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WILL THE REAL MIKE BURKE STAND UP, PLEASE!

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Shortly after Doubleday, Page and Company's reluctant publication of *Sister Carrie* and the critics' lukewarm reception of that novel, Dreiser developed a neurasthenic condition that incapacitated him physically and literarily for almost three years. During that time of forced inactivity, he saw his small reputation as a writer decline and his lifestyle reduced to that of a near-vagrant. Finally, his affluent song-writing brother, Paul Dresser, intervened and sent Dreiser to William Muldoon's Sanitarium, a posh human "repair shop" near Purchase, New York. There Dreiser remained for six weeks, until the crisis had passed. Then, he chose to continue his rehabilitation as a day laborer, hoping that strenuous outdoor work would restore the physical strength and emotional stability that he needed to resume his career in literature. To this end, he sought and gained employment with the New York Central and Hudson River Railroad, for whom he worked from early June to late December 1903. By then, he had recovered sufficiently to return to the literary world as an assistant feature editor for the New York *Daily News*.¹

In biographical accounts of this traumatic period, one of the heroes who consistently emerge is Mike Burke, a masonry foreman for the railroad. For the last four months of his employment as an "amateur laborer," Dreiser was assigned to Burke's crew, and Burke is typically given much of the credit for Dreiser's recovery. F. O. Matthiessen asserts that Dreiser

responded to the "warm humanity" in Burke, whose "simple organic grasp of actualities began to 'heal' him, to teach him once again how to live."² Robert H. Elias sees Burke as one "whose energy and determination in the face of educational and financial handicaps Dreiser found contagious."³ And Ellen Moers describes him as "a gentle man who lives for his poor Italian workmen (and finally dies for them)."⁴

These views of Mike Burke as the lovable, inspirational Irish foreman are based primarily on Dreiser's "The Mighty Burke" (first published in *McClure's* in 1911 and later revised as "The Mighty Rourke" for *Twelve Men*, 1919) and "The Irish Section Foreman Who Taught Me How to Live," published in *Hearst's International* in 1924. Overlooked, however, are the facts that these accounts are highly fictionalized and that Dreiser drew other less flattering portraits of Burke, presenting him at times as a tyrant and a bore. The truth is that Mike Burke surfaces frequently in Dreiser's writing and in many different guises, apparently depending on the philosophical intent or narrative demand of the individual work. The sentimentalized Burke who taught Dreiser how to live is but one of those guises.

Outside of Dreiser's literature, little is known of Mike Burke; however, the correspondence file of the Dreiser Collection at the University of Pennsylvania does provide some specific dates and a few minor insights into the man. On 31 July 1903, for example, Dreiser wrote the Supervisor of Buildings, R. P. Mills, to ask for a transfer from the carpentry shop at Spuyten Duyvil to a plumbing crew. It was Dreiser's contention that outdoor work on the road would be more beneficial to him physically and emotionally. Apparently Mills could not honor this request promptly, but a month later, on 31 August, arrangements had been made to send Dreiser to Burke's masonry crew. "Mr. T. Dreiser, at present in Mr. Washburn's gang at Spuyten Duyvil, will report to you on September 1st," Mills informed Burke. "You may arrange to engage him as a mason's helper, carrying him at the rate of \$.17 1/2 per hour." The next day Burke dispatched a terse and marginally literate memorandum to Dreiser: "Come to Wms Bridge today, gang is working there." This brief, scrawled note lends credence to Dreiser's later claim that Burke was inept at and frustrated by clerical details and thus was eager to surrender such duties to his author-assistant. Also, memoranda from Mills' office to Burke indicate that Dreiser was responsible for the paperwork involved in ordering and receiving supplies. Whenever materials were to be picked up, Mills' office asked Burke to send "your man Dreiser."

During his tenure with Burke's crew, Dreiser kept in con-

tact with his brother Paul, who was in New York searching for a position that would allow Theodore to leave the railroad and return to the literary world. Finally, in late December Paul wrote to say that he had secured Dreiser a position with the New York *Daily News*, beginning the first day of January 1904. Thus, Dreiser's later claim that he left Burke's crew on Christmas Eve, 1903, is probably accurate, as that date ended a work week.

The only other correspondence mentioning Burke came from Dreiser's managing editor on the *Daily News*, Robert H. Davis. On 8 January 1904, Davis wrote a note asking Dreiser to talk to Burke, who had refused to be photographed by the newspaper. As Davis described the photographer's confrontation with Burke,

Mr. Burke became very much excited and declined to have his picture taken, and after eating up one hundred and fifty cubic yards of fresh air, decided that perhaps he could be handled if he saw you. I wish therefore that you would induce him in person to agree to the photograph. He says it is the custom for railroad men who "do things" meritoriously to keep their mouths shut about it for fear the Superintendent or the President or the Vice President (men who never do anything meritoriously) will find it out and kick the poor downtrodden into the open air.

The purpose of this photograph and Dreiser's response to Davis's request are unknown; however, in his first attempt to use Burke in his writing, Dreiser focused on the quality that Davis had emphasized in his note: the foreman's fear of his superiors, a fear which, according to Dreiser in this initial portrait, made Burke insensitive to those working under him. This portrait appeared in an essay titled "The Toil of the Laborer," which was probably written while Dreiser was with Burke and was circulating among the various periodicals by 16 January 1904. In this three-part essay, Dreiser dramatized the plight of the laborer, whose life he saw as artless, degrading and financially unrewarding. Using his own experiences with Burke's crew as an example of management's exploitative tendencies, Dreiser wrote:

We were under a foreman whose conception of life was that it meant toil, and who was perfectly equipped physically to meet it. He did not stop to parley or to temper the necessities with tenderness, but shouted his commands, the fulfilling of which was as much a burden on his mind as upon our bodies. . . . I pondered over this, wondering at the fierceness of the temper of the foreman, the persistence of his frown, the manner in which, when anything was delayed, or the work went wrong, he visited the blame upon

the heads of those who were the carriers and serfs of his commands. Life did not demand it, I said. The wealth of this big corporation was proof that it was an unjust exaction. A man should be a man despite the orders of his superiors.⁵

Following this description, Dreiser engaged in some obvious fiction, claiming that he eventually succeeded Burke as foreman and was soon corrupted by the pressures from above. He too became insensitive and relentless until finally he was up-braided by one of the men he was harassing. At that point, realizing what he had become, Dreiser resigned from the railroad rather than participate in a system that brought enormous profit to a few by enslaving the majority. "I resolved that I, for one, would have nothing to do with it," Dreiser concluded the essay. "Not to drive where I could not release, not to exact where I could not repay, not to be a tool in the hands of those who were tools themselves, only that they were closer to the owners who did not think, was something, even though by quitting I could not relieve the situation of its pain."⁶

Thus, Burke first appeared in Dreiser's literature as a tyrannical pawn of the capitalistic system, but the essay that introduced him languished until 1913, when it was finally published in the *New York Call*. In the meantime, Dreiser had begun to mine his railroad experiences for sketches characterized by humor and sentimentality, which he apparently felt would be more saleable than diatribes. Among these was "The Mighty Burke." In this sketch, Mike Burke initially seemed the swearing, slave-driving tyrant of "The Toil of the Laborer." It was, in fact, this blustering insensitivity that first called him to Dreiser's attention.

He himself was standing in the door of the shop where the operation was to be conducted, his coat off and his sleeves rolled up, shouting with true Irish insistence, "Come, Matt! Come, Jimmie! Get the shovels, now! Get the picks! Bring some sand here! Bring some stone! Where is the cement, now? Where is the cement? Jassus Christ! I must have some cement! What are ye all doing? Hurry, now. Hurry! Bring the cement!" and then calmly gazing around as if he were the only one who had any right to stand still in this world.⁷

First offended that the downtrodden Italians had to work under this "Irish brute," Dreiser soon noted that his "victims" seemed neither fearful nor particularly aware of his menacing outbursts. Amused by this incongruity, Dreiser engaged Burke in conversation and quickly perceived that the foreman's gruff, dictatorial demeanor actually masked an ingenuous nature

and a warm, fatherly concern for his men. As Dreiser had seldom seen these qualities in his railroad superiors, he volunteered to become a member of Burke's crew and was readily accepted, for Burke desperately needed a clerical assistant.

The relationship between Burke and Dreiser described in "The Mighty Burke" was in sharp contrast to that presented in "The Toil of the Laborer." Instead of arousing Dreiser's sense of injustice through exploitative measures, Burke displayed an energy and pride in his work that proved antidotes to the lassitude and despair of the neurasthenic writer. The foreman enjoyed his role as a manual laborer and refused to complain about the meager wages that he received. Rather, he was grateful to the railroad for allowing him to ply his trade and found his main reward in the successful completion of a task. "They're not payin' me wages fer lyin' in bed," Burke lectured Dreiser. "If ye were to get up that way [4:00 A.M.] every day fer a year, it would make a man of ye."⁸ This loyalty to the company, however, did not create the labor-management problems that Dreiser had emphasized in "The Toil of the Laborer." Burke was equally loyal to his men. Though their errors and indolence would set off his volatile Irish temper, he was ultimately long-suffering, forgiving and infinitely protective, qualities that earned him the love of his men. The masonry crew, as Dreiser recast the details for this sketch, was a close-knit family, constantly bickering but affectionately dependent on each other. In this positive environment, Dreiser now insisted, he found a peace of mind that contributed to the return of his health and confidence.

All in all, "The Mighty Burke" is a portrait of the laborer at his best. It is also a portrait for which Dreiser took considerable liberty with the facts, particularly in his somewhat mawkish conclusion. Though extant correspondence indicates that Burke was alive and well when Dreiser left his crew, the sketch ended with the foreman's accidental injury and death, which brought into final focus his selfless courage and the devotion of his men. This bit of fiction also inspired Ellen Moers' mistaken contention that Burke "finally dies" for his men.

Like "The Toil of the Laborer," "The Mighty Burke" was repeatedly rejected by periodicals and did not find a publisher until 1911, when it was accepted by *McClure's*. By that time, Dreiser had narrated his railroad experiences in his most autobiographical novel, *The "Genius,"* where Burke appears as Deegan.⁹ For the section describing protagonist Eugene Witla's meeting Deegan and joining the masonry crew, Dreiser drew heavily on "The Mighty Burke," copying verbatim the situation, some description and a large amount of dialogue; however, the

near-reverential tone of that sketch had given way to Eugene's sense of superiority to the work and the foreman. At first, Eugene found Deegan's frenetic outbursts amusing and colorful, but before long the work grew monotonous and depressingly unaesthetic. The artist in him rebelled. "Eugene used to look at the wounded ground, the piles of yellow mud, the dirty Italians, clean enough in their spirit, but soiled and gnarled by their labor, and wonder how much longer he could stand it. To think that he, of all men, should be here working with Deegan and the *guineas*! He became lonesome at times--terribly, and sad."¹⁰ Deegan himself proved to be a sententious bore, with his endless talk of hard work, early rising and abstemious living. Eugene could not tolerate Deegan's limited range of ideas nor comprehend his satisfaction with the dreariness and discomfort of the workaday world. "His work with Deegan had given him a sharp impression of what hard, earnest labor meant. Deegan was nothing but a worker. There was no romance in him. He knew nothing about romance."¹¹ Thus, seizing the first opportunity, Eugene fled this alien existence to return to his career as an artist. In contrast to "The Mighty Burke," where the Irish foreman's presence was a salutary influence, the Deegan episode in *The "Genius"* was primarily a negative portrayal.

In 1919, "The Mighty Burke" was included in *Twelve Men* as "The Mighty Rourke." For this republication, Dreiser engaged in extensive revision, making the Irish dialect more consistent, adding description and dialogue and inventing a lengthy farcical episode in which Rourke reported for work after Sunday mass wearing a Prince Albert coat. When this finery was desecrated by a drunken ex-employee demanding back wages, Rourke's preference for verbal fury rather than fisticuffs became obvious. These revisions increased the drama and humor of the sketch but did nothing to alter the characterization. The blustery but kind-hearted Burke was merely renamed.

Dreiser's final use of Mike Burke (again called Rourke) came in 1924. On this occasion, Dreiser submitted a sloppily prepared, factually inaccurate seventy-three-page typescript titled "Down Hill and Up" to his long-time friend William C. Lengel, then managing editor of *Hearst's International*. Ultimately, this typescript, which spanned Dreiser's three-year struggle with neurasthenia, was cut by half and focused on his time with the masonry crew. Retitled "The Irish Section Foreman Who Taught Me How To Live," this piece was published by *Hearst's* in August 1924. It was Dreiser's most reverential tribute to Mike Burke. The characterization of the foreman remained virtually the same as it had been in "The Mighty Burke," and much of the early description and dialogue were taken almost verbatim from that sketch. What was altered,

however, was the point of view. In "The Mighty Burke," Dreiser had maintained the point of view of an amused, admiring but somewhat detached observer. In "The Irish Section Foreman," he described a relationship that was highly personal. Instead of focusing on Burke's humorous and often paternal episodes with other employees, Dreiser emphasized the foreman's determination to cure him. Burke "never gave me time to think about myself, not one single moment," Dreiser wrote. "He was always after me like a collie after sheep. Yet he was so cheerful and amusing and semi-affectionate and considerate, without appearing to be, that I began to love him. I would have done anything to help him in any way that I could."¹² As Dreiser now recalled his work with the masonry crew, this devotion to Burke led him beyond his clerical duties and inspired him to join in the digging of trenches and laying of bricks.

Somehow, as I found after a time, the spirit of the wild yet genial [Burke], his love of work, his puzzled and inexplicable, and yet convincing and inspiring love of life had entered into me, and I was anxious to be as vigorous, as dynamic, as enthusiastic and yet as contented with things as they were, as he was.¹³

This fatiguing work with the sledge, the pick and the shovel calmed Dreiser's nerves and increased his appetite. He slept better; his muscles hardened; and eventually his ability to concentrate and write returned. At that point, Dreiser decided that he had been sufficiently cured to return to the literary world, to where he belonged, as Burke put it.

Unlike "The Mighty Burke," "The Irish Section Foreman" did not end with Burke's injury and death; rather, Dreiser concluded it with a tribute to the man whose tranquility and zest for life had restored his own. As he bade farewell to Burke at the railroad station, Dreiser said to himself:

This is the attitude and this is the man--and his policy and his viewpoint are mine from this day forth. I will not whine and I will not tremble any more, come what may. I may not be able to write or win in my own field, but I will be able to do something, and that will have to be enough--will have to do. For by the living God, this man and his men in their way are as happy and useful as any and as good as any.¹⁴

Thus, Mike Burke, who entered Dreiser's literature as a despised vehicle of capitalistic exploitation, ultimately came to represent the dignity and value of the common laborer.

The Burke metamorphosis, more than anything else perhaps, demonstrates the danger of drawing biographical conclusions from the works based on Dreiser's personal experiences. Even when he drew upon episodes from his own life, the storyteller's temptation to embroider the narrative was great; the philosophical demands of individual pieces led to selectivity, alteration and invention in regard to details; and with the passage of time, memory often surrendered to fancy. The result was that the autobiographical foundation was frequently hidden, wholly or partially, by an overlay of fiction. Which of the various guises most accurately fit Mike Burke is difficult to determine. Perhaps he was a composite of them all. What can be determined, however, is that he was a personality that captured Dreiser's imagination and made a significant contribution to his fiction.

¹Dreiser's account of his three-year struggle with neurasthenia, *An Amateur Laborer* (edited by Richard W. Dowell, James L. W. West III and Neda Westlake), is scheduled for Fall 1983 publication by the University of Pennsylvania Press.

²F. O. Matthiessen, *Theodore Dreiser* (New York: William Sloane Associates, 1951), p. 101.

³Robert H. Elias, *Theodore Dreiser: Apostle of Nature* (New York: Knopf, 1949; emended ed., Ithaca: Cornell University Press, 1970), p. 131.

⁴Ellen Moers, *Two Dreisers* (New York: Viking Press, 1969), p. 186.

⁵Theodore Dreiser, "The Toil of the Laborer," *New York Call*, 13 July 1913, p. 11.

⁶*Ibid.*

⁷Dreiser, "The Mighty Burke," *McClure's*, 37 (May 1911), 40.

⁸*Ibid.*, p. 42.

⁹Although *The "Genius"* was not published until 1915, the first draft was written between late December 1910 and late April 1911. See Donald Pizer, *The Novels of Theodore Dreiser: A Critical Study* (Minneapolis: University of Minnesota Press, 1976), p. 133.

¹⁰Dreiser, *The "Genius"* (New York: John Lane Company, 1915), p. 390.

¹¹*Ibid.*, p. 394.

¹²Dreiser, "The Irish Section Foreman Who Taught Me How To Live," *Hearst's International*, 46 (August 1924), 120.

¹³*Ibid.*

¹⁴*Ibid.*, p. 121.

JAPANESE PUBLISH COLLECTED EDITION

The Works of Theodore Dreiser In Twenty Volumes
Kyoto: Rinsen Book Company, 1981
(reviewed by Neda M. Westlake,
University of Pennsylvania Library)

During his lifetime, Theodore Dreiser had hoped for a collected edition of his writings, and his negotiations with publishers after his career was established invariably included such a proposed edition, a project that was not fulfilled.

In April, 1982, the Dreiser Collection received as a gift from the publisher this handsome set of Dreiser's works in English, printed in Japan, forwarded to us by Curtis, Brown, Ltd., agents for Dreiser's foreign editions.

The texts are photo-offset from first editions loaned for the purpose from the private collections of two Japanese scholars and the Rikkyo University Library. The volumes are uniformly bound in simulated morocco over boards, 21cm., in bright red, a tint lighter than the binding of the 1900 *Sister Carrie*. The spines have a uniform printed label, THE WORKS OF THEODORE DREISER, with the volume number gold-stamped in roman, and the back covers bear the initials TD within a leaf spray, stamped in gold. All the typos in the first editions are present, including my favorite on page 205 of *Sister Carrie*: "He was charmed by the pale face, the lissome figure, draped in pearl grey, with a coiled string of pears at the throat."

The illustrations are remarkably well reproduced in *Hoosier Holiday*, *A Traveler at Forty*, *Epitaph*, and *Color of a Great City* where the C. B. Falls sketches are printed on orange colored paper with brown ink.

The only titles not present are the expanded editions of *Moods* (1928 and 1935), *The Carnegie Works at Pittsburgh* (1929), *The Aspirant* (1929), *My City* (1929), and the numerous broad-sides and leaflets.

Even with these omissions, the set is an impressive achievement that can be ordered from Mr. Toshiyukio Miyakawa, Rinsen Book Company, Ltd., P. O. Box Sakyo 8, Imadegawa-Dori, Sakyo-Ku, Kyoto 606, Japan, for 185,000 yen - at the time of writing, about \$826. At that price, we are doubly grateful for the gift.

In the brochure, in Japanese, accompanying the volumes, Shoichi Ando gives a summary biography of Dreiser, defends his style, and suggests that Dreiser's determinism in conflict with his compassion is the key to his popularity in Japan.

The volumes and their contents:

- I. SISTER CARRIE
- II. JENNIE GERHARDT
- III. THE FINANCIER
- IV. THE TITAN
- V. THE "GENIUS"
- VI-VII. AN AMERICAN TRAGEDY
- VIII. THE BULWARK
THE STOIC
- IX. FREE AND OTHER STORIES
CHAINS
FINE FURNITURE
- X. MOODS
EPITAPH
- XI. PLAYS OF THE NATURAL AND THE SUPERNATURAL
THE HAND OF THE POTTER
- XII-XIII. A GALLERY OF WOMEN
- XIV. TWELVE MEN
HEY RUB-A-DUB-DUB
- XV. TRAGIC AMERICA
AMERICA IS WORTH SAVING
- XVI. THE COLOR OF A GREAT CITY
DREISER LOOKS AT RUSSIA
- XVII. A TRAVELER AT FORTY
- XVIII. A HOOSIER HOLIDAY
- XIX. A BOOK ABOUT MYSELF
- XX. DAWN

A DREISER CHECKLIST, 1981

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This checklist covers the year's work on Dreiser in 1981 plus a number of publications omitted from previous checklists. I wish to thank Shigeo Mizuguchi for providing the information on Dreiser studies published in Japan.

I. NEW EDITIONS, TRANSLATIONS AND REPRINTS OF DREISER'S WORKS

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The Stoic. Introd. Richard Lingeman. New York: Signet-New American Library, 1981.

The Works of Theodore Dreiser. 20 vols. Kyoto: Rinsen Book Co., 1981.

II. NEW DREISER STUDIES AND NEW STUDIES THAT INCLUDE DREISER

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- _____. "Feminine Failures: Theodore Dreiser's Portraits of Women," in *Yoshida Hiroshige Sensei Taikan Kinen Eibei Bungaku Gogaku Kenkyu [Studies in English and American Literature and Language in Honor of Professor Hiroshige Yoshida's Retirement]*. Tokyo: Shinozaki-shorin, 1980, pp. 382-90.
- Hatvary, Laurel T. "Carrie Meeber and Clara Maugham: Sisters under the Skin," *Notes on Modern American Literature*, 5 (Fall 1981), item 26.
- Hilfer, Anthony Channell. *The Ethics of Intensity in American Fiction*. Austin: Univ. of Texas Press, 1981, pp. 103-42.
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III. REPRINTS OF EARLIER DREISER STUDIES

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DREISER FILM IN PROGRESS

Jim Hatch at Indiana State University has received a grant to develop a script for a film on Dreiser's Chicago (1884-1892). Needed will be a veritable plethora of graphics from this Chicago period: photographs, advertisements, newspaper headlines, playbills, sheet music covers, etc.

The film is intended as an introduction to Dreiser and seeks to show the impact of these Chicago years (1884-1892) on Dreiser's novels. Jim hopes the film--ca 30 mins, b/w of course--will take the form of a wry, witty, graphic, fast-paced and, ultimately, thought-provoking journey through *fin de siecle* Chicago. The sound track will make use of the music, one-liners, notable quotes and jokes of the times. Anecdotes--apocryphal and otherwise--about Dreiser and Chicago (or Dreiser on Chicago) are being sought--as is additional funding (anyone want to be an Executive Producer?).

Jim's earlier film on the American poet Robinson Jeffers, narrated by Burgess Meredith (*Tor House: Lines from Robinson Jeffers*), has won a number of national awards and been shown on the PBS network. His most recent film, on Jack London--narrated by Eddie Albert--is just now being released.

Any leads our readers might be able to provide as to sources of the above mentioned Dreiser/Chicago materials would be most gratefully received; write Jim at the ISU English Department, Terre Haute, Indiana 47809.

DREISER AND A FINANCIER: JAMES D. MOONEY

John C. Hirsh
Georgetown University

In an earlier article in this journal I published an analysis of Dreiser's *Tragic America* (1932) in which I drew upon James D. Mooney's *Onward Industry!*, a work which influenced Dreiser's book at a crucial point. The connection between the two works became apparent to me when I examined a series of volumes Dreiser had inscribed for Mooney, and which Mooney's son, Michael Mooney of Washington, D.C., had presented to Georgetown University Library. Subsequently, with the assistance of Dr. Neda M. Westlake, Curator of the Rare Book Collection at the University of Pennsylvania, I was able to study xerox copies of Mooney's letters to Dreiser during the period of their friendship, and can report that the Georgetown volumes preserve the earliest evidence for the meeting of the two men. A letter of January 4, 1931, mentions "discussions" between Dreiser and Mooney which are said to have revealed some unspecified points of agreement, and a letter of 16 June of the same year remarks that many of Dreiser's convictions are not "specifically advocated" in *Onward Industry!*--but Dreiser's hand has underlined the word *specifically*.

Of the thirteen copies which constitute the gift to Georgetown, twelve seem to have been signed or inscribed together, in New York City, during April, 1929. The thirteenth was sent to Mooney, then in New York, from Dreiser's home in Los Angeles. It was acknowledged by Mooney in a letter dated July 23, 1935. Six of the volumes have substantial inscriptions, and these are printed below. Michael Mooney reports that his father's extensive correspondence from Dreiser has been lost. I am grateful to Mr. Nicholas B. Scheetz, Manuscripts Librarian at Georgetown, for bringing the gift to my attention, and for posing certain questions to the donor. All titles except the last are late printings.

The 'Genius': For/ James D. Mooney/ with the compliments/ and
acknowledgments/ of/ Theodore Dreiser/ N. Y. April 1929

A Hoosier Holiday: To/ J.D. Mooney/ from/ Theodore Dreiser/
about my home state/ --and life in general

An American Tragedy: To James D. Mooney/ A tragedy he will/
take to his/ understanding/ heart/ from/ Theodore Dreiser

The Financier (1927): For/ James D. Mooney/ --about a
financier/ to one--/ from,/ Theodore Dreiser

Dreiser Looks at Russia: Since you are interested/ in Russia
as am I/ To J.D. Mooney/ from/ Theodore Dreiser/ April
1929

Moods: For Jim Mooney/ with affectionate memories/ from/
Dreiser/ Los Angeles--July--1935

DREISER NEWS & NOTES

Three additional Contributing Editors have joined the *Dreiser Newsletter* staff: Lawrence E. Hussman, Wright State University; T. D. Nostwich, Iowa State University; and Thomas P. Riggio, University of Connecticut. We welcome their participation and have confidence that their contributions will enrich the *DN* in years to come. . . . Hussman's *Dreiser and His Fiction: A Twentieth Century Quest* is now available through the University of Pennsylvania Press (\$22.50 cloth).