

Contents

Preface.....	ix
Engaging Dreiser: A Selected Bibliography, 1967-2007	1
<i>Part I – Dreiser’s Family Background: Studies in Biography and Autobiographical Self-Discovery</i>	
Dreiser on the European Continent. Part One: Theodore Dreiser, the German Dreisers, and Germany	7
Personal, Ethnic, and National Identity: Theodore Dreiser’s Difficult Heritage.....	13
<i>Part II – Dreiser Abroad: Analyzing Literary Themes, Narrative Structures, and Cultural Imagology</i>	
Dreiser’s English Virgil.....	35
Central Europe in Travelogues by Theodore Dreiser: Images of Berlin and Vienna	61
Theodore Dreiser’s European Encounters: The Case of Oxford.....	77
Late Educations: Henry Adams and Theodore Dreiser Look at Russia	93
The Shock of the Ancestral Quest: Theodore Dreiser’s <i>A Traveler at Forty</i> and Cynthia Ozick’s <i>The Messiah of Stockholm</i>	111
Dreiser’s Diaristic Mode.....	129

<i>Part III – Dreiser in Literary Criticism:</i>	
<i>Review Articles and Entries in Specialized Encyclopedias</i>	
Review of <i>Identität und Rolle bei Theodore Dreiser (1991)</i>	147
<i>American Diaries</i>	153
<i>Dreiser's Russian Diary</i>	157
Richards, (Franklin Thomas) Grant	161
<i>A Traveler at Forty</i>	165
Review of <i>Schwester Carrie (2004)</i>	169
Review of <i>Pleasing to the "I" (2006)</i>	171
<i>Part IV – Dreiser's Writings in Flux:</i>	
<i>Studies in the History of the Book, Literary Translation, Intertextuality, and Scholarly Editing</i>	
Dreiser on the European Continent. Part Two:	
The Reception of Dreiser in Western Europe	177
Same or Other: Reading the German-Language Translation of <i>Sister Carrie</i>	185
The Thousand and Second Nights in 19th-Century American Writing: Echoes in the Works of Irving, Poe, Twain, and Dreiser.....	201
From Travel Guide to Autobiography: Recovering the Original of <i>A Traveler at Forty</i>	227
Textual Commentary: Editorial Principles	239

Historical Commentary: The Composition and Publication of <i>A Traveler at Forty</i>	247
Works Cited	263
Index	287

Preface

When in 1991, Renate von Bardeleben identified a Dreiser renaissance in the United States,¹ she could not have foreseen its eventual scope and productivity. The latter is demonstrated by the fact that the five volumes of the Pennsylvania Dreiser Edition which had been published by then² have more than tripled in number,³ that the periodical devoted to Dreiser has transformed from a small-scale newsletter to a major literary journal,⁴ and that critical analyses of Dreiser's life and writings – facilitated by the appearance of new miscellaneous collections, memoirs, and reference works⁵ – have accumulated to total more than 1200.⁶

¹ See p. 147 of this volume.

² *Sister Carrie* (1981); *American Diaries* (1982); *An Amateur Laborer* (1983); *Dreiser-Mencken Letters* (1986, 2 vols.); and *Theodore Dreiser, Journalism* (1988). For full bibliographical information, see list of works cited.

³ *Newspaper Days* (1991); *Jennie Gerhardt* (1992); *Dreiser's Russian Diary* (1996); *Twelve Men* (1998); *Theodore Dreiser: Interviews* (2004); *A Traveler at Forty* (2005); *The Genius* (2008); *A Picture and a Criticism of Life. New Letters* (2008); *Letters to Women. New Letters* (2009); *The Financier* (2010); and *Dreiser's Political Writings* (2010), Thomas P. Riggio, General Editor. The Pennsylvania Edition was renamed Dreiser Edition in 2003 and has found a new home at University of Illinois Press.

⁴ Launched in 1970 as the *Dreiser Newsletter* (Richard W. Dowell and Robert P. Saalbach, editors), it became *Dreiser Studies* in 1987, before finally being converted into *Studies in American Naturalism* in the summer of 2006 (Keith Newlin and Stephen Brennan, editors).

⁵ See e.g. *Fulfilment and Other Tales of Women and Men* (1992), *Theodore Dreiser's Ev'ry Month* (1996), *The Collected Plays of Theodore Dreiser* (2000), and *Art, Music, and Literature, 1897-1902* (2001); Eastman's *Dearest Wilding* (1995) and Tjader's *Love That Will Not Let Me Go* (1998); as well as *A Theodore Dreiser Encyclopedia* (2003, ed. Newlin) and *The Cambridge Companion to Theodore Dreiser* (2004, ed. Cassuto and Eby).

⁶ Though far from complete, the International MLA Bibliography as of 1 April 2010 lists 1203 publications referring to Dreiser in general and 1156 publications under the more specific subject heading.

Having started to work on Dreiser long before there was any renaissance to speak of, von Bardeleben has played an active part in all these positive developments, for instance as volume editor of *A Traveler at Forty* (Dreiser Edition, 2005), contributor to the *Dreiser Newsletter*, *Dreiser Studies*, and *Studies in American Naturalism*, and author of entries in reference works such as *A Theodore Dreiser Encyclopedia*. She has also served on the editorial and advisory boards of both the aforementioned journals and the International Dreiser Society. From the outset interpreting her task as an Americanist as an "interdisciplinary academic endeavor" (Fluck and Claviez ix) – with research interests as diverse as autobiography,⁷ gender,⁸ ethnic literature,⁹ linguistics,¹⁰ and translation studies¹¹ – and proceeding from a concept of culture that in its comprehensiveness recalls Clifford Geertz,¹² her research has never depended on short-lived methodological fads or fashionable theories.

⁷ See von Bardeleben, "Das Tagebuch des kolonialen Südens" (1969), *Studien zur amerikanischen Autobiographie: Benjamin Franklin und Mark Twain* (1981), "Formen autobiographischer Prosa im puritanischen Schrifttum" (1983), and "Upton Sinclair and the Art of Autobiography" (1990).

⁸ See *Perspektiven der Frauenforschung* (1998), *Frauen in Kultur und Gesellschaft* (2000), "Weibliches Reisen in der amerikanischen Literatur" (2002), and *Gender und Translation: Eine annotierte Bibliographie* (forthcoming).

⁹ See "Bernard Malamud: *The Assistant*" (1975), "Bernard Malamud's 'The Lady of the Lake'" (1981), "LeRoi Jones'/Amiri Barakas *Dutchman*" (1985), *Missions in Conflict: Essays on U.S.-Mexican Relations and Chicano Culture* (1986), *Gender, Self, and Society: Proceedings of the IV International Conference on the Hispanic Cultures of the United States* (1993), "Eastern Sites of Memory" (2003), and "The Loss of Identity and the Construction of Memory in the Writings of Cynthia Ozick" (2003).

¹⁰ See "Die Einwirkung des Amerikanischen Englisch auf das Pennsylvania-deutsche" (1978) and "The Everyday Speech of American Occupational and Professional Groups" (1989).

¹¹ See "American Authors as Translators and the Role of Anthologies" (1997), "The Translator as Mediator and Metaphor" (1997), and "'Beyond the Lexicon': A Plea for Cultural Competence in Translator Training" (1999).

¹² "The concept of culture I espouse . . . is essentially a semiotic one. Believing, with Max Weber, that man is an animal suspended in webs of significance he himself has spun, I take culture to be those webs, and the analysis of it to be therefore not an experimental science in search of law but an interpretive one in search of meaning" (Geertz, *Interpretation of Cultures* 5).

The avoidance of time-bound research methods or subjects may be one of the reasons why von Bardeleben's work has not been rendered obsolete by the renaissance in Dreiser Studies she helped to identify. Another explanation for the undiminished topicality of her contributions is to be found in her decision to specialize in texts and themes that had been neglected by the majority of Dreiser scholars. Responding to the blurred boundaries between biography, autobiography, and fiction in Dreiser's literary production, she thus early on focused on the author's personal writings, particularly his European travelogues and travel diaries, in keeping with Thomas P. Riggio's later statement that in such writings, "Dreiser became his own most original biographer" ("Uses of Biography" 40). In the case of Dreiser's travel memoir *A Traveler at Forty* (1913), this specialization – combined with an intimate knowledge of all its published and unpublished variants, its editorial history and the diary notes on which the book was based – has led to the astonishing fact that, with the exception of one contribution each by Rolando Anzilotti, Carol Nathanson, and Gary Totten,¹³ von Bardeleben still has the exegetic monopoly on this important autobiographical text. Since many of her studies originally appeared in volumes that have not enjoyed a wide reception, a collection such as this one was a desideratum to make her work finally accessible to Dreiserians and a larger reading public.

The structure of the present volume reflects the breadth, interdisciplinarity, and circumatlantic dimension of von Bardeleben's approach. Following a selected bibliography that documents forty years of published research, Part I gathers essays on the biographical facts and ethnic heritage that influenced Dreiser's life, art, and thought. Part II contains investigations into literary themes, narrative patterns, and forms of cultural imagology which underlie the textual representations of Dreiser's experience abroad. Part III includes review articles and contributions to encyclopedias that analyze interpretations of Dreiser's writings in literary criticism and explain the texts and contexts of the author's use of autobiography and the diaristic mode. Part IV, entitled "Dreiser's Writings in Flux," presents studies in the history of the book, literary trans-

¹³ See Anzilotti, "Il viaggio di Dreiser in Italia" (1966); Nathanson, "Anne Estelle Rice and 'Ellen Adams Wrynn': Dreiser's Perspectives on Art" (2001); and Totten, "An Ordinary Tourist: Cultural Vision and Narrative Form in Theodore Dreiser's *A Traveler at Forty*" (2002).

lation, intertextuality, and scholarly editing which foreground both the versatility of Dreiser's extensive oeuvre and its dependence on the literary marketplace.

The strengths of von Bardeleben's critical work lie in her superior command of the entire Dreiser corpus, her admirable knowledge of world literature, and an exemplary combination of archival research and readings in secondary sources. Always in a dialogue with the best of international scholarship, and fruitfully collating extraliterary facts and their literary manifestations, she often succeeds in revealing subtextual principles, implicit themes, and hidden layers of meaning in the primary materials she examines. Perhaps most importantly, she demonstrates the various ways in which Dreiser's works were shaped by the interests and constraints of the publishing business of his time. It is certainly no exaggeration to say that the power struggle between author, editor, and publisher, from which so many of Dreiser's writings inevitably emerged in a truncated form, has rarely been illustrated in such a vivid manner as in von Bardeleben's studies in the genesis of *A Traveler at Forty*.¹⁴

Engaging Dreiser for almost half a century, Renate von Bardeleben has definitely proved that Dreiser is engaging. That she is not alone in being thus fascinated by the multifaceted personality of an author to whom she has devoted much of her life is underlined by the fact that, major biographical endeavors such as Swanberg (1965) and Lingeman (1986/90) notwithstanding, biographies on Dreiser continue to be written. A case in point is Jerome Loving's *The Last Titan: A Life of Theodore Dreiser*, which was published in 2005 by University of California Press.¹⁵ Taken together, the essays collected in this volume not only add to extant scholarship by elucidating underexplored aspects of Dreiser's life and works but also represent the most comprehensive examination of *A Traveler at Forty* to date. They also show the organic growth of the biographical, literary, and historical knowledge that went into the first

¹⁴ New studies such as Annemarie Koning Whaley's *The Trouble with Dreiser: Harper and the Editing of Jennie Gerhardt* (2009) may be interpreted as evidence that von Bardeleben's example catches on.

¹⁵ New perspectives on the author's life will hopefully be provided by the "Dean of Dreiser Studies," Thomas P. Riggio, whose biography on Dreiser is in progress. He also recently completed another biographical project, namely "Theodore Dreiser: America's Tragic Muse," a film script for a forthcoming PBS documentary. For details, see list of works cited.

unabridged edition of Dreiser's travelogue (2005), which may safely be called von Bardeleben's magnum opus. Should the following pages, in addition to surprising a distinguished Dreiserian on her 70th birthday, inspire old hands at the game as well as up-and-coming researchers to investigate this long-neglected keytext in Dreiser's oeuvre, this volume will have served its purpose.

A book project such as this one is not possible without incurring many debts which I acknowledge with gratitude and pleasure. For their generous financial support, I wish to thank, in alphabetical order, the Abteilung für Anglistik, Amerikanistik und Anglophonie, Johannes Gutenberg-Universität Mainz, Fachbereich Translations-, Sprach- und Kulturwissenschaft (School of Translation Science, Linguistics, and Cultural Studies) in Gernersheim, especially Klaus Peter Müller; the Fachbereich Translations-, Sprach- und Kulturwissenschaft, especially its Dean, Michael Schreiber; the Freundeskreis FTSK Gernersheim e. V. (Friends of the School of Translation Science, Linguistics, and Cultural Studies), especially its Chairwoman, Birgit Menzel; the International Theodore Dreiser Society, especially its President, Roark Mulligan, its Vice-President, Donna Campbell, its Secretary-Treasurer, Gary Totten, and also Keith Newlin for diplomatically negotiating in the background; the President and the Vice-President of the Johannes Gutenberg-Universität Mainz, Georg Krausch and Ulrich Förstermann, as well as the Stabsstelle Forschung & Technologietransfer, especially Petra M. Schwarz and Ulrike Krick, for sponsoring this project within the framework of the university's internal promotion of research (inner-universitäre Forschungsförderung, "Stufe I"); and the Zentrum für Interkulturelle Studien, especially its Speaker, Anton Escher (as well as Alfred Hornung for putting in a good word). I would also like to thank the Deutsche Gesellschaft für Amerikastudien (German Association for American Studies), whose statutes did not allow direct financial support, but whose President, Peter Schneck, Vice-President, Jürgen Wilzewski, and Executive Director, Carmen Birkle, on behalf of the Association wish the author a Happy Birthday and gratefully acknowledge her contribution to the rise of American Studies in Germany.

For their kind permission to use prepublished materials, I am indebted to the following editors, publishers, and academic societies: Keith Newlin and the International Theodore Dreiser Society; Martin

Forstner, Klaus von Schilling, Joachim Schwend, Susanne Hagemann, Hermann Völkel, Dieter Huber, Erika Worbs, and Peter Lang GmbH, Internationaler Verlag der Wissenschaften, Frankfurt, especially its rights and permissions manager, Rüdiger Brunsch; Waldemar Zacharsiewicz and Stauffenburg Verlag, Tübingen, especially Brigitte Narr; Udo J. Hebel, Karl Ortseifen, and Wissenschaftlicher Verlag Trier, especially Erwin Otto; Gudrun M. Grabher, Sonja Bahn-Coblans, and the Universität Innsbruck; Alfred Hornung, Reinhard R. Doerries, Renate Hof, Gerhard Hoffmann, Heinz Ickstadt, Peter Lösche, the German Association for American Studies, and Wilhelm Fink Verlag, München; Keith Newlin and ABC-CLIO, Santa Barbara, especially its Rights & Permissions Coordinator, Suzanne Paris; Keith Newlin, Stephen C. Brennan, the International Theodore Dreiser Society, and the Department of English, University of North Carolina Wilmington; Keith Newlin, Stephen C. Brennan, and University of Nebraska Press, Lincoln, especially its APM Project Coordinator, Joel Puchalla; Yoshinobu Hakutani and Associated University Presses, Cranbury, especially its Director, Julien Yoseloff; and, last but not least, Thomas P. Riggio, the Board of Trustees of the University of Illinois, and University of Illinois Press, Champaign, especially its Director, Willis G. Regier, and its Rights & Permissions/Awards Manager, Kathleen Kornell.

I am also grateful to the editors of *American Studies – A Monograph Series*, Reinhard R. Doerries, Gerhard Hoffmann, and Alfred Hornung, for accepting this volume, and especially to Alfred Hornung and Dr. Andreas Barth, the director of Universitätsverlag Winter, Heidelberg, for their encouragement and technical assistance. I am furthermore indebted to my colleague, Don Kiraly, for reading selected parts of the manuscript. I also wish to thank the International Theodore Dreiser Society for the permission to use the sketch of Dreiser that appeared on the original front page of the *Dreiser Newsletter* for the cover of this book. My deepest thanks belong to Keith Newlin and Thomas P. Riggio, whose enthusiastic support, efficient help, and scholarly advice have been invaluable.