collection of papers under the control of Willkie's wife and son which are not generally available to scholars; and he also interviewed or corresponded with numbers of Willkie's relatives, friends, and associates. These sources appear to have been particularly helpful in working out the details of Willkie's boyhood and adolescence on which subjects Barnes, Dillon, and Johnson are sketchy and Alden Hatch's "boy's life" notoriously romantic and unreliable. Barnard apparently did not examine the records of the Associated Willkie Clubs of America housed at Indiana University.

There are a few minor slips. In a second edition, the publisher will want to correct typographical errors on page 196 (line 26) and page 231 (line 32). Barnard incorrectly refers to C. Wayland Brooks (p. 232) as an incumbent seeking re-election to the Senate in 1940 when in fact he was striving to unseat Democratic Senator James Slattery.

This book is a labor of love (fourteen years in the writing) and detailed scholarship (ninety-two pages of notes). Both text and notes deserve to be read.

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Hugh Ross


To many Hoosiers the name Theodore Dreiser has usually represented either the man who wrote the words to his brother Paul's song, "On the Banks of the Wabash"; an expatriate Hoosier of whom the state took little note; or an immoral, cantankerous, but gifted author to be shunned by the righteous. (After all, for years the Indiana State Library refused to buy his books.) Dreiser is all these things and many more in Swanberg's excellent book, which, as the dust jacket states, is "the first comprehensive biography of a man of genius, a major figure in American literature, who was also an outrageous, magnetic and foolish human being." This is the "story of a tormented life." It is not an attempt to criticize Dreiser's works, a task which has long attracted many critics. Swanberg's many original sources include Dreiser's books and articles, huge quantities of letters written by and to him, and interviews with those who knew him.

Here we see Dreiser, born into a large, poverty-stricken family on the unclean side of the tracks in Terre Haute, of an ignorant, warm-hearted, pagan mother and a malcontented, religious fanatic of a father, who was frequently out of work and in debt. Pursued by want, the family, or portions of it, lived in the Indiana towns of Vincennes, Evansville, Sullivan, and Warsaw, as well as in Chicago. After a year at Indiana University, financed by a teacher, Dreiser became a newspaperman in St. Louis, Toledo, Pittsburgh, and New York. In the last-named city he launched his career as an author with *Sister Carrie*, which was shredded by critics; then he later became the hypocritical but successful, moralizing editor of Butterick publications.
Dreiser was selfish and self-centered, illogical, erratic, inconsistent, deceitful, superstitious, suspicious of everyone, unpredictable, and both niggardly and extravagant with money. Possessing an animal magnetism, he considered "sex as the real business of life" (p. 355) and could bed three different women in one day. He quarreled with his friends—even his best friend, H. L. Mencken—and publishers, once throwing coffee in the face of Horace Liveright. He made the mistake of marrying, for he was consistently promiscuous with housewives, college girls, and others—even prostitutes. His many women friends were also important to him professionally, since they acted as secretaries and helped to criticize and cut his manuscripts.

Dreiser believed in evolution and survival of the fittest, held no hope for reform in politics or society, believed that life is chaos, and tried to develop a philosophy of life deriving from mechanistic science, though eventually he came to believe in a creative force, perhaps God. He made himself unpopular by espousing many radical causes. He hated the Catholic Church and the Jews; loved to quarrel (once he slapped Sinclair Lewis); considered entrenched wealth his enemy, although he was a capitalist himself, holding stocks and property; and plagiarized from Lewis and Sherwood Anderson. He admired Hitler. Alternately praising and damning Russia and communism, before his death he joined the Communist party—to the despair of many disciplined Communists. In Russia his works were the most published of American authors.

Still, his books, clumsy, prolix, and often boring, written too rapidly and abounding in technical inaccuracies and lack of taste, reflected great sympathy for human suffering, as in An American Tragedy, which was the novel that made him really famous and prosperous. Dreiser was a champion of social justice, the pioneer who made the important break in American literature from the genteel tradition. Fighting the censorship and Puritanism which banned his books, such as The "Genius," he was the leader in the field of realism, a transition between Howells and Hemingway.

This is beautifully written, well-documented scholarship which often reads like a novel. The only defect is the mass of detail, in which the reader may lose himself; yet this is the stuff of life itself. Swanberg's is the definitive biography of Dreiser.

DePauw University

Arthur W. Shumaker


This is a good biography of one of Indiana's most able congressmen and political leaders in the periods immediately before and following the Civil War. While the author lists Julian as a radical, this reviewer