

TWENTIETH CENTURY AUTHORS

A Biographical Dictionary of Modern Literature

Edited by
STANLEY J. KUNITZ
and
HOWARD HAYCRAFT

COMPLETE IN ONE VOLUME WITH
1850 BIOGRAPHIES AND
1700 PORTRAITS



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TWENTIETH CENTURY
AUTHORS

THE AUTHORS SERIES

Edited by Stanley J. Kunitz and Howard Haycraft



AMERICAN AUTHORS: 1600-1900
BRITISH AUTHORS OF THE NINETEENTH CENTURY
THE JUNIOR BOOK OF AUTHORS
TWENTIETH CENTURY AUTHORS



THE H. W. WILSON COMPANY

Preface

THIS work, which has been in preparation for more than four years, aims to provide a foundation-volume of authentic biographical information on the writers of this century, of all nations, whose books are familiar to readers of English. No attempt has been made to include foreign authors on the basis of their reputation in their native lands or tongues: the criterion, in general, has been the degree of acceptance of their translated works in the United States and England. *Twentieth Century Authors* supersedes two out-of-print preliminary volumes, *Living Authors* (1931) and *Authors Today and Yesterday* (1933), which together contained sketches of approximately 800 authors. The present volume includes biographies of more than 1850 authors, illustrated by more than 1700 portraits. Each sketch is newly written.

Primary emphasis has been on professional men and women of letters whose vocation is the writing of books of fiction, poetry, history, biography, criticism, etc. When a biography is included of a man or woman who is only secondarily a writer of books, the reason for the exception is given in the text. The sketches range, in assigned length, from 300 to 1500 words, roughly in proportion to the importance of the subject, but frequently influenced by extraneous considerations, such as term of career and amount of available data. By and large, in the selection of authors the editors have been guided less by their personal critical preferences than by an effort to satisfy the general taste. *Twentieth Century Authors* is a reference work, not a judgment-seat. Its ideal realization would be to contain the lives of all modern writers in whom all readers are interested. This is manifestly impossible, and no doubt every reader who consults this volume will be disappointed at the omission of some authors and surprised at the inclusion of some others. The editors, however, are sanguine enough to hope that most readers will find herein most of the modern authors whose names they know or whose books they enjoy. Future supplementary volumes will be able to rectify the omissions and to include, as well, the names of newcomers to the literary scene, some of whom have already gained prominence since the closing of our alphabetical list in the summer of 1941.

Despite the inconvenience to the editors of this volume, some authors have persisted in living and working well into

the twentieth century after beginning their careers in the nineteenth. With respect to such border-line cases, the editors' policy has been to include only those authors who, in the literary sense, have flourished since 1900. Sketches of others of the same generation who flourished earlier may be found in two previous biographical dictionaries by the same editors: *British Authors of the Nineteenth Century* (1936) and *American Authors: 1600-1900* (1938), both likewise published by The H. W. Wilson Company. The names of such authors have been entered in the present alphabet, with cross-references to the pertinent volume. For a more complete listing of writers of books for children, the reader is advised to consult *The Junior Book of Authors* (Wilson, 1934).

Every living author in this volume who could be reached was invited to write his own sketch. As can be seen, the response to this request was more than gratifying. Many who did not contribute autobiographies were extremely helpful in supplying needed biographical and bibliographical data. The immense job of assembling more than 1700 portraits could not have been accomplished without the generous cooperation of the publicity departments of dozens of publishing houses. It needs to be said, however, that where portraits are poor, out-of-date, or lacking entirely, the blame must be ascribed either to the curious photo-phobia of a handful of otherwise enterprising firms or the fantastic ideas held by some publishers (and photographers!) as to what constitutes a reproducible photograph.

In accordance with general library practice, the editors have conformed to Library of Congress name forms and pseudonym policy, except when modification has seemed imperative. (The Library of Congress, for example, persists in listing the works of the late B. M. Bower under "B. M. Sinclair," the *second* of her three marriage names!) Cross-references have been provided whenever they seemed helpful. With respect to Russian names, the transliterative system now used by the Library of Congress has been abandoned in favor of simpler forms which, if frequently inconsistent one with the other, will at least not confound the average reader.

Each biographical sketch is followed by a list of the principal works of the author in question, with original dates of publication. A list of biographical and critical sources about each author is also given as a guide to further study. Although the bibliographical entries have been checked many times and brought up-to-date at every proof-reading, they are selective

and practical, not definitive in nature, nor should they be cited in determining debatable "firsts" or obscure bibliographical points.

In this project the editors have had the pleasure of working with an unusually capable staff of research specialists and writers, including Betty Alsterlund, Miriam Allen deFord, Angel Flores, Herbert B. Grimsditch, Wilbur C. Hadden, and Earle F. Walbridge. The major contribution of Miss deFord merits special acknowledgment. We wish also to express our appreciation of the courteous helpfulness of the staff of the New York Public Library, particularly in the Picture Collection, Reference, and Photostat departments.

Twentieth Century Authors was prepared during a tragic and confusing time in the history of civilization and of the civilized arts. Some of our authors, who basked in the flattering lights of fame, have passed, as the world shakes, into those frightening shadows from which nothing comes back save two diffident words, "Address Unknown." Some, like Martin Anderson Nexø, author of one of the great novels of the world, languish in concentration camps; others, like Paul Valéry, use silence as their only weapon. Still others, with whom, in the early stages of this work, we began a placid correspondence, have escaped from and through the terror, to join their strength and their cause with ours. Scores of our authors are now in the service of the United Nations: leveling word or gun at the enemy. One gave his gallant life, on July 2, 1942, in the tremendous defense of Sevastopol. To the memory of Eugene Petrov, soldier of freedom, this volume is dedicated.

THE EDITORS

September 1942

Twentieth Century Authors

ABBOTT, ELEANOR HALLOWELL (September 22, 1872-), American short story writer and novelist, writes: "1872 was



S. W. Woodward

the year of my birth, and Cambridge, Mass., the site and scene of it, at that particular era of the city's intellectual and historical existence which I have tried to revivify in *Being Little in Cambridge When Everyone Else Was Big*. Between

the time of living that little life and the time of telling about it, I have had fifteen other books published, the most widely known of them perhaps being *Molly Make-Believe*, and have also contributed about seventy-five short stories and an occasional bit of verse to most of the current magazines. In the vista of my childhood was our grandfather Jacob Abbott who wrote the *Rollo Books*, great-uncle Gorham who founded the 'Spingler Institute for Young Females' out of which enterprise Vassar College was later evolved, the younger uncle, Lyman Abbott,⁹⁷ who succeeded Henry Ward Beecher as pastor of Plymouth Church in Brooklyn, and Cousin Arthur who helped to engineer the building of the Brooklyn Bridge. Most certainly it looked like a very 'Abbott-y' world.

"Educated for the most part in the private schools of Cambridge, with occasional sorties into the realms of Higher Education as evidenced by special courses at Radcliffe College, honor compels me to state that I have never been a real scholar, nor often a very enthusiastic student. Only by literature as it expresses itself through fiction, poetry, or essay, and by psychology in so far as it concerns itself with the human emotions, has my imagination ever been truly fired or my interest unflaggingly sustained.

"Having been, as I have every reason to believe, weaned on a bottle of ink, it was only to be expected that I should take the earliest possible opportunity to try my hand at the various forms of imaginative writing—including even advertising. Eventually I became secretary and teacher of English composition at the Lowell State Normal School. Here, though I kept on persistently with my own writing, the accruing discouragements so heavily outweighed the occa-

sional successes that I was just on the verge of abandoning all hope of a literary career, when suddenly *Harper's Magazine* accepted two long poems and I won three of the short story prizes which *Collier's* and the *Delineator* were offering. Then the struggle was over.

"In 1908, shortly subsequent to this, I married Dr. Fordyce Coburn, and after a few years' residence in Lowell we removed for sheer love of country-living to an old farm in Wilton, N.H., where we have lived ever since except for intermittent ventures into Florida, the mid-South, or even just New York. In all fairness I cannot close this without acknowledging that my husband's unflinching interest in my work, his criticisms and cordial helpfulness, have made him infinitely more than just a 'silent partner' in my chosen profession."

PRINCIPAL WORKS: *Sick-Abed Lady and Other Stories*, 1911; *Molly Make-Believe*, 1912; *White Linen Nurse*, 1913; *Little Eve Edgerton*, 1914; *The Indiscreet Letter*, 1915; *Stingy Receiver*, 1917; *Ne'er-Do-Much*, 1918; *Old Dad*, 1919; *Peace on Earth*, 1920; *Rainy Week*, 1921; *Fairy Prince and Other Stories*, 1922; *Silver Moon*, 1923; *Love and the Ladies*, 1928; *But Once a Year*, 1929; *The Minister Who Kicked the Cat and Other Stories*, 1932; *Being Little in Cambridge When Everybody Else Was Big*, 1936.

ABOUT: Abbott, E. H. *Being Little In Cambridge When Everybody Else Was Big*; *Woman's Home Companion* October 1918.

ABBOTT, LYMAN (December 18, 1835-October 22, 1922), American editor, clergyman, and publicist, was born in Roxbury, Mass., the third son of the Rev. Jacob Abbott, noted pioneer educator and juvenile writer (the *Rollo Books*, etc.), and Harriet (Vaughan) Abbott. He was educated privately in Maine and in New York City and entered New York Uni-



versity at the age of fourteen. After his graduation he practiced law briefly with two brothers. In 1857 he married his cousin Abby Frances Hamlin and in 1859 he left the legal profession to prepare for the Congregational ministry under the tutelage of his uncle, the writer and clergyman J. S. C. Abbott. Ordained in 1860, he held a pastorate in Terre Haute, Ind., through the Civil

ABDULLAH

War years, resigning in 1865 to become corresponding secretary of the American Union Commission, a ministerial organization for healing the wounds of conflict. Book-reviewing for *Harper's*, to provide a necessary supplementary income for his growing family, led to a series of editorial associations. In 1881 he succeeded Henry Ward Beecher as editor of the *Christian Union* and in 1888 he was made permanent pastor of Beecher's famous Plymouth Congregational Church in Brooklyn, N.Y. He resigned the pastorate in 1899 to give his full time to journalism.

In 1893 the *Christian Union* shed its clericals to become the *Outlook* with Abbott as editor, a post he held to the end of his days; and the most influential period of his life began. As might be expected from its background, the *Outlook* was inevitably moralistic, but it was never smugly so. In its own time and place it was outstanding, distinguished alike for its editorial vigor and literary excellence, and in political philosophy closely aligned with the "progressivism" of Theodore Roosevelt, who became Abbott's warm personal friend. In 1912, in fact, Abbott courageously sacrificed a substantial portion of his magazine's circulation to support Roosevelt's candidacy for President on the "Bull Moose" ticket.

Energetic, sincere, public-spirited—though an unfortunate chauvinism sometimes clouded his liberal tendencies—Abbott in his latter days became something of a minor national patriarch, with a flowing white beard and wrinkled visage. He died in his eighty-seventh year, active to the last. A prolific writer, he published a number of books on religious theory and practice, a biography of his friend Henry Ward Beecher, and two readable volumes of recollections (*Reminiscences* and *Silhouettes of My Contemporaries*, the latter completed at eighty-five), in addition to a long list of topical and inspirational ephemera. His chief assets in his original works were his spontaneity and clarity. But it is for his long and effective editorship of the *Outlook* that he is best remembered. Though the unusual span of his life and the period of his greatest influence make him indisputably a twentieth century figure, in spirit he was the last of the potent nineteenth century churchmen-journalists. He was a unique link between two epochs.

PRINCIPAL WORKS: *The Theology of an Evolutionist*, 1897; *The Life and Literature of the Ancient Hebrews*, 1901; *The Other Room*, 1903; *Henry Ward Beecher*, 1903; *The Great Companion*, 1904;

The Spirit of Democracy, 1910; *America in the Making*, 1911; *Letters to Unknown Friends*, 1913; *Reminiscences*, 1915, 1923; *The Twentieth Century Crusade*, 1918; *What Christianity Means to Me*, 1921; *Silhouettes of My Contemporaries*, 1921.

ABOUT: Abbott, L. *Reminiscences*; *Outlook* November 8, 1922; the Abbott manuscript collection at Bowdoin College, Brunswick, Maine.

ABDULLAH, ACHMED (1881-), novelist and adventurer, writes: "I am British, though born at Yalta, in the Crimea, of mixed Russian-Afghan ancestry, a Russian-Orthodox father, a Moslem mother. I am myself a devout Roman Catholic. I was educated at Eton, Oxford, by French Jesuit fathers, and at the University of Paris. I spent long years in the British army, cavalry, 'regulars.' I saw service in India, China, Tibet, France, Mesopotamia, West Africa, East Africa, Egypt. I have a number of decorations. I have written for a number of English, American, and French magazines, and also a number of books (twenty-seven at last count), a number of plays, amongst them being the hits *Toto* [with Leo Ditrichstein] and *The Grand Duke* [with Lionel Atwill]; and a number of motion pictures, the best known being *The Thief of Bagdad* and *The Lives of a Bengal Lancer*. I was, formerly, a well known polo player."



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* * *

Achmed Abdullah is an adopted name; the author never reveals the name to which he was born. A certain aura of personal mystery, in fact, is part of his stock-in-trade. His racy "autobiography," *The Cat Had Nine Lives*, revels in vivid anecdote and picaresque incident but is vague as to names and dates. His mother's uncle, he says, was the Amir of Afghanistan; and he relates that his mother attempted to poison her second husband, an Indian border chief. The book is crammed with similar spectacular material, which is also characteristic of his out-and-out fiction. Captain Abdullah, as he is usually addressed, is a short, stocky, baldish man who customarily wears a monocle. For the last several years he has lived in New York, surrounded by what interviewers have described as "oriental splendor," and he has a summer cottage in Maine. He was married to Rosemary A. Dolan in 1940. Among the honors ascribed to him

are a doctorate of "Koranic Law" from the College of El-Azar, Cairo, and membership in the French Academy. His highly colored stories of romance, intrigue, and adventure appear constantly in the popular magazines. He makes no claim to profundity, but even his critics admit that his lively fiction has genuine pace and verve.

PRINCIPAL WORKS: *Fiction*—The Red Stain, 1915; The Blue-Eyed Manchu, 1917; The Trail of the Beast, 1919; Wings, 1920; Alien Souls, 1921; Shackled, 1924; The Swinging Caravan, 1925; The Wild Goose of Limerick, 1926; Steel and Jade, 1927; Broadway Interlude (with F. Baldwin) 1929; Black Tents, 1930; The Romantic Young Man, 1932; Never Without You, 1934; Flower of the Gods (with F. Oursler) 1936; Deliver Us From Evil, 1939; The Shadow of the Master (with F. Oursler) 1940. *Plays*—Toto (with L. Dittrichstein) 1920; The Grand Duke (with L. Atwill) 1921. *Miscellaneous*—Chanson Couleur Puce (poems) 1900; A Grammar of Little Known Bantu Dialects, 1902; Lute and Scimitar (translated verse) 1928; Dreamers of Empire (with T. C. Pakenham) 1929; The Cat Had Nine Lives (autobiography) 1933; For Men Only: A Cook Book (with J. Kenny) 1937.

ABOUT: Abdullah, A. The Cat Had Nine Lives; Wilson Library Bulletin October 1929.

ABERCROMBIE, LASCELLES (January 9, 1881-October 27, 1938), English poet, critic, and scholar, sometimes called "the



Georgian laureate," was born at Ashton-on-Mersey, Cheshire, the eighth of nine children of William Abercrombie, stockbroker, and Sarah Ann (Heron) Abercrombie. Patrick Abercrombie, the architect and authority on regional plan-

ning, was an older brother. From a preparatory school, Locker's Park, Hemel Hempstead, Hertfordshire, Lascelles Abercrombie went in 1895 to Malvern College, whence he passed in 1900 to Owens College (now the University of Manchester). There he studied in the honors school of chemistry; but in 1902 he found the appeal of letters stronger than that of science, and left without a degree. The Boer War had greatly reduced the family resources, so Lascelles had to cast about for a livelihood. He worked first as a quantity surveyor, living frugally with a brother in Birkenhead, but soon turned to journalism. From 1907 to 1909 he had a staff post on the Liverpool *Daily Courier*, writing leading articles and literary and musical criticism. Night work and the general pace of a daily sheet proved, however, too much for his delicate constitu-

tion, so he entered the free-lance field. For some time he was play reader to the Liverpool Playhouse. His first book, *Interludes and Poems*, came out in 1908, and in 1909 he married Catherine Gwatkin, a Liverpool art student.

Late in 1910 Abercrombie and his wife moved from Birkenhead to Much Marcle, Herefordshire; and the next year to Ryton, near Dymock, Gloucestershire, where they lived economically but happily until 1914. Several volumes appeared during this time, including the authoritative *Thomas Hardy: A Critical Study* (1912), and the four issues of *New Numbers* (1914), in which Abercrombie was associated with "the Georgians" Rupert Brooke, John Drinkwater, and Wilfrid Gibson. Unfit for war service, he entered the inspection department of a Liverpool shell factory in May 1915 and remained there until the Armistice, publishing nothing during these years. He had meantime acquired some more or less regular revenues as one of three joint-beneficiaries under Rupert Brooke's will (the other two were Wilfrid Gibson and Walter de la Mare).

In 1919 Abercrombie was invited to become the first holder of a new lectureship in poetry at the University of Liverpool. As deeply learned in theory as he was skilled in practice, he took naturally to the academic life; and honors students greatly benefited from his lectures on Aristotle, Longinus, Lessing, and other great esthetic philosophers—during which he paced the rostrum from side to side. In 1922 he became full Professor of English at the University of Leeds, where, according to Sir Michael Sadler, then vice-chancellor, he exerted a "wide and winning influence." He remained there seven years, producing more poetry and some of his most important critical works, despite the pressure of a rigorous climate and the onset of chronic diabetes, which thenceforward demanded constant treatment and eventually stopped his writing altogether, though he continued to teach and lecture until his last months.

Bedford College for Women, in the University of London, called him to its chair of English Literature in 1929. In the following year he received an unusual honor in the publication of his collected *Poems* in the Oxford Poets Series, being one of only two poets (Robert Bridges, the laureate, was the other) to be included in this notable series in their own lifetimes. The same year brought an invitation to deliver the British Academy's annual Shakespeare Lecture, which he published as *A Plea for the Liberty*

of *Interpreting*. Abercrombie was happy to be in London. Living in Notting Hill, he moved out into the country for vacations, and was often in the provinces lecturing, at Malvern, Manchester, Cambridge, and elsewhere. A voyage to the Canary Islands in 1933 gave a temporary fillip to his health. In April 1935 he lectured on Wordsworth at Johns Hopkins University, Baltimore, Md.; and on his return to England accepted an invitation to be Goldsmiths' Reader at Oxford, and Fellow of Merton College.

Election to the British Academy crowned Abercrombie's career as a scholar in 1937. He had never taken a degree by examination, but held honorary awards, of M.A. (Liverpool, 1920), Litt.D. (Cambridge, 1930, and Manchester, 1935) and D.Lit. (Belfast, 1933). From May 1938 his health became seriously impaired, and he died in October of that year, at fifty-seven, at the Hospital of St. John and St. Elizabeth, London, leaving his wife and four children, three sons and one daughter, the eldest twenty-nine and the youngest seventeen. His last published works had appeared in 1932.

The ancient classics and the grimmer Elizabethan dramatists contributed to Abercrombie's mental furniture, and his early scientific training left frequent marks on his vocabulary. Little known to the general public in comparison with his talent, rather forbidding in style, he was forced by circumstance as well as by temperament into the ivory tower of the learned prosodist. From his book-lined study he sent forth until his last years, almost annual volumes of verse-plays, poems, poetic theory, and forthright criticism. Most influential of the latter were his *The Theory of Poetry* and *The Idea of Great Poetry*, together with his critical study of Hardy. Believing that the chief function of dialogue is "to be, not imitative, but expressive; and [that] language finds its most expressive use in poetry," he wrote many poetic dramas, some of which were staged, though without notable success. This circumstance failed to disturb him, and he considered the six-act *The Sale of St. Thomas* (1911-1931) to be his *magnum opus*.

As a poet, apart from the dramatist, his attitude is epitomized in his "Indignation Ode," directed against machine civilization, which he detested in all its manifestations. His poetic style is "difficult," abstract, and intellectual, and it has repelled many readers on first introduction to his work; but persistence is rewarding, revealing what one commentator calls "unusual force, original-

ity, and power to excite . . . terror." Neither as a man nor as a writer does Lascelles Abercrombie appeal to those whom William James called the tenderminded. He was essentially shy, and in consequence his manner seemed to strangers abrupt and un-receptive; and the same characteristics appear in his closely-knit, profoundly reasoned critical works and in his deeply thoughtful, unemotional poetry. Among his few close friends he was known as a man of simple tastes, gay, modest, an enthusiastic praiser of other men's work. He excelled in informal discussion, and had special merits as a reader-aloud, using ordinary diction rather than the formal intonations so beloved of the average reciter.

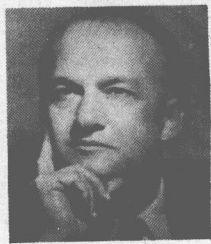
PRINCIPAL WORKS: *Poetry and Drama*—Interludes and Poems, 1908; *Mary and the Bramble*, 1910; *The Sale of St. Thomas* (Act I only) 1911; *Emblems of Love*, 1912; *Deborah*, 1912; *Four Short Plays*, 1922; *Phoenix*, 1923; *Twelve Idyls and Other Poems*, 1928; *The Poems of Lascelles Abercrombie* (Oxford Poets Series) 1930; *The Sale of St. Thomas* (all six acts) 1931. *Critical Works*—*Thomas Hardy: A Critical Study*, 1912; *Speculative Dialogues*, 1913; *The Epic*, 1914; *An Essay Toward a Theory of Art*, 1922; *Principles of English Prosody*, 1923; *Stratford-on-Avon: Report on Future Development* (with P. Abercrombie) 1923; *The Theory of Poetry*, 1924; *The Idea of Great Poetry*, 1924; *Romanticism*, 1926; *Progress in Literature*, 1929; *A Plea for the Liberty of Interpreting* (British Academy Shakespeare Lecture) 1930; *Principles of Literary Criticism*, 1932; *Poetry: Its Music and Meaning*, 1932.

ABOUT: Cumberland, G. *Set Down in Malice*; Elton, O. *Lascelles Abercrombie: 1881-1938* (reprint from *Proceedings of the British Academy*; full bibliography); Jones, L. *First Impressions*; Maynard, T. *Our Best Poets*; Monro, H. *Some Contemporary Poets*; Morgan, A. E. *Tendencies of Modern English Drama*; Thouless, P. *Modern Poetic Drama*; Untermeyer, L. *Modern British Poetry*; Walkley, A. B. *More Prejudices*; *The Times* (London) October 28, 1938.

ACTON, JOHN EMERICH EDWARD DALBERG, 1st Baron Acton. See "BRITISH AUTHORS OF THE 19TH CENTURY"

ADAMIC, LOUIS (March 23, 1899-), American sociological writer and novelist, writes: "I was born of peasant parents, in the village of Blato, in Carniola or Slovenia, then a part of Austria, at this writing still a part of Yugoslavia. My formal education in the old country included second gymnasium. I emigrated to the United States late in 1913, when I was not quite 15. My motives in this move, and the circumstances which contributed to it, are more or less explained in my second book, *Laughing in the Jungle*, published in 1932. The same book contains

also an informal account of my early years as an immigrant in this country. I have been a foreign-language newspaper



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man, a soldier in the United States Army, a worker, a rover, a pilots' secretary in Los Angeles harbor. When I was 12 or 13, in my native country, I wrote something in the Slovenian language which found its way into a juvenile magazine. I suppose I always wanted to write. I scribbled while in the American army; also I recall that I modeled in clay while in the trenches. In the early 1920's while bumming around the country, I began to translate Slovenian, Croatian, and Serbian stories into English; most of these translations appeared in the *Living Age*, then published in Boston.

"In 1928 H. L. Mencken took my first story or article for the *American Mercury*. Then came the idea for the book *Dynamite*, which brought me to New York in 1929. The book was published in 1931. The same year I married Stella Sanders, a native of New York. In 1932 I received a Guggenheim Fellowship. This took me to Yugoslavia for a year, which resulted in *The Native's Return*, in 1934, a Book-of-the-Month Club selection. Then I wrote two novels: *Grandsons* and *Cradle of Life*. In 1936 I took a trip to Guatemala and wrote, in 1937, *The House in Antigua*. My *America* appeared in 1938.

"My chief literary influence has been Ivan Cankar, a Slovenian novelist, one of whose stories (*Yerney's Justice*) I translated into English; it was published in book form by the Vanguard Press in 1926.

"In 1937 I bought a small old farm near Milford, N.J., where I now live. I like to live in the country, where I can take walks, have dogs, saw wood. I read a great deal, but not so much as I used to: no time."

* * *

Louis Adamic's position in American letters is unique. He is peculiarly fitted for the vast project on which he is engaged at present—an attempt to evaluate America in terms of the immigrants and the varying racial factors which have coalesced to form a nation. He is frank and boyish in appearance, looking younger than his years, engagingly shy. Burton Rascoe said of *My America*, which in a sense is Adamic's credo: "It takes its place with the great autobiographical

stories, . . . a grand book." In 1941 he received the John Anisfield Award and an honorary Litt.D. from Temple University. He is also editor of *Common Ground*, a magazine of inter-racial American culture.

PRINCIPAL WORKS: *Dynamite*, 1931; *Laughing in the Jungle*, 1932; *The Native's Return*, 1934; *Grandsons*, 1935; *Cradle of Life*, 1936; *The House in Antigua*, 1937; *My America*, 1938; *From Many Lands*, 1940.

ABOUT: *Literary Digest* April 7, 1934; *New York Times Book Review* December 29, 1940, February 23, 1941; *Newsweek* May 16, 1938; *Rotarian* February 1939; *Saturday Review of Literature* February 15, 1941; *Scholastic* April 4, 1934; *Wilson Library Bulletin* September 1934.

ADAMS, FRANKLIN PIERCE ("F.P.A.") (November 15, 1881-), American journalist, wit, and poet, was born in

Chicago, the son of Moses Adams and Clara (Schlossberg) Adams. After being graduated from the Armour Scientific Academy in 1899, he spent a year at the University of Michigan, to which he has remained humorously devoted ever since. A



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brief attempt at selling insurance turned him to journalism and he began his first column on the *Chicago Journal* in 1903, then moved it to New York, where it appeared in the *Evening Mail* from 1904 to 1913, in the *Tribune* until 1921 (where it first appeared under the famous name of "The Conning Tower"), in the *World* until 1931, and then with that paper's death back in the *Herald Tribune* until 1937. A disagreement over salary which went back to more fundamental differences caused a rupture between this paper and Mr. Adams, who took "The Conning Tower" a little later to the *New York Post*, where it appeared until September 1941.

Since 1938 also Mr. Adams has become known to an even wider public as one of the permanent "board of experts" of the radio program "Information, Please." His interest in quizzes and questionnaires goes back all the way to 1927, when he and Harry Hansen published a book of questions and answers called *Answer This One*.

But it is as "F.P.A.," the conductor, versifier, wit, and sometimes scholar of "The Conning Tower," that he remains best known. In this, long our senior and most respected newspaper "column," appeared the early contributions of many of the

ADAMS

celebrated American writers of today, including Edna St. Vincent Millay, Dorothy Parker, Sarah Cleghorn, Arthur Guiterman, Sinclair Lewis, the late Ring Lardner, George Kaufman, Moss Hart, John Erskine, Edna Ferber, Deems Taylor, and a host of others. Mr. Adams is also no mean classical scholar, and his translations of Horace, Propertius, and other Latin poets, though light-hearted, are among the best of their kind. In occasional serious vein, he is also a genuine poet. As Robert H. ("Bob") Davis remarked, he "swings a rhythmic, wicked pen at the foibles of the day. . . . F.P.A. tells the truth about everybody but himself."

He has been twice married, in 1904 to Minna Schwartz, and in 1925 to Esther Sayles Root, and he has four children. With them he lives in New York in the winter and in Westport, Conn., in the summer. During the First World War he served as a captain in the United States Intelligence Service, in France, and ran a column in the A.E.F.'s *Stars and Stripes*, the brilliantly conducted magazine which was among other things the first cradle of the *New Yorker*.

"Attractively ugly," with the long features of an intelligent horse, a bushy moustache, large bright eyes, and a certain general facial resemblance to the comedian Groucho Marx, "F.P.A." is a sort of epitome of the best in current American journalistic comment. His "sane and salty" paragraphs and verses would make excellent material to be buried in a time capsule to show the essential spirit of our time. His outlook has become increasingly liberal in recent years. He is not the father of columnists, the late Bert Leston Taylor and others having preceded him, but he is the godfather at least of most of the contemporary newspaper columns. His long-continued modernized version of Pepys' diary has given birth, rather unfortunately in some cases, to an entire literary *genre*, but in his own hands remains delightfully fresh. His wit is so keen that it often hides the substrata of real erudition and sound common sense. He professes to hate writing; is devoted to his family, tennis, and poker.

In addition to the published books made up of gleanings from his columns and more serious verses, he collaborated with O. Henry, in 1909, in writing a musical comedy, *Lo*.

PRINCIPAL WORKS: *Tobogganning on Parnassus*, 1910; *In Other Words*, 1912; *By and Large*, 1914; *Weights and Measures*, 1917; *Something Else Again*, 1920; *Overset*, 1922; *So There!* 1922; *So Much Velvet*, 1924; *Half a Loaf*, 1927; *Christopher Columbus*, 1931; *The Diary of Our Own Samuel*

Pepys, 1935; *The Melancholy Lute*, 1936; *The Week-End Companion* (with D. Taylor) 1942.

ABOUT: Case, F. *Do Not Disturb*; Masson, T. L. *Our American Humorists*; *Christian Science Monitor Magazine* December 21, 1938; *Harper's Magazine* February 1942; *Nation's Business* July 1939; *Newsweek* March 13, 1937; *Poetry* July 1937; *Time* March 15, 1937, August 25, 1941.

ADAMS, HENRY. See "AMERICAN AUTHORS: 1600-1900"

ADAMS, JAMES TRUSLOW (October 18, 1878-), American historian, writes: "I was born in Brooklyn, N.Y., the son of William Newton Adams and Elizabeth Harper (Truslow) Adams. On the Adams side I am descended from Francis Adams, who settled in Maryland in 1658 and soon moved to Virginia. My great and great-great Adams grandfathers



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lived on the next plantation to George Washington at Mt. Vernon, and are frequently mentioned in Washington's diary as friends. My great-grandfather became a shipping merchant in Alexandria and lost his fortune by having his ships captured by the British. He later became United States Consul in Austria and afterwards bought a coffee estate in Cuba, where he died. My grandfather went to Venezuela, and there married Carmen de Michelena, a member of a distinguished family whose ancestors had been prominent in Spanish America from 1585. I was educated at various preparatory schools in Brooklyn, including the Brooklyn Polytechnic, and as the Polytechnic had just been extended into a college, I continued there and took my B.A. degree in 1898. I then went to Yale with the intention of studying to become a professor of philosophy, but decided I did not wish to continue and received my degree of M.A. for the work I had done.

"Meanwhile I had accepted a position in a bond office in Wall Street and also one as secretary of the small Jamestown and Chautauqua Railway. Changing my positions from time to time, I worked up to partnership in a stock exchange firm; I was also vice-president and director of a small national bank and treasurer and director of a manufacturing company, thus having had practical experience in manufacturing, finance, and transportation. Retiring on a small income later, I went to live in a farm-

ing community and acquired some knowledge of agriculture. While in Wall Street I visited and worked in forty-three of the forty-eight states. In the First World War I was on the House Commission to prepare data for the Peace Conference, and a captain in the Military Intelligence Division of the General Staff. I was detailed for special duty at the Peace Conference, having charge of the confidential maps on which the new boundaries were being drawn. On my return from France in 1919 I began writing history, following two small privately printed local histories written before I entered the army. In 1927 I married Kathryn M. Seely. We have no children.

"By request of a group of Senators I appeared before the Senate Judiciary Committee in opposition to the President's Supreme Court Plan in 1937. I was a member of the Pulitzer Prize Jury on history 1924-32, chairman 1930-32. For ten years, until I resigned in 1937, I was a member of the Advisory Council of the *Yale Review*. I was awarded the Pulitzer Prize of \$2000 for history for *The Founding of New England*, in 1921, and in 1932 was awarded a prize of \$1000 by the *Yale Review* for the best article on public affairs. I am a member of many historical societies and of the National Institute of Arts and Letters and the American Academy of Arts and Letters, and a Fellow of the Royal Society of Literature (England). I have honorary doctorates from Columbia, Rhode Island State College, Wesleyan University, Lehigh University, and the University of Pittsburgh."

* * *

Mr. Adams is the greatest authority on the New England Adamsses, though he is not related to them. He says his aim in writing history is "to make people think, and to relieve a certain pressure on my own mind." He lives in Southport, Conn., very quietly, since he detests "society." Physically, with his high forehead and *pince-nez*, but with a bristly moustache over a full mouth, he appears to be what some of his critics have called him—a cross between the creative historian and the conservative capitalist.

PRINCIPAL WORKS: *Memorials of Old Bridgehampton*, 1916; *History of the Town of Southampton*, 1918; *The Founding of New England*, 1921; *Revolutionary New England: 1691-1776*, 1923; *New England in the Republic: 1776-1850*, 1926; *Provincial Society: 1690-1763*, 1927; *Hamiltonian Principles*, 1928; *Jeffersonian Principles*, 1928; *Our Business Civilization (in England: A Searchlight on America)* 1929; *The Adams Family*, 1930; *The Epic of America*, 1931; *The Tempo of Modern Life*, 1931; *The March of Democracy*, 1932-33; *Henry Adams*, 1933; *America's Tragedy*, 1935; *The Record*

of America (with C. G. Vannest) 1935; *The Living Jefferson*, 1936; *Building the British Empire*, 1938; *Dictionary of American History* (editor) 1940; *America's Progress in Civilization* (with G. E. Freeland) 1940; *Empire on the Seven Seas*, 1940; *America Looks at the British Empire*, 1941; *The Record of America* (with C. G. Vannest) 1941.

ABOUT: *New York Times Book Review* October 9, 1932; *Rotarian* August 1940; *Time* September 16, 1940; *Wilson Library Bulletin* April 1933.

ADAMS, SAMUEL HOPKINS (January 26, 1871-), American novelist, writes: "Presbyterianism of a liberal, even heretical, brand enveloped my childhood. After a public and high school education in Rochester, N.Y., I went, as by foreordination, to Hamilton College, whither my father, grandfather, five uncles, and numerous cousins had preceded me. Although I devoted more industry to writing than to study,



no prizes ever came my way except for the fact that my name is dubiously immortalized in a collection of collegiate poetry, appended to a charming little fantasy—which happens to have been written by Clinton Scollard! From college I went to the *New York Sun*, traditionally the sternest training-school of ambitious young journalists. Nine years of reporting was enough; in fact, too much. I jumped at the chance to leave Park Row and join the staff of *McClure's Magazine*. Having become interested in medical science, I made public health my specialty, being, I believe, the first American writer to attempt to popularize it. My subsequent series in *Collier's Weekly*, exposing patent medicine quackery, was credited with furthering the passage of the first Pure Food and Drug Act.

"Meantime I had been contributing short stories and serials to the magazines. That became my principal professional interest, with subsequent incursions into editorial writing and biography. Some fifteen or sixteen of my stories have been done into movies; some with a result so painful that I have been unable to sit through the presentation; one, at least, *It Happened One Night* (1934), improved in the adaptation, and was directed and acted with such artistry and verve that I should like to see it again.

"If I were to repeat my career, I could ask nothing better than the life of a professional writer. It permits freedom of thought, action, and mode of existence, and

this in an era when individual choice, threatened as it is throughout an imperiled world, has never been so precious."

* * *

Samuel Hopkins Adams was born in Dunkirk, N.Y., the son of Myron and Hester Rose (Hopkins) Adams. Besides his B.A., he has an L.H.D. degree from Hamilton, and studied medicine as well; he was, though a layman, made an associate member of the American Medical Association in 1913. He married Elizabeth R. Noyes in 1898; they had two daughters. In 1915 he married Jane Peyton Van Norman. He lives now in the summer in Auburn, N.Y., and in the winter in Beaufort, S.C. He keeps fit by playing tennis daily, and collects early American prints and other antiques. He says his "vices" are "fishing and antiquing." The names of his characters he frequently gets from country churchyards.

His best known novel is *Revelry*, based on the scandals of the Harding administration. It was suppressed in Washington, condemned by various state legislatures, and a dramatization was banned in Philadelphia, but it sold 100,000 copies; his subsequent biography of Harding shows how accurate it was. In his early years, as a by-product of his food and drug investigations, he wrote a number of unusual detective stories centered around a character named Average Jones. They were praised by connoisseurs and are still found in anthologies; but now, the author says, Average Jones is "long since dead," because "there are no more mystery plots left where he came from." Some of his later novels have been historical; others, like *Siege*, *The Clarion*, and *Success*, have been exposés of current civic evils. In nearly half a century of writing, he has only two stories unsold.

PRINCIPAL WORKS: *The Mystery* (with S. E. White) 1905; *The Great American Fraud*, 1906; *The Flying Death*, 1906; *Average Jones*, 1911; *The Secret of Lonesome Cove*, 1913; *The Clarion*, 1914; *Little Miss Grouch*, 1915; *The Unspeakable Perk*, 1916; *Our Square and the People in It*, 1917; *Common Cause*, 1918; *Wanted: A Husband*, 1919; *Success*, 1921; *From a Bench in Our Square*, 1922; *Siege*, 1924; *The Piper's Fee*, 1925; *Revelry*, 1926; *The Flagrant Years*, 1929; *The Godlike Daniel* (biography of Daniel Webster) 1930; *The Gorgeous Hussy*, 1934; *The President's Mystery Story* (with others) 1935; *Perfect Specimen*, 1936; *Maiden Effort*, 1937; *The World Goes Smash*, 1938; *The Incredible Era: The Life and Times of Warren G. Harding*, 1939; *Both Over Twenty-One*, 1940; *Whispers*, 1940.

ABOUT: Filler, L. *Crusaders for American Liberalism*; *Bookman* March 1927, November 1929;

New Yorker June 22, 1940; *Saturday Review of Literature* December 18, 1926; *Wilson Library Bulletin* May 1934.

ADE, GEORGE (February 9, 1866-), American humorist and playwright, writes: "My father was John Ade, born in England; my mother was Adaline (Bush) Ade, of Scotch-Irish descent. I came on the scene as a Hoosier, at Kentland, Ind. From the time I could read I had my nose in a book, and I lacked enthusiasm for manual labor. After high school I attended Purdue University, taking the scientific course because I had no ambition to be an engineer or an agriculturalist; a star student as a freshman but wobbly later on and a total loss in mathematics. I received my B.S. in 1887; later I had honorary L.H.D. degrees from Purdue and Indiana University.



"Between 1887 and 1890 I did all sorts of work for two Lafayette newspapers and rather enjoyed a brief experience with a company making patent medicines and developing a health resort. Went to Chicago in 1890 and found a job as reporter on the *Morning News*, later known as the *Record*. From 1893 to 1900 I had charge of a two-column story department. In 1900 I did my last newspaper work and went out to China, Japan, and the Philippines on a visit. Before that I had been to Europe twice and had published five books.

"My early story stuff was intended to be 'realistic' and I believed firmly in short words and short sentences. By a queer twist of circumstances I have been known to the general public as a humorist and a writer of slang. I never wanted to be a comic or tried to be one. Always I wrote for the 'family trade' and I used no word or phrase which might give offense to mother and the girls or to a professor of English.

"Having been absurdly in love with the theatre for years, I found time, after I began syndicating my *Fables* in 1900, to make a shy attempt at writing for the stage. I wrote the book and verses for an operetta, *The Sultan of Sulu*, first written for amateur production, and later for other musical pieces. The plays without music which might be worth remembering include *The County*

Chairman and *The College Widow*. I had three failures.

"In 1915 I took up a permanent residence at Hazelden Farm, near Brook, Ind., within fifteen miles of my birthplace. I am a bachelor, but prefer to live in my own home. In the winter I go to Miami Beach, Fla., or travel farther afield—I have looped the globe twice and made many journeys to Europe, the Orient, and the West Indies. Ever since I settled down in the country I have been involved in activities which did not call my name to the attention of the general public but which have been an interesting part of my career. For quite a number of years I have paid more attention to these activities than I have to writing.

"I have done a number of short plays and several motion pictures, including *Our Leading Citizen* and *Woman Proof*. My enthusiasms include golf, travel, horse-racing, and the spoken drama. My antipathies are social show-offs, bigots on religion, fanatics on total abstinence, and all persons who take themselves seriously. I won't let myself become a mossback or a has-been, so I keep the old bean in touch with the latest news, the latest plays, the latest movies, and the latest books. I have a card-index memory for the words and music of old songs. I love to put on big parties or celebrations and see a throng of people having a good time. I do not choose to make speeches or listen to speeches.

"I am a member of the National Institute of Arts and Letters and am on the executive committee of the Authors' Guild."

* * *

Mr. Ade is now a semi-invalid because of a bad heart, but his mind is still keen and his nature as sociable as ever. Carl Van Doren gave him a place among the "American vernacular philosophers" as "a continuer of the old wisdom and the inventor of a new idiom." Though the slang of the early 1900's is now a dead language, there remains in his work a residue of freshness which still makes much of it highly readable and humanly amusing.

PRINCIPAL WORKS: *Artie*, 1896; *Pink Marsh*, 1897; *Doc Horne*, 1899; *Fables in Slang*, 1900; *More Fables*, 1900; *Forty Modern Fables*, 1901; *The Girl Proposition*, 1902; *People You Know*, 1903; *In Babel*, 1903; *Breaking Into Society*, 1903; *True Bills*, 1904; *In Pastures New*, 1906; *The Slim Princess*, 1907; *Knocking the Neighbors*, 1912; *Ade's Fables*, 1914; *Hand-Made Fables*, 1920; *Single Blessedness*, 1922; *Bang! Bang!* 1928; *The Old-Time Saloon*, 1931; *Thirty Fables*, 1933.

ABOUT: Hind, C. L. *More Authors and I*; Masson, T. L. *Our American Humorists*; Mencken, H. L. *Prejudices: First Series*; Van Doren, C.

Many Minds; *American Magazine* July 1920; *Bookman* October 1921; *Century Magazine* January 1923; *Saturday Review of Literature* February 27, 1937.

ADLER, ALFRED (February 7, 1870–May 28, 1937), Austrian neurologist and psychoanalyst, was born in Penzig, Austria, near Vienna. His father was a grain merchant, and the family background was a cultured one. There were few other Jews in the countryside near them. Adler's mother was Hungarian. His father was born in Burgenland, then



part of Hungary, in the same village as the violinist Joachim, and became a Protestant Christian early in life. The boy had a siege with pneumonia at five, and decided to become a doctor. The family moved to a farm at Währingerstrasse, and young Adler spent his boyhood and youth in or near Vienna, then at the peak of European civilization. His friendships with other boys were notable for their number and variety. Adler's famous theory of the inferiority complex as the key to human neuroses (opposed to Freud, who believed that psychic problems grew out of sex suppression) had its genesis, Adler explained, in "early organic inferiority that I struggled hard to overcome. Just as nature affords compensation to injured organs, so the spirit of man can also be trained to compensate him for all psychic disturbances produced by defective organs." In 1895 Adler received a degree from the medical school of the University of Vienna, which, however, refused him his Dozentur for a thesis on "The Nervous Character." (His Ph.D. came later from the Long Island College of Medicine in New York.) In 1897 he began general practice as an eye-specialist. Adler met Sigmund Freud in 1906—he had defended Freud's theories in the *Neue Freie Presse*—and two years later they attended together the first International Congress of Psychoanalysis. They parted finally in 1911. Adler encouraged his followers to read Freud and attend his lectures; Freud, regarding Adler as a renegade in a rival camp, made an "almost scurrilous attack" on him in his *History of Psychoanalysis*. In his insistence on the ego as the great driving force in mankind, Adler tended to neglect or belittle Freud's theory of the importance of the subconscious. Although refused per-

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mission to lecture at the University of Vienna, Adler established guidance clinics in the schools, sponsored by the Board of Education, and in 1932 received official recognition as an honored citizen of Vienna.

Adler's marriage to Raissa Timofejewna, a Moscow-born student in Vienna, and the birth of three daughters and a son who found some difficulty in asserting himself against the competition of his elder sisters, gave him plenty of clinical material. Family life went more smoothly after the First World War, during which Adler served two years as a military doctor near the Russian front at Cracow and Brunn. Before the war he had founded his school of psychoanalysis, The Free Psychoanalysts and his journal *Internationale Zeitschrift für Individual-Psychologie*, which was revived after the war under his editorial guidance. Adler lectured at Columbia University in 1927, going in 1932 to the Long Island College of Medicine to occupy the first chair in medical psychology in the United States. In 1930 he published an important study of homosexuality. His clinics for the prevention of neurosis and psychosis, crime, and other life failures were very popular. He fell dead at sixty-seven of a heart attack on Union Street in Aberdeen, Scotland, and was cremated at Edinburgh. Alexandra Adler, a research fellow in neurology at Harvard, finished her father's lecture tour. Adler was a short, stocky man with fine eyes and a beautiful tenor voice, a fiery temper under excellent control, and a sympathetic manner with his patients. Phyllis Bottome, Adler's biographer, whose husband was his secretary, calls Adler "at once the easiest of men to know and the most difficult, the frankest and most subtle, the most conciliatory and the most ruthless." He loved music, drama, the cinema, cafés, country walks, and swimming.

PRINCIPAL WORKS: *Organ Inferiority and Its Physical Compensation* (Studie über Minderwertigkeit von Organen) 1907; *The Neurotic Constitution* (Über den Nervösen Charakter) 1921; *The Practice and Theory of Individual Psychology* (Praxis und Theorie der Individual-Psychologie) 1924; *Understanding Human Nature* (Menschenkenntnis) 1927; *The Case of Miss R*, 1928; *Problems of Neurosis*, 1929; *The Case of Miss A*, 1931; *The Pattern of Life*, 1931; *What Life Should Mean to You*, 1931; *Social Interest: A Challenge to Mankind*, 1939.

ABOUT: Bottome, P. Alfred Adler: A Biography; Ganz, U. La Psychologie d'Alfred Adler; Mairet, P. A B C of Adler's Psychology; Orgler, H. Alfred Adler: The Man and His Work; New York Times May 29, 1937; Psychoanalytic Review April 1916.

ADLER, FELIX (August 13, 1851-April 24, 1933), Jewish-American philosopher and university professor, founder of the Ethical Culture movement, was born at Alzey, Germany, coming to the United States at sixteen when his father, Samuel A. Adler, was called to the ministry of the Temple Emanu-El in New York City. Graduating from Columbia in 1870, young Adler studied philosophy and economics at universities in Berlin and Heidelberg, obtaining his Ph.D. degree in 1873. Although he could have succeeded his father in the rabbinate, Adler preferred to accept an appointment at Cornell as professor of Hebrew and Oriental literature from 1874 to 1876, when he organized the Society for Ethical Culture, with which his name was identified for the rest of his life. He wrote, lectured, and edited the *International Journal of Ethics*. In 1902 a chair of social and political ethics was especially created for him at Columbia. In 1908-09 he was an exchange professor at the University of Berlin, appointed by Theodore Roosevelt.



While still a student abroad, Adler explains in his *An Ethical Philosophy of Life*, he read Friedrich Albert Lange's *Die Arbeitsfrage* (The Labor Question), which proved epoch-making in his life. "I would go out as the minister of a new religious evangelicism. Instead of preaching the individual God, I was to stir men up to enact the Moral Law." He advocated (as does the Oxford Group) sex purity; as well as continued intellectual development and, especially, devoting surplus income beyond one's genuine needs to the elevation of the working class. With the profoundest reverence for Hebrew prophets and for Christ, he thought Hebraism circumscribed by the monotheistic idea and Christianity by the centrality of Christ. (The *Outlook* dismissed *An Ethical Philosophy of Life* as "sheer polytheism, however sublimated.") Professor Adler was an effective agitator against child labor, tenement congestion, and other social abuses. His Ethical Culture schools have spread from New York to Chicago, Philadelphia, St. Louis, San Francisco, England, Germany, Austria, Italy, and Japan. Adler married Helen Goldmark of Brooklyn in 1880; they had two sons and