
ARTS & LETTERS

*The Anglophile
as Anglophobe*

"Henry Adams in England" by William Dusing, in *Journal of American Studies* (vol. 2, no. 2), Cambridge University Press, 32 E. 57th St., New York, N.Y. 10022.

Like other Americans of his time (and later), historian-philosopher Henry Adams (1838–1918) left his native land to enhance his personal and intellectual development. One critical period of growth occurred during Adams's seven-year sojourn in England (1861–68) as secretary to his father Charles, then Ambassador to Great Britain. The experience, writes Dusing, a historian at the University of Warwick, created a profound ambivalence: Adams had become an Anglophile in his tastes and an Anglophobe in his convictions.

The early years in Britain were not happy ones. Adams's initial failure to gain acceptance into British upper-class society reinforced his own (and his family's) staunch American republicanism. These feelings were deepened when Britain sympathized with the Confederacy and refused to aid the Northern cause during the Civil War. Snubs aside, writes Dusing, Adams's English adventure allowed him to view American democracy from afar, with the fresh perspective he admired in his "model," Alexis de Tocqueville.

Befriended in 1865 by Charles Milnes Gaskell, Adams's unhappiness began to ebb with exposure to the "cultivated circle" of the Gaskell family. Gaskell, says Dusing, "embodied a tradition from which Adams needed to draw sustenance." From this lifelong friend, Adams acquired his critical sense and the satirical writing style embodied in *Democracy* and *The Education of Henry Adams*.

*A Neglected
Side of Rubens*

"Rubens and the Graphic Arts" by Lydia De Pauw-De Veen, in *The Connoisseur* (Aug. 1977), National Magazine Co., Chertsgate House, Vauxhall Bridge Rd., London SW1V 1HF, England.

Art historians have generally neglected prints of the works of Flemish painter Peter Paul Rubens (1577–1640), in part because all but one of these engravings are the work of Rubens's associates. Scholars have concentrated instead on the master's "original" oils, drawings, and tapestries.

Yet in the 18th and early 19th centuries, before photography, these widely circulated prints were greatly admired for their effectiveness in suggesting the pictorial qualities of Rubens's paintings. De Pauw-De Veen, an art historian at the University of Brussels, speculates that the prints demonstrate the artist's grasp of the potential of engraving as

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Engraver Lucas Vorsterman achieved the best rendering of the qualities in Rubens's paintings. In the *Descent from the Cross*, at left, he used a variety of graphic techniques to reflect the differing textures of skin, wood, cloth, hair, metal, paper, and sky.

well as his pioneering use of copper's reproductive possibilities.

Before Rubens, prints of paintings were simply graphic "translations" dominated by strong lines. Rubens, however, encouraged engravers to improve on traditional techniques. Most successful was Lucas Vorsterman (1595–1675), who used fine hatchings, cross-hatchings, and other subtle strokes, to suggest the texture of Rubens's colors, fabrics, and skin tones (as in *The Descent from the Cross*, above).

Rubens attached great importance to reproductions of his paintings. Prints made his work known to a wider audience, creating greater demand and higher prices. He apparently advanced his public relations in other ways as well—by printing portraits of influential officials and by distributing the prints of religious themes that make up the greatest part of his graphic production.

The Death of Moral Art

"Death by Art: or, 'Some Men Kill You with a Six-Gun, Some Men with a Pen'" by John Gardner, in *Critical Inquiry* (vol. 3, no. 4), University of Chicago Press, 5806 S. Ellis Ave., Chicago, Ill. 60637.

True moral artists must not only celebrate social justice and mirror their age; they must, as Tolstoy wrote, "sacrifice themselves in the service of man." Art instructs—or at least it ought to—but what passes for art today, claims novelist John Gardner, is the "cornball morality" of pornography and television, combined with cynical attacks on honesty, fidelity, patriotism, and courage.

It was not always so, Gardner writes. Dante, for example, at a time of