

folding socialist movement. Native-born socialists in the women's movement of the 1880s and 1890s rejected the notion that class superceded gender. They developed the independent women's club as their organizational form, sought to remain separate from the male-dominated socialist movement, and placed a deep faith in the power of womanly virtue to transform society. After the turn of the century, a new generation of women formed the Socialist Party's Women's National Committee. The WNC abandoned the nineteenth-century notion of women's "agency" and sought to make women equal participants in the life of Socialist locals. The tensions between gender and class would not go away, however. Questions relating to women in the labor movement, equal suffrage, and sexual emancipation demanded separate approaches and special solutions. These unresolved problems, lukewarm support from the party, and the general crisis of the left during the years 1917-1919 led to the demise of the WNC and the collapse of the Socialist women's movement.

The weakness of Buhle's book is that, although it is an excellent account of the activities of the faithful, it fails to deal with the fact that much of their message fell on deaf ears. Why were so many women unsympathetic or indifferent to socialism or the Socialist party? Buhle notes that Socialist candidates in some localities blamed women for electoral defeats, but she regards these reports as atypical. Was this really the case? The problem of women's "alleged conservative tendencies" (p. 18) cannot be brushed off so lightly. If Buhle's effort is a first step toward a rewriting of the history of American socialism, as she suggests it might be, this sort of question must be dealt with.

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*Sister Carrie*. By Theodore Dreiser. The Pennsylvania Edition. (Philadelphia: University of Pennsylvania Press, 1981. Pp. xi, 679. Notes, maps, illustrations. Clothbound, \$40.00; paperbound, \$14.95.)

Here is all you ever wanted to know about Theodore Dreiser's famous first novel, *Sister Carrie*—and probably much more. This edition is tailor made for the Dreiser scholar rather than for the casual reader, for not only is the original manuscript of the book restored, but there are nearly two hundred pages of additional material. Included are a "Historical Commentary," which traces the entire history of the writing of the

novel from "Manuscript to Print"; notes and maps of "Sister Carrie's Chicago" and "Sister Carrie's New York"; photographs, such as of places figuring in the story in Chicago and New York; plus helpful historical notes on each chapter. In addition, there are a "Textual Commentary" stating the principles that the editors used in developing this edition of the novel and a "Textual Apparatus" giving "Selected Emendations in the Copy-Text." The latter shows the exact revisions made in the manuscript by Dreiser's first wife, Sara White Dreiser; by Dreiser's friend, Arthur Henry; by Dreiser himself; and other changes. Included also are Dreiser's revised endings for Chapters XLIX and L; "Sara White Dreiser's Revised Ending for Chapter L," which has been printed in all previously published editions; "Block Cuts Marked by Arthur Henry and Accepted by Dreiser"; the chapter titles that were used in the Doubleday, Page and Company edition; notes on Dreiser's word division; and a listing of all the editions of the novel. Much of all this material will prove superfluous or tedious to many readers, but to the Dreiser scholar it represents an incredibly painstaking and almost miraculous process of revelation, not only about the novel as Dreiser originally wrote it but also about the author and his intentions in the book.

Sara Dreiser's revisions, mostly of mechanics, had the effect of making the characters speak more formally than her husband had intended; Arthur Henry's cutting removed most of the references to sex, so Hurstwood appears to have an idealistic love for Carrie, and Drouet's pursuit of other women even while he is living with Carrie is reduced to innocent flirtation. Also, since Henry lacked a real understanding of Dreiser's intentions, his cuts resulted in a far less deterministic impression. Altogether Henry and Dreiser cut about 36,000 words, some 70 pages, from the original. The first publisher, Doubleday, required that all real names be changed and that much of the profanity be omitted. The result of all these changes is that in the previously published versions Carrie has less conscience and emotional depth, Hurstwood's possible weaknesses (such as his extramarital adventures before he meets Carrie) are removed, Drouet becomes a more likeable person, and Ames is less haughty and more believable. Furthermore, Dreiser's Spencerian philosophy that man is insignificant, is controlled by fate, and cannot find lasting happiness is muted. The claim of the editors of this edition that the restoration of the original version results in "a more somber and unresolved work of art" (p. ix) is correct.

Of interest to Hoosier readers and scholars is the fact that Dreiser erred in placing Columbia City, the Indiana town from which Carrie goes to Chicago to seek her fortune, in Wisconsin. Also, he brazenly adapted in his Chapter I a passage from George Ade's sketch, "The Fable of the Two Mandolin Players and the Willing Performer," published in *Fables in Slang* in 1899.

The editors of the Pennsylvania edition claim that it "is the first full-dress scholarly edition of the novel" and that "the resulting text . . . should not be thought of as 'definitive.' There will never be a 'definitive' text of *Sister Carrie*" (p. 589). However, if their text is not definitive, it is probably as close as scholars will ever get. And it will possibly discourage others from such an attempt.

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*News from the White House: The Presidential-Press Relationship in the Progressive Era.* By George Juergens. (Chicago: University of Chicago Press, 1981. Pp. x, 338. Illustrations, notes, bibliography, index. \$25.00.)

During the Progressive Era at the beginning of this century, both the presidency and the press underwent transformations resulting in their modernization. The often turbulent relationship between these two old antagonists was never more interesting than during these two decades. As publicity became an ever more significant factor in presidential leadership, a president's relations with the press became more crucial. All the while, the press grew in power and acquired many forms familiar to today's reader. The interaction between these two institutions during a period recognized as formative for modern America provides the grist for interesting history.

George Juergens approaches his subject from the perspective of the three Progressive Era presidents. Theodore Roosevelt appears as the exciting figure he was; William Howard Taft as a bungler lost in his own ineptitude; and Woodrow Wilson as an eloquent but stern statesman who lacked the common touch. There is, of course, nothing new in these profiles. Nevertheless, what the author manages to accomplish in centering his book around them is to convey the idea that the manner in which a twentieth-century president deals with the press reveals a good deal about him as a person and leader. Juergens finds Theodore Roosevelt particularly effective in