Butler, is, on the other hand, more multidimensional in the 1927 text than in the 1912 text—more physically mature, more independent-minded, and more socially ambitious.

Dreiser played a very limited role in the 1927

revision of *The Financier*. Louise Campbell apparently did the initial drafting of the new text; Dreiser entered the creative process at a very late stage—after Campbell's revised text had been set in type. Dreiser then revised her revisions on the galley proofs, restoring some material that Campbell had cut and making further altogether different changes in her initial alterations, thus piecing together a new fictional matrix.

The 1927 *Financier* was therefore not the result of a continuous creative process and a static set of intentions that began with the 1912 edition and ended with the 1927 reissue. The two texts should be considered discrete works of art—two *Financiers*, two different works in the Dreiser canon. Moreover, the odd process of composition and revision raises questions about the authority of the 1927 text and its validity as an index to Dreiser's thinking at that time.

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**IN SUMMER 95 GRANTS ANNOUNCED IN  
SAN FRANCISCO: THE CALIFORNIA COUNCIL  
FOR THE HUMANITIES AWARDS A MAJOR  
HUMANITIES GRANT TO A SAN DIEGO  
ORGANIZATION :**

The Production Center at San Diego State University has been awarded \$12,153 for "Memories of Chester and Billie," a series of multi-dimensional public programs about Dreiser. The program includes public exhibits, workshops, lectures and discussions about the life and work of Theodore Dreiser in general, and about specific issues explored in *An American Tragedy*

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**AMERICAN LITERATURE  
ASSOCIATION  
1996 CALL FOR PAPERS**

**THEODORE DREISER SOCIETY  
CALL FOR PAPERS**

The Dreiser Society is planning to sponsor two sessions on Dreiser at the *American Literature Association Conference*  
May 30–June 2, 1996 in San Diego, California.

One panel will focus on "New Editions of Dreiser's Work." The other panel invites submissions on "New Approaches to Dreiser's Work: Discourses of Class, Culture, Gender, and Sexuality." Please send a ten-page, double-spaced, paper—suitable for a twenty minute presentation by January 15, 1996 to:

**Yoshinobu Hakutani**  
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(Please Do Not Send An Abstract)

**STEPHEN CRANE SOCIETY  
CALL FOR PAPERS**

The Stephen Crane Society will sponsor two panels on Crane at the *American Literature Association Meeting*, May 30–June 1996 in San Diego, California.

One panel will be composed of well-known Crane scholars who will read papers on *George's Mother* (Donald Pizer), *Whilomville Stories* (James Nagel), and *The Third Violet* (Paul Sorrentino).

The second panel will consist of three newcomers to Crane scholarship. The program committee cordially invites submissions by scholars who have published little or no Crane Scholarship. Papers may be on any topic relating to the author's life or work. Please submit completed papers (not more than ten pages) or summaries (two pages) by December 15, 1995 to:

**James Colvert**  
Vice President and Program Chair  
Stephen Crane Society  
149 Spruce Valley Road  
Athens, GA 30605  
Phone: 706 548-3967  
e-mail: jcolvert uga.cc.uga.edu

## THE UPTURNED FACE: CRANE SOCIETY NEWS

*Badge of Courage: The Life of Stephen Crane*  
by Linda H. Davis

Scheduled for 1996 publication with Houghton Mifflin, the text is a full-length literary biography with important new information about Crane's life and work. Davis's previous Crane publications include "The Red Room," published in *The American Scholar*, Spring 1995.

### *Stephen Crane Studies*

Readers are invited to subscribe to *Stephen Crane Studies*—the Newsletter of the Stephen Crane Society. Subscriptions are \$10.00 a year. Send Check and mailing address to:

Paul Sorrentino  
Department of English  
Virginia Tech  
Blacksburg, VA 24061-0112  
*Back Issues are Available*

## AIRMAIL INTERVIEW WITH CLARA JAEGAR:

Clara Jaegar worked with Dreiser on *The Stoic*. She is currently living in England—still working energetically at age 87. In 1988 she published *Philadelphia Rebel: The Education of a Bourgeoisie* (Crosvenor Books) about her experiences with Dreiser. An earlier article by Ms. Jaeger—originally printed in *Women's Club*, an international magazine published in what was then the U.S.S.R—was printed in the Winter 93 *Dreiser Society Newsletter*.

*Q. Can you tell us how you made your first connection with Dreiser?*

A. When I read *An American Tragedy* I was deeply shaken by it and the way Dreiser made so clear how some people get caught in a kind of hopeless web which they don't understand and from which they are unable to escape.

I poured out to him a lot of things I was feeling about life in [my] first letter. He wrote back in a few days saying how much he liked the letter and suggesting we meet. I was in my home in Philadelphia, where he had spent many months at an early and very difficult part of his life. He was in New York. We exchanged letters over a period of several weeks and he sent me copies of *Sister Carrie* and *Jennie Gerhardt*.

And so I went to New York, very excited, and booked into the hotel he had suggested which was the one where he had an apartment.

*Q. Tell us why you were so drawn to Dreiser? Why were you compelled to contact Dreiser above other famous twentieth century authors?*

A. I had read *Dawn*, the autobiography of his early years. I identified a lot with what he wrote in the book—though my background was a comfortable bourgeois one. What I identified with was his yearning over life, his seeming to reach out for some kind of answer; but above all I was moved by his honesty about what he felt at that time were his inadequacies. I was feeling quite lost myself, having been sent away from college, and having fallen in love several times but nothing had worked out.

*Q: Were you at all intimidated at the prospect of working with someone of Dreiser's stature?*

A. I was 22 when I first met Dreiser in the fall of 1931; he was 60. I had noticed the many articles written about [Dreiser] on August 27th, on his 60th birthday, and I realized he was a very famous man. I was a great reader and loved books, so of course I was excited finding myself about to meet him. When I opened the door [of my hotel room] to his knock I saw a tall, heavily built figure with hair almost white (I had expected grey from the photos I had seen). But it was such a relief to finally meet that I wasn't in the least intimidated or awed or shy. We hit it off right away, he studying me and asking a lot of questions.

*Q. How did that first meeting go? What transpired?*

A. [Dreiser] took me out to dinner that night and he told me a good deal about his life, especially about his marriage and how and why it hadn't worked. We discussed many things but quickly found a common wave length in our mutual awe of the conception of the universe, the wonder and mystery of creation.

*Q. How did your friendship with Dreiser evolve into a working relationship?*

A. I had sent him a novel I had written, so he had an idea of any writing ability I might have. The following morning he told me [he] had been wondering if I could help him with *The Stoic*, the book on which he was currently working. Of course I quickly agreed, and he brought two chapters—along with a typewriter—to my hotel room and left them with me.

I went to work and very quickly could see how his long paragraphs with semi-colons but few periods could be simplified and made easier to follow. I typed them up and when he appeared several hours later, gave them to him.

The result was he asked me if I would like a job—to help him with the book. And so I moved to New York, found an apartment and we set to work.

*Q. Did you two work most often together, or was your work done individually? What kind of "working system" was established?*

A. In those first days we worked in his room at the Ansonia. He would dictate and I would take it down in a kind of short hand. After several hours work I would retire to type up and do the editing. He would have prepared before hand what he was going to dictate, and [he] had research done for him about the business deals and dates that come into the story of Cowperwood.

He would usually return the sheets with additions he wanted made [written] all down the margins of the pages. Then I would cut and edit again and eventually we got it in some form he could accept. Later we went to San Antonio, Texas so he could really concentrate.

*Q. When you worked together did Dreiser treat you as an employee? Was he demanding? Did he have any habits that were endearing or off-putting?*

A. As Dreiser dictated he had this curious habit of keeping a clean handkerchief in his hand, folding it into long pleats, then shaking it out again. And the folding would go on non-stop.

He was very easy to work for. He was not demanding; he was not moody. He was business like and disciplined. He treated me as a co-worker and seemed to me very humble in the way he accepted my editing.

*Q. Did you find Dreiser's ideas influencing your thinking? Did his philosophies about capitalism, determinism, women—and life in general—affect your development as a woman and as a writer?*

A. I don't think Dreiser affected my writing at all. I write very differently and have my own criteria. I wouldn't say he influenced my thinking. He was often going on rather bitterly about the state of the world and how tough life was, which indeed it had been for him if you read his diaries. He often talked about the great experiment of Communism and told me about his trip to Russia. At the same time he admitted there were weaknesses in the system that had to be looked at.

*Q. What was your impression of Dreiser in general?*

A. I said that Dreiser was easy to work for, business like and disciplined. But when not working he could be a restless, unsatisfied man, very critical of most of those in authority but friendly to Roosevelt to whom he wrote. He was quite mocking and cynical about the moralists, the Catholic church, marriage as an institution. The one group he respected were

the Quakers, and since I was from a Quaker family, he was interested in meeting my brother and other relatives to whom I introduced him.

Yet Dreiser was not an atheist. He was always reaching out in his spirit to believe in something—there was that wistful hunger in him.

*Q. Can you tell us anything of the current critical climate regarding Dreiser in Europe or in other countries?*

A. One thing that has been a real gift for me is the way mentioning Dreiser's name brings an instant and warm response from a Russian, and also from Eastern Europeans and even the Chinese. To the Russians especially, he is almost a household word, still. It so happens I am able to meet many Russians, and they are more than interested to know that at one point I was his secretary. He is still read there. The political changes have not changed their attitude to him. To them he is an artist who understood what it was like to try and make your way in the world if you were from a poor background. They also appreciate that he made quite clear that America did not have all the answers. Capitalism resulted in a large group living in poverty.

*Q. Many critics have suggested that Dreiser was a ladies man. How do you respond to that charge?*

A. Dreiser was in no way "a ladies man." He just loved women, really cared for them and was very sorry when he had to hurt them, which was inevitable, considering the many women he loved.

There was in him the searching for something much more subtle and important—the meaning of life—how to live, how to create more justice in the world, and it was along these lines that we communicated.

Margaret Vasey  
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**Theodore Dreiser: Beyond Naturalism**

Edited by Miriam Gogol

The collection presents new essays that raise contemporary theoretical questions about Dreiser's work as a whole. The ten contributing essayists offer original interpretations of Dreiser's works from such disparate points of view as feminism, new historicism, poststructuralism, psychoanalysis, film studies, and canon formation. The contributors include: Shelley Fisher Fishkin, Irene Cassanel, Nancy Warner Barrineau, Scott Zaluda, Miriam Gogol, Leonard Cassuto, Paul A. Orlov, Lawrence Hussman, M.H. Dunlop, and James Livingston. These essayists show that it is possible to view Dreiser from such vastly different angles that a new Dreiser emerges, one of extraordinary depth and complexity, one who goes "beyond naturalism." *Theodore Dreiser: Beyond Naturalism* brings Dreiser into the 1990s by viewing him through the lens of the latest literary theory and cultural criticism.

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70 Washington Square South  
New York, NY 10012-1091  
1 800 996-NYUP

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320 pages  
ISBN: 0-8147-3074-4 \$18.95 paper  
ISBN: 0-8147-3073-6 \$45.00 cloth

New Dreiser Texts from the University of Pennsylvania Press

***Dreiser's Jennie Gerhardt: New Essays on the Restored Text***

Edited by James L.W. West III

Included in the volume are examinations of historical contexts, investigations of autobiographical elements in the novel, and studies of influence. The contributors are Robert Elias, Philip Gerber, Richard Lingeman, Yoshinobu Hakutani, Lawrence Hussman, Susan Albertine, Leonard Cassuto, Clare Eby, Christopher Wilson, John Humma, James Hutchisson, Nancy Warner Barrineau, Valerie Ross, Miriam Gogol, Arthur Casciato, Judith Kucharski, Daniel H. Borus, Emily Clark, and James L.W. West III, editor of the collection. The volume of criticism, based on the restored text of *Jennie Gerhardt* published in 1992 by the University of Pennsylvania Press, aims to begin a new examination of the novel. The Pennsylvania edition was the catalyst for this collection: it has provided a different text of the novel, heretofore known only to a handful of readers

and until now never subject to interpretation. The volume of criticism is thus intended to begin a critical conversation on the new *Jennie Gerhardt* and to assist those who wish to teach the novel.

232 pages  
ISBN 0-8122-1513-3 \$12.95 paper  
ISBN 0-8122-3284-4 \$27.95 cloth

***Dearest Wilding***

Edited by Thomas P. Riggie

A memoir, with love letters from Theodore Dreiser to Yvette Eastman. At once a candid memoir and an intimate chapter in the life of a modern woman, Yvette Eastman's vivid narrative also contributes richly to the life story of Theodore Dreiser. As perhaps the last reminiscence of Dreiser and his circle that will ever appear, *Dearest Wilding* promises rewarding reading to scholars, critics, and general readers.

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Forthcoming in '96

***Dreiser's Russian Diary***

ed. Thomas Riggie and James L.W. West III  
300-350 pages

All University of Pennsylvania Press Orders

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P.O. Box 4836  
Hampden Station  
Baltimore, MD 21211  
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Note:

Penguin is now making available two texts of *Jennie Gerhardt*:

The 1911 *Jennie Gerhardt* with an introduction by Donald Pizer.  
ISBN 0-1403-9075-8

The 1992 University of Pennsylvania edition of *Jennie Gerhardt*, with an introduction by James L.W. West III.  
ISBN 0-1401-8710-3

Because there are now two editions of *Jennie Gerhardt* available from the same publisher, those who teach *Jennie Gerhardt* need to specify exactly which edition of the text they wish to use.