

JAMES D. HART

The Oxford  
Companion to  
American Literature

FOURTH EDITION

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## Preface to the Fourth Edition

**D**esigned to serve as a useful companion for students and general readers, this volume provides ready references, first of all, to the authors and writings, past and present, popular and polite, that are included in the area of American literature. In addition, the references extend to the written word in America outside conventional literary criteria, but relevant to them. The volume treats major nonliterary aspects of the American mind and the American scene as these are reflected in and influenced by American literature. The scope of the work also embraces far more than belles-lettres, yet while it attempts to be as comprehensive as might be desirable for a reader concerned with the literature of this land, it excludes commonplace forms of writing such as cookbooks and comic books. It is a companion to reading rather than to literature alone, but literature lies at its center.

In alphabetic arrangement, the work includes short biographies and brief bibliographies of American authors, with information regarding their style and subjects. Next most common as a category are the more than one thousand summaries of important American novels, stories, essays, poems (with verse forms noted), plays, biographies and autobiographies, tracts, narratives, and histories, all of them long enough to provide a good sense of the original works, and many of them containing succinct but salient quotations. Other subjects that receive substantial treatment include definitions and historical outlines of literary schools and movements, literary awards (in some instances with lists of winners and their works), literary societies, scholarly organizations, magazines, newspapers, anthologies, co-operative

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publications, book collectors, printers, colleges and universities and their alumni in the world of letters, and a wide variety of other matters related to writing in America. Literary terms that are sufficiently defined in dictionaries are not cited unless they have a distinctive history in the United States or warrant definition by American examples. Thus there are no entries on the conventional terms of prosody, but existentialism, free verse, impressionism, polyphonic prose, and stream-of-consciousness are all treated, and there are full articles on such subjects as the ballad, local color, romanticism, and the tall tale.

As indicated even by a glance at the column of Literary History in the Chronological Index that concludes this book, much of the writing that is discussed in these pages may not be distinguished by beauty of style, but it is all important for a comprehensive review of expression in America. The written word does not exist in a vacuum, and the author of this book has therefore constantly kept in mind the idea that the fullest understanding of major works of literature, let alone lesser pieces of writing, depends upon an informed knowledge of the social and cultural atmosphere of their place and time. This view has led to the inclusion of entries on social, economic, aesthetic, scientific, military, political, and religious figures and events that have affected the actions and thoughts, and hence the writings, in the lands now forming the United States, from the time of their discovery to the present day.

Accordingly there are included in this work biographies of persons who are not authors but who have been important in the nation's social history and culture, articles on religious sects, Indian tribes, wars, laws and documents, educational institutions, important cities and regions, popular slogans, and other subjects that may seem outside the purview of literature but whose relationships with it are genuine and significant. Entries will be found on subjects that range alphabetically from Abolitionist to the Zuni Indians, the former entry, for example, including references to authors as various as Samuel Sewall, Franklin, Crèvecoeur, Richard Hildreth, Mrs. Stowe, Hinton Helper, Lowell, and Whittier, and the latter including a reference to an author as current as Edmund Wilson.

Just as American materials that lie on the periphery of literature are treated, so foreign materials that are relevant to this country's writings are also represented. The explorers and colonial historians of neighboring lands are dealt with, as is the major literature of Canada. Foreign authors are also given attention when they have written important books about the United States, or when they bear some other relation

of consequence to American literature. One will find entries on William Cobbett, Charles Dickens, Frank Harris, and Rudyard Kipling, among many others, but the entries tell only of their American associations; and, of their works, only the ones that deal with America, such as Dickens's *Martin Chuzzlewit* and *American Notes* or Kipling's *Captains Courageous*, are summarized in entries of their own. The same standards have been applied in selections for entries on foreign statesmen, scholars, travelers, and others who have figured directly or indirectly in the shaping of American culture as it bears upon literature.

Every precaution, within the limits of time and energy at the disposal of one man, has been taken to make the book comprehensive, balanced, and accurate. The very fact that both the plan and the writing are the work of one man has made for a carefully considered proportion in the entries, so that authors past and present, literary movements of earlier times and of this moment, are all assessed in relation to one another to achieve a proper balance in which antiquarianism will not overwhelm appreciation of the present and contemporaneity will not seem so attractive as to depreciate previous eras.

The length of an article should, nevertheless, not be considered as precisely marking the relative importance of its subject. Many considerations have upset the use of exact standards of length, although an attempt has constantly been made to allot space according to a judgment of what is significant in American literary and social history as considered both by the writer and by scholarship on the whole field here treated. However, even among authors, such considerations must be recognized as the duration of their careers, the scholarly controversies about them, the differences between those who were recluses and those who entered actively into the life of their times, and the distinctions between those who wrote many books on different subjects and in varying forms, and those whose books were all cut on the same pattern. This is true also of the descriptions and plot summaries, which, irrespective of the literary qualities of the books, may be lengthened or shortened according to the diffusion or simplicity of the subject matter. The same forces operate in the general articles. Thus, although Boston's population is less than one-fifth of Chicago's, its literary history is far longer and more complex and requires a more detailed entry.

Nearly twenty-five years have passed since the first edition of this book was printed. During that time new authors and new subjects of other kinds have come to prominence, and, indeed, new attitudes

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toward the study of literature have developed. These changes have affected the book so that it is greatly altered from the first edition of 1941. But it is certainly not an entirely new book, for happily it appears to have stood the test of time well. Where it has changed, it has not changed all at once, for minor alterations and additions have been made quietly in various printings while some significant changes have been made in each of the three preceding editions. For example, in the third edition alone 80 new entries were added and 480 old entries were substantially rewritten.

This newly set fourth edition has given freedom for a complete and thoroughgoing revision, without any need to follow the pagination of the past or to be constrained by that which was already in type. All but 82 pages of the third edition have undergone some changes; that is, fewer than 10 per cent of the pages remain exactly as they last were. The alterations are so many and of such different kinds that only some indication of them can be conveniently suggested.

This fourth edition contains entries on 223 authors not previously included. It also contains 62 new and full summaries in separate entries. Of the authors previously treated, 343 have had extensive changes made in the entries devoted to them, and many of these entries have been completely rewritten. Comparable figures might be cited for other but less common categories of entries, e.g. literary groups, magazines, literary associations of various cities and regions, and literary awards.

Despite all the additions, fortunately it has been possible to keep the work within a handy compass because deletions or abbreviations have been made of background subjects that do not bear closely on literature. Peripheral subjects have, nevertheless, been retained, usually with their literary associations amplified or clarified, in keeping with the view that the understanding of works of literature is strengthened by an informed knowledge of the forces that surrounded their creation and reception. So, for example, the book continues to include certain categories that are only tangentially literary, such as the entries on all Pulitzer Prize winners, even though some of these persons are not literary figures (e.g. General Pershing), on the assumption that they represent a well-known group of American writers likely to be of interest to users of this work.

From the time of writing the first edition, on through all later printings, and to the period of preparing this edition, I have profited enormously from the helpful advice and valuable suggestions of friends, students, and other users of the work. Chief among these have been Curtis

Carroll Davis, Professor John H. Edwards, Alfred Kazin, the late Professor Randall V. Mills, Margaret Nicholson, Professor Mark Schorer, James E. Sisson, Professor Henry Nash Smith, Professor George R. Stewart, and the late Professor George F. Whicher. In the Preface to the first edition most of them are thanked with a more specific acknowledgment of their contributions. However, at the end of the five years that it took to create the first edition while carrying on a full teaching schedule, I wrote some words that I would like to repeat now: 'Mr. Frederic R. Gunsby, my typist and secretary during most of this time, has come to know the work as intimately as I, typing and retyping the various articles. He has gone far beyond the limits of the work required of him, from research and the compilation of materials to excellent suggestions concerning the general plan.' Similarly I wish to note that during the two years that the present revision was in progress Gordon O. Taylor assisted me by providing much help on the basic research, and this he did with admirable accuracy, ingenuity, and speed. When the work was first begun in 1936, my sister, Ellen H. Bransten, commenced her invaluable assistance to me by providing the basic material on all painters, sculptors, and architects. I am happy to say that for the present edition I have again received help from within the family. This time my daughter, Carol Hart Field, has aided me substantially by preparing the information used for some of the new summaries of books. Finally and not repetitively, even though mentioning two names again, I am indebted to my wife Ruth, to my brother-in-law and sister, Mr. and Mrs. Joseph M. Bransten, and to my daughter and son, Carol and Peter, for their constant interest in and valuable suggestions for a work that seems over the years to have grown from a book into a part of, almost a way of, life.

*Berkeley, California*  
*June 1965*

J.D.H.



# Note

CHARACTERS and REAL PERSONS are entered under their surnames, the former in ordinary bold type, the latter in capitals (e.g. Natty Bumppo under 'Bumppo, NATTY' and Henry James under 'JAMES, HENRY'), unless the surname is little known, or the two names are generally considered an indissoluble whole (e.g. 'John Henry' and 'Little Eva'). For the sake of convenience, a few famous characters are also entered under their Christian names.

AUTHORS and other persons are entered under their proper names rather than their pseudonyms (e.g. 'CLEMENS, SAMUEL' rather than Mark Twain, and 'CODY, WILLIAM' rather than Buffalo Bill). In all cases the pseudonym is entered with a cross reference to the proper name. Upon rare occasions, when the real name is forgotten or little known, the entry is under the pseudonym (e.g. 'TRAVERN, B.' rather than TORSVAN, BERICK TRAVERN).

FULL NAMES are given; those parts not ordinarily used are enclosed in brackets (e.g. 'CATHER, WILLA [SIBERT]' and 'MENCKEN, H[ENRY] L[OUIS]'). Variant spellings and originals of altered names are enclosed in parentheses (e.g. 'FAULKNER (or FALKNER)' and 'O'SHEEL (SHIELDS)').

When more than one member of a family is mentioned, the entry is under the name which is most celebrated (e.g. 'WINSLOW, EDWARD' followed in a separate paragraph by 'JOSIAH WINSLOW'). When several members of a family are equally famous, separate entries are made (e.g. the James family).

A TITLE consisting of a Christian name and a surname is entered under the Christian name (e.g. *Tom Sawyer*). The TITLE OF A BOOK OR PAMPHLET is italicized; at the head of an article it is given in bold italics (e.g. *Mosses from an Old Manse*). The title of a work not separately issued, i.e. printed in a periodical or as part of a book, is enclosed in quotation marks (e.g. 'Young Goodman Brown'); at the head of an article it is given in bold italic type.

All publication DATES, except as otherwise indicated, are American. Plays are dated in reference to first production rather than publication, although both dates are given for plays which are separately summarized. All dates are based on the New Style Calendar.

## Abbreviations

b. = born.	fl. = <i>floruit</i> , flourished.
c. = <i>circa</i> , about.	i.e. = <i>id est</i> , that is.
d. = died.	MS. (MSS.) = manuscript (manuscripts)
e.g. = <i>exempli gratia</i> , for example.	q.v. = <i>quod vide</i> , which see.
ff. = following.	qq.v. = <i>quæ vide</i> , both of which, or all of which, see.

**ABBEY, EDWIN AUSTIN** (1852–1911), began his artistic career as a book illustrator, but later became known for his murals, which show an obvious debt to Millet and Rossetti. The large *Quest of the Holy Grail*, in the Boston Public Library, is typically literary in its approach, each fresco telling its own story without a flowing continuity in the series.

*Abbotsford and Newstead Abbey*, volume in Irving's *Crayon Miscellany* (1835).

**ABBOTT, ELEANOR HALLOWELL** (1872– ), granddaughter of Jacob Abbott and an author of children's books too, of which the best known is *Molly Make-Believe* (1910).

**ABBOTT, GEORGE** (1889– ), born in western New York, graduated from the University of Rochester, and after a time as an actor has had a long and very successful career as a dramatist, always as a co-author. Among the plays and musicals on which he has collaborated are *The Fall Guy* (1925), *Broadway* (1926), *Coquette* (1927), *Three Men on a Horse* (1935), *Pal Joey* (1940), *A Tree Grows in Brooklyn* (1951) and *Fiorello!* (1959, Pulitzer Prize). *Mister Abbott* (1963) is his autobiography.

**ABBOTT, JACOB** (1803–79), Massachusetts educator and Congregational clergyman, whose first book, *The Young Christian* (1832), was followed by some 200 similar works. The best known are the 28 volumes of the Rollo series (1835ff.), which are instructive stories for children in the genre of *Sanford and Merton*. Many of Abbott's books were written in collaboration with his brother, John S.C. Abbott (1805–77).

**ABBOTT, LYMAN** (1835–1922), son of Jacob Abbott, was the successor of Henry Ward Beecher both in the pulpit of his Plymouth Congregational Church (Brooklyn) and as editor of *The Outlook* (originally *The Christian Union*). He was a leader of the modern rational outlook upon religion, opposing ultra-refined theological controversy and

championing scientific views such as the reconciliation of the Darwinian theory with Christianity. His books include *Christianity and Social Problems* (1896), *The Theology of an Evolutionist* (1897), *Henry Ward Beecher* (1903), *Reminiscences* (1915), and *What Christianity Means to Me* (1921).

*Abe Lincoln in Illinois*, play by Robert Sherwood (q.v.), produced in 1938 and awarded a Pulitzer Prize. It was published in 1939 with an extensive commentary by the author on its 'Substance' and composition.

The 12 scenes of the play carry the hero from his young manhood as an unsuccessful storekeeper at New Salem, through the years of his marriage and legal career, to his election to the presidency and departure for Washington. Considering Lincoln's achievement to be 'the solidification of the American ideal,' the playwright has chosen critical episodes to show 'the solidification of Lincoln himself—a long, uncertain process, effected by influences some of which came from within his own reasoning mind, some from his surrounding circumstances, some from sources which we cannot comprehend.' Most of Lincoln's words in the play have been selected from his actual recorded utterances, and the whole work is based on careful documentation. Among the chief influences on the development of the hero's character, as presented by Sherwood, are the Abolitionism of his clerk and partner, Billy Herndon; the patient sincerity of his early teacher, Mentor Graham; the faith and encouragement of his friend, Bowling Green, and his brother-in-law, Ninian Edwards; the fierce pride and ambition of his wife; his own 'awareness of the West,' tragic sense of life, sincere liberalism, and relentlessly thorough personal and social philosophy.

*Abe Martin*, character in a series of books by F. McK. Hubbard (q.v.).

*Abie's Irish Rose*, comedy by Anne Nichols, produced in 1922. Its sentimental plot is concerned with the love of a Jewish youth and an Irish girl in

New York's East Side. The play is credited with being one of the most popular ever produced in the U.S., having had a New York run of 2327 performances.

**Able McLaughlins**, *The*, novel by Margaret Wilson (q.v.).

**Abolitionist**, name applied to one who aimed at or advocated the abolition of slavery. The term may be found at least as early as 1790, during the period when Thomas Clarkson, William Wilberforce, and the younger Pitt attacked the slave trade. In 1807 the British Parliament abolished slave traffic between England and her possessions, and in 1808 the traffic was abolished in the U.S. Despite universal outlawry, the slave trade continued illegally. During the 1830's, the territorial expansion of the U.S. made slavery and its abolition a vital issue, but though the North had freed its slaves it was still economically dependent on the cotton industry of the South, to which slavery was indispensable. Out of this conflict emerged three schools of Abolitionist thought: (1) radical Abolitionism under W.L.Garrison (q.v.); (2) Free-soilism under Lincoln; and (3) the philosophical attacks of Channing and Wayland. Two events in 1831 accelerated the Abolitionist movement and the hostility to it: the South was alarmed by the defeat, by only one vote, of a bill in the Virginia Senate providing for the colonization of free Negroes and encouraging private emancipation; and the first issue of *The Liberator* (q.v.). The New England Anti-Slavery Society was organized by Garrison and others in 1831, and in 1833 the American Anti-Slavery Society was established at Philadelphia by this and other local societies. The American Anti-Slavery Society, including such members as Wendell Phillips, Whittier, Edmund Quincy, Arthur Tappan, James G. Birney, and Amos Phelps, was not dissolved until 1870, although a schism occurred in 1840 and most of the membership resigned to join other groups. In 1859 John Brown (q.v.) and his followers captured the armory at Harpers Ferry, intending to establish a base from which to free slaves by armed intervention. From then until the firing upon Fort Sumter, the Abolitionist cause and the opposition to it became

increasingly powerful, being among the principal causes of the Civil War and influencing the Emancipation Proclamation and the Fourteenth Amendment. The earliest antislavery prose is to be found in such works as Sewall's *The Selling of Joseph*, Franklin's 'On the Slave Trade,' and the ninth of Crèvecoeur's *Letters from an American Farmer*. Hildreth's *The Slave* (1836) is credited with being the first antislavery novel, but of the reams of literature—sermons, tracts, treatises, periodicals, poems, plays, and novels—for this cause, the most popular and influential were Mrs.Stowe's *Uncle Tom's Cabin* (1852) and H.R.Helper's *The Impending Crisis of the South* (1857). Other prominent antislavery authors were Lowell, Whittier, Benjamin Lundy, John Rankin, Samuel Crothers, T.D.Weld, Horace Mann, and Frederick Douglass.

**Abraham Lincoln Walks at Midnight**, poem in iambic pentameter quatrains, by Vachel Lindsay (q.v.), published in *The Congo and Other Poems* (1914). The poet describes his vision of the 'mourning figure' of Lincoln, which paces the streets of Springfield on the eve of the World War, 'sleepless' because of 'the bitterness, the folly, and the pain' that are abroad in the world:

Too many peasants fight, they know not why,

Too many homesteads in black terror weep.

**Absalom, Absalom!**, novel by Faulkner (q.v.), published in 1936.

The story of Thomas Sutpen and the intricate patterns of other lives involved with his are narrated mainly through Quentin Compson, the grandson of Sutpen's befriender, General Compson. Born to a poor-white family in the West Virginia mountains in 1807, Sutpen runs away at fourteen and makes his way to Haiti. There he later marries Eulalia Bon, a planter's daughter, and they have a son, Charles. Discovering his wife's partial Negro ancestry, Sutpen leaves her and the child, and two years later (1833) appears in Yoknapatawpha County, Mississippi, with a band of wild Haitian Negroes. He obtains 100 acres of land questionably from the Chickasaw Indians, creates a plantation, and builds a large house on 'Sutpen's Hundred.' As a further part of his grand

design to achieve aristocracy, Sutpen marries Ellen Coldfield, of a respectable family, and they have children, Henry and Judith. Years later, at the University of Mississippi, Henry meets and admires Charles Bon, Sutpen's Haitian son who has grown to manhood in New Orleans. When Bon comes home with Henry for Christmas, he falls in love with Judith, but Sutpen forbids their marriage. To Henry he reveals that he is Bon's father (but conceals the Negro background), and Henry reacts by renouncing his birthright and leaving with Bon, and upon the outbreak of the Civil War, the two go off to fight. During the war Ellen dies but the men survive. Although Bon will not repudiate his octoroon mistress and their son, he still wants to wed Judith, only being willing to leave if Sutpen will acknowledge him as 'Bon, my son.' Learning of Bon's Negro blood, Henry murders him to prevent the marriage, and then disappears himself. Intent on begetting an heir and founding a dynasty, Sutpen gets engaged to his sister-in-law Rosa Coldfield, who leaves him when he suggests that they try to have a son before marrying. Attempting 'to replace that progeny the hopes of which he had himself destroyed,' Sutpen has relations with the granddaughter of Wash Jones, a poor-white squatter on Sutpen's Hundred. When he casts off Milly Jones and the child because it is a girl, Wash kills Sutpen with a scythe. Bon's son by his mistress, Charles Etienne De Saint-Valery Bon, is brought to the plantation by Clytemnestra (Clytie), another daughter of Sutpen, by one of his slaves. Charles Etienne in turn marries a full-blood Negress and fathers an idiot son, Jim Bond. After Judith and Charles Etienne die of yellow fever, only Sutpen's Negro heirs, Clytie and Jim Bond, remain on the decaying plantation. In 1910, shortly before her death, Rosa, aided by Quentin, finds Henry, now aged and wasted, returned and hidden in the house, and when Rosa sends for an ambulance, Clytie, thinking it a police car come to arrest Henry for the old murder, sets fire to the house, violently ending the 'doom' of Sutpen's own destructive career on a 'land primed for fatality and already cursed with it.'

Acadia, early Canadian province corresponding to the present Nova Scotia, though of greater area, was claimed by the English but mainly settled by the French. When the Acadians refused to take an oath of allegiance to the British, during the last French and Indian War, several thousands of them were deported (1755) to British provinces farther south. Many families were accidentally separated, although most of the French sought refuge in Quebec and Louisiana. Longfellow's *Evangeline* is the most famous account of these events. In Louisiana the Acadian exiles and their descendants are called 'Cajuns,' and have been described by Kate Chopin and other local-color writers.

*Accent* (1940-60), eclectic 'quarterly of new literature' published at the University of Illinois, but not an official university organ. Contributors included Katherine Anne Porter, Kay Boyle, Kenneth Burke, Thomas Mann, Wallace Stevens, R.P. Blackmur, Irwin Shaw, and J.C. Ransom. A selection appeared in *Accent Anthology* (1946).

*Acres of Diamonds*, see *Conwell, Russell*.

*Across the Plains*, autobiographical narrative by R.L. Stevenson (q.v.), was published in an abridged version in *Longman's Magazine* (1883) and in book form in 1892. A sequel to *The Amateur Emigrant* (q.v.), it is an account of his journey by railroad (1879) from New York to San Francisco.

*Actress of Padua, The*, romantic tragedy by R.P. Smith (q.v.), produced in 1836, which survives only in his narrative version published the same year.

This adaptation of Victor Hugo's *Angelo, Tyran de Padoue* is set in 16th-century Venice. Angelo the tyrant is jealous both of his wife, Catherina, whom he does not love, and of the actress Thisbe, whom he does love. They are both in love with Rodolpho. When Angelo condemns Catherina to death, Thisbe gives her a sleeping potion, but Rodolpho, believing it a poison, kills Thisbe, who would really have made their escape secure.

**ADAIR, JAMES** (c.1709-c.1783), Irish-born trader with the Indians in the South, came to America about 1735. His book, *The History of the American Indians* (1775), is valuable as an account of the customs and languages of the Chickasaws and other tribes, despite its thesis that Indians are descended from the ancient Jews.

**ADAMIC, LOUIS** (1899-1951), wrote of his early life in the U.S. in *Laughing in the Jungle* (1932), and of his homeland, Yugoslavia, in *The Native's Return* (1934). His other books include *Dynamite: The Story of Class Violence in America* (1931, revised 1934); two novels, *Grandsons: A Story of American Lives* (1935) and *Cradle of Life: The Story of One Man's Beginnings* (1936); *The House in Antigua* (1937), the history of a colonial house in Guatemala; *Two-Way Passage* (1941), proposing that European-Americans be returned to their homelands to educate Europeans in democracy, a scheme that led to Adamic's conference with Roosevelt and Churchill, described in *Dinner at the White House* (1946); *What's Your Name?* (1942); *My Native Land* (1943); and *A Nation of Nations* (1945), stressing the role of non-Anglo-Saxons in U.S. history. Adamic was the first editor of *Common Ground* (q.v., 1940-42).

**ADAMS, ABIGAIL** (1744-1818), wife of John Adams, whose charming letters were published by her grandson, Charles Francis Adams: *Letters of Mrs. Adams . . .* (1840) and *Familiar Letters of John Adams and His Wife . . . During the Revolution* (1876).

**ADAMS, ANDY** (1859-1935), born in Indiana, moved to Texas to become a cowboy, and during the mining boom went to Colorado, where he later wrote his stories of the cattle kingdom. He is one of the few authors of cowboy stories who are considered to have achieved high literary merit. Among his books are *The Log of a Cowboy* (q.v., 1903), a novel of the cattle drive north from Texas; *The Outlet* (1905), treating a similar subject, and the sharp methods of the railway companies, contractors, and congressional lobbyists concerned with the drive; *Cattle Brands* (1906), short stories of frontier life in the

1880's; and *Reed Anthony, Cowman: An Autobiography* (1907), a novel about a Confederate army veteran who becomes a cattle rancher in Texas.

**ADAMS, BROOKS** (1848-1927), historian, whose works include *The Emancipation of Massachusetts* (1887), an iconoclastic study of the religious and political bondage of the colonists; *Law of Civilization and Decay* (1895); and *Theory of Social Revolution* (1913). He wrote a lengthy history of the intellectual tradition of his family as a preface to the 'Letter to American Teachers of History' by his brother, Henry Adams (q.v.), and published both under the title, *The Degradation of the Democratic Dogma* (1919). He was a grandson of John Quincy Adams and a son of Charles Francis Adams.

**ADAMS, CHARLES FOLLEN** (1842-1918), author of comic verse, is best known for his sentimental 'Leedle Yawcob Strauss' (1876), in Pennsylvania Dutch. His verses were collected in *Yawcob Strauss and Other Poems* (1910).

**ADAMS, CHARLES FRANCIS** (1807-86), son of John Quincy Adams, entered politics as a 'conscience' Whig, founded the *Boston Whig*, and in 1848 ran for the vice-presidency as a Free-Soil candidate. He later entered Congress as a Republican, and in 1861 was appointed minister to England, where he served during the Civil War. His diplomacy prevented England from continuing to furnish ironclad vessels to the Confederacy, and he was an arbitrator of the Alabama Claims. He edited the *Works of John Adams* (1850-56), the letters of Abigail Adams (q.v.), and the *Memoirs of John Quincy Adams* (1874-7). Henry, Brooks, and Charles Francis Adams were his sons.

**ADAMS, CHARLES FRANCIS** (1835-1915), a son of Charles Francis Adams, was active in civic affairs, and president of the Union Pacific Railroad (1884-90). His writings indicate the wide scope of his interests: *Chapters of Erie and Other Essays* (1871), written with his brother Henry; *Railroads: Their Origin and Problems* (1878); a biography of Richard Henry Dana (1890); *Three Episodes of Massachusetts History* (1892);

and *Studies: Military and Diplomatic* (1911). He also wrote a biography of his father (1900), edited Morton's *New English Canaan* (1883), and wrote an interesting autobiography (1916).

**ADAMS, FRANKLIN P[IERCE]** (1881-1960), columnist, radio performer, and humorist, began his journalistic career in Chicago (1903). He worked on various New York papers, and was best known for his column, 'The Conning Tower,' which featured satirical verse and a personal diary in the manner of Pepys. Among his books are *Tobogganing on Parnassus* (1911), *Christopher Columbus* (1931), and other collections of verse, from which *The Melancholy Lute* (1936) is a selection; and *The Diary of Our Own Samuel Pepys* (2 vols., 1935), edited from his newspaper column. *Nods and Becks* (1944) collects newspaper pieces and poems. His work was usually signed with his initials.

**ADAMS, HANNAH** (1755-1831), is generally considered the first professional woman author of America. Her popular works included *Alphabetical Compendium of the Various Sects . . . from the Beginning of the Christian Era to the Present Day* (1784); *A Summary History of New England* (1799); *The Truth and Excellence of the Christian Religion* (1804); and *The History of the Jews* (1812).

**ADAMS, HENRY [BROOKS]** (1838-1918), grandson of J.Q.Adams and son of C.F.Adams, claims in his autobiography that his conventional education was defective, despite the best Boston and Quincy background, Harvard College, German postgraduate training, and his position as secretary during his father's ministry to England at the time of the Civil War. His first writing, an article on Captain John Smith published in 1867, was followed by other contributions to periodicals, including a review of Lyell's *Principles of Geology* (1868), clearly showing his belief in the importance of the evolutionary theory in human history and Adams's own divorce from the absolute standards of his ancestors. Returning from England to Washington, D.C. (1868), he continued to write carefully considered articles, and, completely out of sympathy with

Reconstruction politics, abandoned former ideas of a political career to teach history at Harvard (1870-77), for most of this period also editing *The North American Review*. He next went to Washington to write history and to seek the companionship of such men as Secretary of State Evarts, John Hay, and Clarence King, for he said ironically, 'So far as [I] had a function in life, it was as stable-companion to statesmen.' There he wrote *Democracy* (q.v., 1880), an anonymous novel on Washington politics, and *Esther* (q.v., 1884), a pseudonymous novel of New York society. In 1872 he was married to Marian Hooper, whose suicide in 1885 tragically affected his life. Although he never mentions her in his writings, she probably served as a model for the heroine in *Esther*. Adams commissioned his friend Saint-Gaudens to design for her grave in Washington a symbolic statue, which he called 'The Peace of God.' When he could no longer endure life at Washington, he made a long trip through the Orient, from which he returned to complete his *History of the United States During the Administrations of Jefferson and Madison* (9 vols., 1889-91), portraying politics and diplomacy in the early republic. He traveled widely during the following years, and among the literary results was the *Memoirs of Marau Taaroa, Last Queen of Tahiti* (1893, revised 1901). He 'drifted back to Washington with a new sense of history' after a summer in Normandy (1895) and a visit to the Paris Exposition (1900), where he saw the huge dynamo that in his autobiography he was to take as a symbol of mechanistic power and energy in the multiplicity of the 20th century as contrasted to the force of the Virgin, 'the ideal of human perfection,' representing the unity of the 13th century, which he treated in *Mont-Saint-Michel and Chartres* (q.v., 1904). This scholarly descriptive work, interpretively studying a unified world, was Adams's first attempt to measure the life and thought of an era in terms of Force. In 1910 he published 'A Letter to American Teachers of History,' reprinted in *The Degradation of the Democratic Dogma* (1919) by his brother Brooks Adams (q.v.). This work sets forth Henry Adams's dynamic theory of history. The second law of ther-

modynamics supposes a universal tendency to dissipate mechanical energy, and thus vitiates the idea of human history as evolving toward a state of perfection. On the contrary, according to Adams, human thought is a substance passing from one phase to another through critical points determined by attraction, acceleration, and volume (equivalent to pressure, temperature, and volume in mechanical physics), and he points out that history must be studied in the light of these principles. The complementary work to *Mont-Saint-Michel* is a study of 20th-century multiplicity, *The Education of Henry Adams* (q.v., 1907). The skepticism and cynicism in the account of his self-termed failures pass beyond autobiography to a study of the garment of education draped on the 'manikin' Henry Adams, a figure used to measure motion, proportion, and human conditions. In later chapters, the use of his dynamic theory of history is made explicit. Other books include *Chapters of Érie* (1871), written with his brother, Charles Francis Adams; *The Life of Albert Gallatin* (1879); *John Randolph* (1882); and *The Life of George Cabot Lodge* (1911). His letters have been printed in various collections, and those of his wife were published in 1936.

**ADAMS, HERBERT BAXTER** (1850-1901), a leader of the scientific school of American historians, was a professor at Johns Hopkins, where he organized his teaching on the model of German seminars. He edited *Studies in Historical and Political Science* (1882ff.), and founded the American Historical Association (1884). Among his writings are *The Study of History in American Colleges and Universities* (1887), *Thomas Jefferson and the University of Virginia* (1888), and *Public Libraries and Popular Education* (1900). His letters, published as *Historical Scholarship in the United States* (1938), include correspondence with such students of his as Woodrow Wilson, J.S. Bassett, and F.J. Turner.

**ADAMS, JAMES TRUSLOW** (1878-1949), New York historian, educated at Brooklyn Polytechnic Institute and Yale, was in business in New York for 13 years before he devoted full time to historical

writing. He won a Pulitzer Prize for *The Founding of New England* (1921), the first of a trilogy completed in *Revolutionary New England* (1923) and *New England in the Republic* (1926), reinterpreting the ideals and achievements of the Puritans and their descendants. Other books include *Provincial Society, 1690-1763* (1927), *The Epic of America* (1931), *The March of Democracy* (2 vols., 1932-3), *The American: The Making of a New Man* (1943), *Frontiers of American Culture* (1944), on adult education, and *Big Business in a Democracy* (1945). He has written two works on the Adams family of Massachusetts, although not related to them: *The Adams Family* (1930) and *Henry Adams* (1933). He was general editor of the *Dictionary of American History* (q.v., 1940) and its companion works, *Atlas of American History* (1943) and *Album of American History* (6 vols., 1944-61). *Building the British Empire* (1938) and *Empire on the Seven Seas* (1940) reflect his interest in English history.

**ADAMS, JOHN** (1704-40), clergyman, scholar, and writer of verse. His *Poems on Several Occasions: Original and Translated* (1745) consisted of Biblical paraphrases, translations from Horace, and devotional pieces.

**ADAMS, JOHN** (1735-1826), 2nd President of the U.S. (1797-1801), was born in Braintree (now Quincy), Massachusetts, graduated from Harvard (1755), was admitted to the bar (1758), and soon entered public life. He opposed the Stamp Act and the Boston Port Act, was a delegate to the first Continental Congress, where he aided in drafting a petition to the king and a declaration of rights, and returned to the second Congress, in which he proposed Washington for military commander, hoping to draw Virginia into greater support of Revolutionary policies. He worked for independence, but disliked Paine's plan of government suggested in *Common Sense*, and set forth his own ideas in *Thoughts on Government* (1776), one of his several energetic publications on current questions, which also included letters to Daniel Leonard (q.v.). He helped draft the Declaration of Independence, and, according to Jefferson,

was 'the pillar of its support on the floor of Congress,' where he also served on many important committees. From 1777 to 1779 he was a commissioner to France, and in the latter year also consulted the French government concerning peace negotiations with England, although he failed to achieve anything because he alienated their foreign minister. His negotiations with the Dutch to secure a treaty and loan were ultimately successful. In 1782-3 he accompanied Jay and Franklin to England, where they negotiated the treaty of peace, and in 1785 he was appointed envoy to the Court of St. James's. During his residence in England, Adams wrote a three-volume *Defence of the Constitutions of Government of the United States of America against the Attack of Mr. Turgot* (1787). Upon his return (1788) he was elected the first Vice President of the U.S., and, although his office was mainly a matter of routine, he worked without party alignment on the side of the Federalists. His *Discourses on Davila* (1791), drawing a moral for the U.S. from the history of France, alienated Hamilton, who thought the work tended to weaken the government, while Jefferson considered it as leaning toward hereditary monarchy and aristocracy. After another term as Vice President, Adams was elected to the presidency in 1796, despite the opposition of Hamilton. Jefferson was antagonistic to Adams's administration, and Hamilton, with a strong influence in the Cabinet, particularly opposed Adams's conciliatory policy toward France, by which war was averted. Hamilton's animus, as displayed in his *Letter Concerning the Public Conduct and Character of John Adams* (1800), played into the hands of the Jeffersonians, and after he failed of re-election Adams retired to private life in Quincy. His *Works* were collected in ten volumes (1850-56), and many separate volumes of his correspondence have been issued, of which the most important are the letters addressed to his wife Abigail and the communications with Jefferson. His diary, autobiography, and family correspondence have been published as part of the *Adams Papers* (q.v.).

ADAMS, JOHN QUINCY (1767-1848), 6th President of the U.S. (1825-9), son of

John and Abigail Adams, was born in Braintree (now Quincy), Massachusetts, and received his early training by accompanying his father on diplomatic missions to France and Holland. He graduated from Harvard (1787), after which he was admitted to the bar (1790) and entered politics and political discussion. His answer to Paine's *Rights of Man*, signed 'Publicola' (1791), and similar essays, led Washington to appoint him minister to the Netherlands (1794). In 1797 his father appointed him minister to Berlin, and he remained abroad until 1801. Literary results of this residence were his translation of Wieland's poetic romance, *Oberon* (first published 1940), and his *Letters on Silesia* (1804). In 1803 Adams was elected to the Senate, where his want of allegiance to Federalist tradition caused his resignation (1808). He had already been appointed Professor of Rhetoric and Belles-Lettres at Harvard, and his college lectures were published (1810). In 1809 he was appointed minister to Russia, and six years later minister to England, to remain until Monroe invited him (1817) to be secretary of state. In this capacity he postponed the Oregon boundary question by treaty with England, secured Florida from Spain, and recognized the rebelling Spanish colonies. The principles underlying his policies were drafted by him in the Monroe Doctrine as it was enunciated by Monroe in 1823. After four years of independent policies as President, he was elected to Congress (1831) without any definite party support, and continued to serve until his death 17 years later. He was considered to be without peer as a parliamentary debater, and worked hard to oppose the extension of slavery and consequently the admission of Texas and the Mexican War. All his actions were characterized by an independence of party. His *Memoirs* (12 vols., 1874-7) cover half a century, and are valuable both as political commentary, and as a study in American letters; they have been described by Allan Nevins in his edition (1928) as written 'with malice towards all.' His independent mind is indicated by the diversity of his other writings, which include the minor *Poems of Religion and Society* (1848), which he himself treasured, and the celebrated



*Report on Weights and Measures* (1821), in which the subject is examined with the exactness of mathematical science, the sagacity of statesmanship, and the wisdom of philosophy.

**ADAMS, JOHN TURVILL** (1805-82), New England novelist, whose books include: *The Lost Hunter* (1856), laid in 19th-century Connecticut; and *The White Chief Among the Red Men; or, Knight of the Golden Melice* (1859), a tale dealing with Sir Christopher Gardiner and the Pequot War.

**ADAMS, LÉONIE [FULLER]** (1899- ), New York poet, whose books, *Those Not Elect* (1925), *High Falcon* (1929), *This Measure* (1933), and *Poems* (1954), have been described as works of a modern metaphysical poet because of their sensitivity, austere intensity, and emphasis on intellect. She has taught English at New York University, Bennington College, and Columbia University.

**ADAMS, MAUDE** (1872-1953), stage-name of Maude Kiskadden, who began her theatrical career as a child, later played with John Drew, and became a star in 1897 acting the role of Lady Babbie in Barrie's *Little Minister*. Her fame was increased with her appearance in other Barrie plays, *Peter Pan* (1906), *Quality Street*, *What Every Woman Knows*, and *A Kiss for Cinderella*. She was also known for her Shakespearean roles, and for her part in Rostand's *Chantecler*.

**ADAMS, OSCAR FAY** (1855-1919), Massachusetts author and teacher, who is best known for his books, *Through the Years with the Poets* (12 vols., 1886) and *A Dictionary of American Authors* (1897).

**ADAMS, SAMUEL** (1722-1803), born in Boston, graduated from Harvard (1740), studied law, was unsuccessful in business, and after 1764 turned to the serious use of his talent for political agitation. He was a leader in directing popular hatred against the conservatives, and strongly opposed the Sugar Act of 1764, the Stamp Act, and the Townshend Acts. From 1765 to 1774 he

was a member of the lower house of the Massachusetts general court, serving after 1766 as recording clerk, in which capacity he showed great skill as a polemical writer, drafting many important Revolutionary documents. As early as 1765 his writings pointed the way toward the Declaration of Independence, and at times, when revolutionary feeling was waning, he fanned the embers with bitter contributions to periodicals. He helped organize the Sons of Liberty, aided in the formation of the nonimportation association of 1768, and emphasized the revolutionary doctrines of the 'rights of man,' 'the laws of nature,' and American independence of Parliament. Inflamed by Lord North's Tea Act, he was the guiding spirit of the Boston Tea Party. As a member of the intercolonial congress, which he had proposed, and as a delegate to the Continental Congress, he worked for colonial union and against any compromise with England. After the signing of the Declaration of Independence his career waned, for he was essentially a revolutionary agitator and not a constructive statesman. His later career included membership in the Massachusetts Constitutional Convention (1779-80), and the lieutenant-governorship (1789-93) and governorship of Massachusetts (1794-7). His various writings were collected (4 vols., 1904-8).

**ADAMS, SAMUEL HOPKINS** (1871-1958), journalist and author, from 1900 to 1916 was associated with *McClure's*, *Collier's*, and the *New York Tribune*, for which he wrote muckraking articles. His books include *The Great American Fraud* (1906), on patent nostrums; *Success* (1921), a novel about modern journalism; *Revelry* (1926), a fictional account of the Harding administration, of which he also wrote a history, *Incredible Era* (1939); *The Godlike Daniel* (1930), a biography of Webster; *The Harvey Girls* (1942), a novel about the Fred Harvey restaurants; *Canal Town* (1944), a novel set in Palmyra, N.Y., in 1820; *A. Woolcott: His Life and His World* (1945); *Grandfather Stories* (1955), reminiscent tales told him by his grandfather, born in the eighteenth century; and *Tenderloin* (1959), a novel about New York's fast night life of the 1880's and 1890's.