DOS PASSOS AND THE IDEOLOGY OF THE FEMININE

JANET GALLIGANI CASEY
# CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>List of Illustrations</td>
<td>x</td>
</tr>
<tr>
<td>Acknowledgments</td>
<td>xi</td>
</tr>
<tr>
<td>Editorial Note</td>
<td>xiii</td>
</tr>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>1. Critical Legacies: Literary, Political, Personal</td>
<td>18</td>
</tr>
<tr>
<td>I. Rhetorical Intersections: Modernism and Proletarianism</td>
<td>21</td>
</tr>
<tr>
<td>II. Private Statements, Public Constructs</td>
<td>42</td>
</tr>
<tr>
<td>2. Framing the Issues: The Feminine in the Early Fiction</td>
<td>59</td>
</tr>
<tr>
<td>3. Manhattan Transfer and &quot;The Center of Things&quot;</td>
<td>99</td>
</tr>
<tr>
<td>4. Ideology, the Feminine, and U.S.A.</td>
<td>131</td>
</tr>
<tr>
<td>I. Perspectives: The Newsreel, the Biography, and the Camera Eye</td>
<td>136</td>
</tr>
<tr>
<td>II. The Whole: Conflict and Synthesis</td>
<td>155</td>
</tr>
<tr>
<td>Afterword: Interpretations and Agendas</td>
<td>176</td>
</tr>
<tr>
<td>Notes</td>
<td>193</td>
</tr>
<tr>
<td>Works Cited</td>
<td>215</td>
</tr>
<tr>
<td>Index</td>
<td>227</td>
</tr>
</tbody>
</table>

ix
ILLUSTRATIONS

1. First page of Sol Funaroff’s “Fire Sermon”  
   page 29
2. Subscription advertisement from New Masses  
   page 36
3. Cartoon of Hemingway by Theodore Scheel  
   page 53
4. Watercolor of New York harbor by Dos Passos  
   page 101
5. Reginald Marsh’s watercolor frontispiece to The Forty-Second Parallel  
   page 178
6. Janey Williams and Jerry Burnham  
   page 180
7. Eleanor Stoddard and her French tutor  
   page 180
8. Anne Elizabeth Trent (Daughter) and George Barrow  
   page 180
9. Mary French and George Barrow  
   page 180
10. Margo Dowling and Cliff Wegman  
    page 180
11. Anne Elizabeth Trent (Daughter) and Webb Cruthers  
    page 181
12. A jealous Cuban officer chasing his sweetheart  
    page 181
13. Italian officers molesting a country girl  
    page 181
14. Joe Williams and Della, his wife  
    page 181
15. Eveline Hutchins and Paul Johnson deciding to marry  
    page 181
16. Eveline Johnson and her mirror  
    page 182
17. Paying a dollar to see naked women dance  
    page 182
18. Ward Moorehouse and Eleanor Stoddard viewing art  
    page 182
19. Margo Dowling posing for photos while Charley Anderson looks on  
    page 182
20. Ward Moorehouse and his wife, Annabelle, at the theater  
    page 182
21. University of Texas regent at Senate investigation of U.S.A.  
    page 185
22. Cartoon of Dos Passos by David Levine  
    page 189