

Points of View

"The Scarlet Letter"

To the Editor of *The Saturday Review*:
Sir:

One of the most interesting problems in Albert Mordell's scholarly introduction to "Notorious Literary Attacks" is a question of authorship. Who was A. C. Coxe who signed the trivial and sickeningly self-righteous criticism of "The Scarlet Letter" in an English magazine called *Church Review*, January 1851? To my great disappointment, Mr. Mordell leaves the problem not only unsolved, but untouched. We are as much in the dark as ever. Like many other critical historians he is evidently baffled by the obscure A. C. Coxe and believes, therefore, that silence is golden. Well, I know nothing whatever of the *Church Review*, in which the fatuous article appeared; but here, in "Notorious Literary Attacks," is the article itself, or as much of it as has to do with "The Scarlet Letter." That is enough for the fun of exploration, of making guesses, and of creating hypotheses. And who knows but what one may stumble upon a discovery, if a sudden awe of the proverbial timidity of angels does not halt one's venturesome rushing! At any rate, seeing that others turn from the question in despair, a certain audacity may well be forgiven me, if I venture to suggest that the author was an American and also a Bishop.

First, as to his nationality. The opening paragraph of the quoted review, beginning with "As yet our literature, however humble, is undefined, and as such is a just cause for national pride," and ending with "we congratulate the country that we are yet in time to save such a reputation as that of Mr. Hawthorne," is meaningless and silly unless the author is an American writing of his own country's literature. Then such phrases as "the period of our Colonial history," "maternal England," and the designation of the Puritans as "in part our ancestors," and as "our progenitors," are surely not in the English manner. The very Christian reference to Brook Farm as "such a Bedlam," is, to say the least, un-English, but very like what a narrow, bigoted, American "Churchman," as he repeatedly calls himself, might think of the home of the famous transcendentalists. Again, the references to "a later article in the *Massachusetts Quarterly*, and to Dr. Bushnell's "Barbarism The First Danger," are not such as an English Clergyman of 1851 would be likely to make. There is also a detailed story of the gentleman's travelling in a stage coach, "last summer," and listening to the appalling chatter of some school girls on "The Scarlet Letter." Then, once more, the following sentences are surely conclusive. (The italics are mine) "Why, amid all the suggestive incidents of life in a wilderness; of a retreat from civilization to which, in every individual case, a thousand circumstances must have concurred to reconcile human nature with estrangement from home and country; or amid the historical connections of our history with Jesuit adventure, savage invasion, regicide outlawry, and French aggression, should the taste of Mr. Hawthorne have preferred as the proper material for romance, the nauseous amour of a Puritan pastor, with a frail creature of his charge, whose mind is represented as far more debauched than her body? . . . Is the French era actually begun in our literature? And is the flesh, as well as the world and the devil, to be henceforth dished up in fashionable novels, and discussed at parties, by spinsters and their beaux, with as unconcealed a relish as they give to the vanilla in their ice cream?" The casualness of this final phrase would be almost impossible to an English clergyman writing in 1851. Here I rest my case for American authorship.

Who, then, is the American, A. C. Coxe, who signed this pharisaic review? At the present moment I am a long way from a decent library; but I suggest to Mr. Mordell that he look up the books of the Rev. Arthur Cleveland Coxe, D.D., Bishop of Western New York. He was the author of "Christian Ballads" and some volumes of sermons, and might well have been in England in 1851. He wrote a book on "Impressions of England," which was published a few years after the date of the Hawthorne article, and another book on "Moral Reforms" in 1869. I should not be in the least surprised if a careful comparison of the language of that book with the highly charged moral language of the Hawthorne essay should prove the validity of my guess. But whether this be a dis-

covery or a mere fantasy, I have to thank Mr. Mordell for a fascinating introduction to a book that renders an incalculable service to all lovers of literature.

W. ELSWORTH LAWSON.
Foxboro, Mass.

Mr. De Bles Protests

To the Editor of *The Saturday Review*:
Sir:

I beg to submit the following objections to the review of my book, "How to Distinguish the Saints in Art," by Dr. Frank Jewett Mather which appeared in your issue of March 15th, in which he has uttered nothing but inaccuracies and falsities.

For example, he starts out with a sarcastic remark about a "plethoric scrap book," apparently not realizing that the task of choosing illustrations to make the points brought out in my book is no small matter, and required considerable knowledge of pictures and their composition. My "plethoric scrap book" comprises close upon 300,000 documents carefully classified and which, with pleasure, I lay open to the examination and use, if he so desires, of your reviewer, unless, of course, he has a more complete one himself.

In the next sentence he objects to my grouping pictures in "disregard to chronology." Now this book is not a history of art, but a means of *distinguishing the Saints*, and therefore the best way obviously is to group representations of a certain saint together, for purposes of comparison of treatment of the subject by masters of all schools and periods. He might, had he wanted to be fair, have pointed out that in addition to the plates to which he objects, the book contains 104 separate illustrations in the text, and that under each separate illustration is a detailed note explaining the picture, with the artist's name, his dates, and where the picture can be seen. He goes on to say that "with diligence" a person will find his saint. Did not your reviewer even see the index of saints, to which reference is made in the general index in order to make the series of indices fool-proof? Will he point out one instance where an important Saint portrayed in seventh to seventeenth century art cannot be found in my book with the use of the index which is there for that purpose.

I make no claim to infallibility. On the contrary, I distinctly state in my foreword that in a book possessing some thirty thousand references it is impossible to avoid errors, but that the greatest care has been taken to check all dates and bible and classical references and so forth. May I point out that Beato Agostino Novello is not a saint, and if I had put in all the *Beati*, there would be no end to the list. "The Legend of Beato Agostino Novello" attributed by some to Simone Martini in Siena did not necessitate attention being brought to this Beato in my book which is concerned with the representation of the *Saints*, and the picturization of legends of the *Beati* is of the greatest rarity as you undoubtedly know.

St. Galgano is a local saint of such slight importance in art that he has no interest for those for whose benefit I wrote my book. The same applies to St. Peter of Luxembourg who died at eighteen years of age, and who rarely if ever appears in art.

Though I cannot, of course, discuss the extent of MY scholarship, I should like to point out to your reviewer that S. Vittorio, of whose absence he complains is called, in English, St. Victor, and that the two important saints of that name from the standpoint of art are both mentioned and listed in the tables of classification at the end of the volume.

"The Hunt of the Unicorn," and the presence of the Skull on Golgotha, of which your reviewer's superior knowledge deplors the absence in my book, do not come within its scope, which is I should have thought, sufficiently explained by its title, and still further in the foreword.

He further says that there is no mention of the Trinity as identical persons. I beg to differ from him on this point. There is an illustration of that representation on Plate VII with a clear explanation at the foot of the page, to which reference is made on page 34 in the lower part of the first column.

He objects again to my reference to the Last Supper. By Western art we mean modern art, that is, again, from the time of Cimabue on. *Byzantine art is Eastern art* though your reviewer is apparently

unaware of it. Does he know of one picture of the Last Supper prior to Giotto? There is no agreement among the recognized authorities as to the authorship of the Last Supper attributed to Giotto in the Refectory of Santa Croce, and therefore, I accept the attribution of its traditional author.

I acknowledge the error in regard to St. Francis which anyone that knows my studies of the thirteenth century will recognize as one of those slips of the tongue to which even your reviewer seems to be liable. St. Francis dying in 1226 could naturally not have been the friend of Giotto, who was born around 1276. What I meant was his "ardent admirer," which I think your critic will admit he was.

In regard to the St. Christopher being a St. Joseph, with the flowering rod, *his contention is simply ridiculous*. The picture represents St. Christopher as he will find if he will consult the list of Cano's works. The wand is not a flowering rod at all, but a conventionalized palm tree, as anyone accustomed to reading iconography in Spanish art would know. Furthermore I should have thought that the age of the Saint portrayed would have shown your reviewer that it could not be St. Joseph. I wonder if he knows of any existing representation of the husband of the Virgin Mary in which he is portrayed as young as he is in this picture by Cano.

Now you will observe that except for the slip of a word about Giotto and St. Francis, and the question of the inversion of the number of nails in respect of their periods—over which I cry *mea culpa*—none of your critic's remarks are justified or even justifiable. Therefore, I count upon you as I said to publish this letter in its entirety. Sound, fair criticism is not only legitimate but welcome to anyone like myself, who is anxious to produce works of value, but basing his judgment upon such errors of his own as those already listed, I deny your reviewer the right to tell your readers that the "work required more scholarship than he commands," meaning myself.

ARTHUR DE BLES.

Mr. Mather Replies

To the Editor of *The Saturday Review*:
Sir:

Major de Bles may readily convince himself that I am neither malicious nor ignorant by consulting Vol. VI, the Iconographical Index, of Van Marle's standard work on early Italian painting.

There he will find listed eighteen Last Suppers by Italian painters before Giotto.

He will find S. Galgano, a notable saint, as one of the four patrons of Siena, listed four times before 1400. He appears of course in such entirely familiar pictures as the Majesties of Duccio and Simone Martini, and in dozens of pictures after 1400.

Beato Agostino Novello and his miracles are celebrated in a fine altar-piece by Simone Martini. A student might wish it explained. Similarly, the saints the omission of which your reviewer remarked are all represented in works of art.

As to the Trinity depicted by three identical figures, Major de Bles misunderstands the criticism and apparently does not know the quite familiar subject, for his reference to plate and page concerns symbolism and not such literal representation as your reviewer had in mind.

The Hunt of the Unicorn as a symbolic equivalent for the Annunciation is a very rare subject in painting and sculpture. However, since it is part of the incidental decoration of one of the best known French primitives, the Burning Bush in the Cathedral of Aix-en-Provence, one might expect it to be included. The composition always includes the Blessed Virgin, and despite Major de Bles's disclaimer, seems pertinent to any thorough work on saints. Rohault de Fleury, whose monumental work does not appear in the list of books consulted, includes it as a matter of course.

I was clearly wrong as to St. Victor, having sought a saint more common in Italian art than elsewhere under the Italian name. A cross reference would save the reader a similar mishap. As to Cano's St. Christopher (?) St. Joseph (?) the case is not absolutely certain, but since there are plenty of Spanish St. Josephs, of this type, and this St. Christopher is apparently unique, Major de Bles's view lacks supporting evidence.

So much for the main facts at issue. Whatever merely concerns manners and opinions is cheerfully left to the discerning reader by

FRANK JEWETT MATHER.
Princeton, N. J.

The Reader's Guide

(Continued from preceding page)

For high or vocational schools it makes a complete course of study, and the arrangement is such that anything can be turned up in a hurry. The author has had wide experience in nursing and in teaching, and the book is abreast of the times.

L. C. S., Tulsa, Okla., in the course of a two-year club study of French history, is preparing a program on "The Women of the Salons."

AMELIA GERE MASON'S "Women of the French Salons" (1891), for years a popular book, had been for some time out of print. Now this spring comes S. G. Tallentyre, an Englishwoman whose "Life of Voltaire," and "Voltaire in His Letters" (Putnam) will make her name remembered, with "The Women of the Salons" (Putnam), a volume with the same sort of charm and brilliancy as its subject. Mme. du Duffaud, Mme. Geoffrin, Mme. d'Epainay, Mlle. de Lespinasse, Mme. Necker, Mme. de Stael, Mme. Recamier—here they are down to Vigé Le Brun: witty, gracious, dazzling. Some of these are, with many another lady, in Ethel Colburne Mayne's "Enchanters of Men" (Putnam), a big book that makes as good reading as one could desire; you have white witches as well as black among these enchantresses, and the part they take in history, one way or another, is something to think about. I see that there is at last a biography of Mme. de Stael, by David G. Larg, published by Knopf: I remember some months ago making a quite desperate search for one in English and in print.

There is a new biography of Voltaire, too, in the Republic of Letters series of biographies in process of publication by Dutton; Richard Aldington is the author; and Voltaire's "Philosophical Dictionary" has been published in English within the year by Knopf. This inquirer also wishes advice on translations from French nineteenth century authors. Bessie Graham's "The Bookman's Manual" (Bowker), a book with any amount of unexpected information in addition to that promised by the prospectus, lists the nineteenth century authors of France whose works may be had in English, either complete or in single books which she names. The same information about twentieth century authors may be found in Cunliffe and Bacourt's valuable study of "French Literature during the Last Half Century" (Macmillan).

E. E., Tompkinsville, N. Y., asks for publications on the subject of "wages for wives."

YOU will have to disentangle this branch of the general subject of wage-earning wives from several important books on the family income, its sources and disposition. "Successful Family Life on the Moderate Income," by M. H. Abel (Lippincott), considers this poignant subject thoroughly, and with fairness, from its foundation in a fair start, through the man's earnings, and the woman's contribution to the coöperation of the community. In the *Annals of the American Academy of Political and Social Science*, v. 5, p. 361, 1894, there is a review of the "Economic Function of Woman," and thirty years later in a pamphlet issued by the American branch of the Oxford University Press Mrs. L. I. Fisher considers the "Economic Position of the Married Woman." The question of the housewife as producer is treated in the first chapter of "The Household Budget," by J. B. Leeds, which has a special inquiry into the amount and value of household work (published by the author, Germantown, Pa., 1917), and in the *Atlantic*, December, 1924, there are the "Meditations of a Wage-Earning Wife," by J. Littell. "Economics of the Household," by B. H. Andrews (Macmillan), has a chapter on household income and includes bibliographies. Then there are the studies in sociology that bear directly on this subject, the favorite "Woman's Share in Social Culture," by Anna Garlin Soenker (Lippincott), a book that refuses to grow old, and the new "Woman and Leisure: a Study of Social Waste," by Loraine Pruette (Dutton), a book to be noted not only by sociologists but by women's clubs interested in this subject.

I owe most of this information to the Russell Sage Foundation, where I learn also that Katherine Anthony's valuable book, "Mothers Who Must Earn," one of their West Side Studies, is out of print, but may be borrowed from their library, 130 E. 22d Street, N. Y. It is on file in many public libraries.

The World of Rare Books

By FREDERICK M. HOPKINS

SALE OF CLAWSON LIBRARY

THE splendid Elizabethan and early Stuart library of John L. Clawson, of Buffalo, was sold at the Anderson Galleries, May 20, 21, 24, and 25, in two parts, the 926 lots bringing the extraordinary total of \$642,687.50. With the single exception of the Hoe Library, which brought nearly \$2,000,000, this was the most valuable library ever sold at auction in this country.

This sale attracted keen interest on both sides of the Atlantic, and was well attended by collectors and dealers from all parts of the country. The bidding was spirited throughout the sale, with many points of dramatic interest. Dr. Rosenbach bought most of the rarer lots, his purchases amounting to \$447,500, or more than two-thirds of the entire value of the collection. He bought back many books that he had sold Mr. Clawson, at big advances. "There is one lesson to be learned from this sale," said Dr. Rosenbach, "and that is that books of great rarity in the finest possible condition return the handsomest profits to the collector. This was exemplified in several instances, the poor used copies sometimes showing an actual loss."

The highest price for a single item, \$21,500, was paid for a first edition of Milton's "Comus," which was bought for £800 by the late George D. Smith at the Huth sale in London. The earliest book, Gower's "Confessio Amantis," published by Caxton in 1483, cost Mr. Clawson \$12,500 and brought \$20,000. Shakespeare's "Much Ado About Nothing," a rare edition published in 1600, was purchased at the Herschel V. Jones sale in 1919 for \$11,900 and fetched \$21,000. There were scores of items that showed similar advances. The first book in this sale was purchased in

1914 and the greater portion in the last seven years, and yet this short period has been sufficient for Mr. Clawson to make a large profit on the collection.

A few of the rarer lots and the prices realized were the following:

Breton (Nicholas). "The Pilgrimage to Paradise," etc., small 4to, levant morocco, Oxford, 1592. First edition, only three other copies known. \$2,500.

Covell (William). "Polimanteia," etc., small 4to, levant morocco by Stikeman, Cambridge, 1595. First edition, \$2,500.

Daniel (Samuel). "Delia," small 4to, morocco, London, 1592. First edition. \$2,900.

Dekker (Thomas). "The Shoemakers Holiday," small 4to, old calf, London, 1600. First edition. Heber, Devonshire, Huntington, Jones copy. \$3,250.

Garnier (Robert). "The Tragedie of Antonie," London, 1595; also, "A Discourse of Life and Death," London, 1600; 2 vols., in one, small 8vo, original vellum. First edition in English. \$3,900.

Goodwyn (Chrystofer). "The Maydens Dreame Compyled," etc., small 4to, morocco by C. Lewis, N. p., 1542. Only known copy of the first and only edition. \$4,100.

Greene (Robert). "Morando The Trimmeron of Loue," etc., small 4to, morocco, London, 1584. First edition. \$2,800.

Howard (Henry, Earl of Surrey). "Songs and Sonnets," small 8vo, levant morocco by Club Bindery, N. p., 1574. Sixth edition of which there are only four other copies known. \$3,600.

Interlude. "A New Enterlude called Thersytes," small 4to, levant morocco by Reviere, N. p., 1550. First edition. \$5,000.

Interlude. "Therulerude of Youth," small 4to, levant morocco by Reviere, N. p., 1557. First edition. \$4,000.

Jonson (Ben). "The Fortunate Isles

and their Vnion," small 4to, levant morocco by Reviere, N. p., 1614. First edition. \$4,900.

Lyly (John). "A Most Excellent Comedie of Alexander, Campaspe, and Diogenes," etc., small 4to, levant morocco, London, 1584. First edition. \$3,250.

Mirror for Magistrates. "A Myrrore for Magistrates," small 4to, calf, N. p., 1559. First edition of the first part. \$4,850.

Munday (Anthony). "Fidele and Fortunio," small 4to, morocco, London, 1585. Foundation play of Shakespeare's "Two Gentlemen of Verona," of which only two copies are known. \$6,250.

Rolle (Richard, of Hampoll). "Richard Rolle hermyte of Hampull in his contemplacions of the drede and loue of god With other dyuerse tytles as it sheweth in his table," small 4to, old calf, N. p., 1520. Second edition. \$3,400.

Shakespeare. "The Tragedie of King Richard the Second," small 4to, levant morocco by The French Binders, London, 1608. Fourth edition. \$4,900.

Shakespeare. "The Famous Historie of Troylus and Cresseid," small 4to, levant morocco by Reviere, London, 1609. First edition, second issue. \$11,000.

Shakespeare. "Titus Andronicus," small 4to, levant morocco, London, 1611. Third edition. \$4,600.

Shakespeare. "The Tragedy of Orthello," small 4to, levant morocco by The French Binders, London, 1622. First edition. \$10,700.

Sidney (Sir Philip). "The Countesse of Pembrokes Arcadia," small 4to, morocco by Clark & Bedford, London, 1590. First edition and one of four or five known perfect copies. \$7,700.

Spencer (Edmund). "The Shepheardes Calender," etc., small 4to, morocco by Bedford, London, 1579. First edition and one of five known copies of which not all are perfect. \$17,700.

Wapull (George). "The Tyde tareth

no Man," small 4to, morocco by Bedford, London, 1576. First edition of which only five copies are known. \$3,000.

Willobie (Henry). "Willobie His Avis," etc., small 4to, russia by Charles Lewis, London, 1594. First edition, only three other copies known. \$5,700.

NOTE AND COMMENT

Statues of Tom Sawyer and Huckleberry Finn, bronze life size figures of Mark Twain's famous literary characters, were presented last week to the city of Hannibal, Mo., by George A. Mahan, president of the Historical Society of Missouri.

Methuen of London are issuing immediately "A Book of English Verse Satire," edited by A. G. Barnes, whose selections extends from John Donne to Sir Owen Seaman.

Grafton & Co., of London, have issued "Early Book Illustration in Spain," by James P. R. Lyell, a handsome demy quarto, illustrated with 250 reproductions of early woodcuts and a colored frontispiece, in a limited edition of 500 copies, numbered and signed by the author, with an introduction by Dr. Konrad Haebler.

Edward Eberstadt, rare book dealer of this city, announces the early publication of a biography of "John Colter, Discoverer of Yellowstone Park," famous as a hunter, trapper, Indian fighter, pathfinder, and member of the Lewis and Clark expedition, and one of the heroic figures of western annals. This work is an important contribution to the history of the pioneer West, filling a gap in its exploration and conquest. Nowhere, until now, has there been any connected narrative of Colter's remarkable career and achievements. Even Colter himself became an almost legendary figure, despite the fact that he first explored and proclaimed the existence of what is now acknowledged to be one of the strangest and most spectacular wonders of the world.

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