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and literary critic, chronicles Hawthorne's connections not only with Concord's transcendentalists but also with George Ripley's Brook Farm commune (where he lived for a time) and with local Democratic politicians, through whom young Hawthorne gained and later lost a job in the Salem Custom House. In 1853, at the height of his literary career, Hawthorne was appointed U.S. consul in Liverpool, his reward for writing a campaign biography of President Franklin Pierce, an old college chum. Mellow reconciles two Hawthornes: the brooding author of dark tales and the active U.S. diplomat who, while in England, fought hard (but unsuccessfully) to end the mistreatment of American sailors by their officers at sea.

**KIPLING, AUDEN & CO.:**  
**Essays and Reviews,**  
**1935 – 1964**  
 by Randall Jarrell  
 Farrar, 1980  
 381 pp. \$17.95

Stanley Kunitz once said that fellow poet Jarrell had "the wariness of a porcupine." If so, it is no less true that he implanted his sharp quills with perfect accuracy. Oscar Williams's poems, quipped Jarrell, were "written on a typewriter by a typewriter." No better, E. E. Cummings "sits at the Muse's door making mobiles. . . . He invents a master stroke, figures out the formula for it, and repeats it fifty times." It was as a champion of unfashionable writers, however, that Jarrell (1914–65) made his mark as a critic. He helped rekindle interest in Walt Whitman, Robert Frost, and, in three essays reprinted here, Rudyard Kipling. Jarrell urged readers to ignore Kipling's reputation as a crude imperialist and to *read* him—for his understatement, contrasts, and ability to write "short." A list composed by Kipling, he maintained, is "more interesting than an ordinary writer's murder." Jarrell's essay on World War II correspondent Ernie Pyle shows a poet's appreciation for journalism that is uncluttered and spare. Pyle's condemnation of war, he concluded, was "more nearly final than any other, because in him there is no exaggeration, no hysteria, no selection to make out a case, no merely personal emotion unrecognized as such: he has nothing to prove." Jarrell was

exacting enough to realize that "critics are discarded like calendars" and talented enough to avoid that fate himself.

**AGE OF SPIRITUALITY:  
Late Antique and Early  
Christian Art—Third to  
Seventh Century**  
edited by Kurt Weitzmann  
Princeton, 1980  
735 pp. \$45

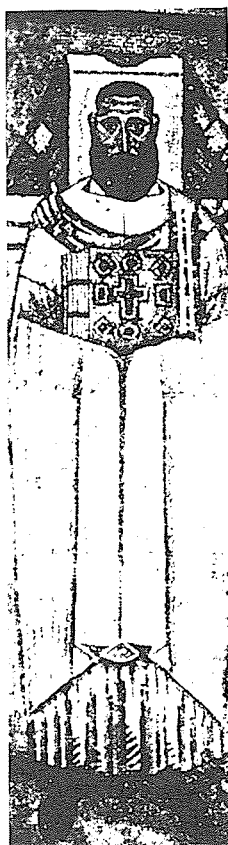


Photo Lykides, Greece.

From the time of Emperor Constantine's conversion to Christianity in the early 4th century until his imperial capital, Constantinople, fell to the Muslim Turks in the mid-15th, the Orthodox Byzantine empire produced a dazzling display of holy images. Pictures were emblazoned on coins, wood, and ivory, as well as in mosaic, fresco, and cloth. Recently, scholars such as Weitzmann and Ernst Kitzinger have begun to shed light on the origins of Byzantium's great culture, which soared even as the West was plunging into its "Dark Ages." Their studies have been inspired by 20th-century archeological discoveries in the eastern Mediterranean region, notably the unearthing, on Mount Sinai, of the largest collection of early Christian paintings to survive the ruthless purge of "graven images" by the original "iconoclasts" of 8th- and 9th-century Byzantium. The icons of Sinai preserved the stately naturalism of late pagan antiquity even as they foreshadowed the ethereal abstraction of medieval Christianity. The haunting mummy portraits and votive Isis statues of Hellenistic Egypt prefigured the Orthodox depictions of the Virgin. All this and more is described in this splendid book—an expanded catalogue of a 1977-78 exhibit of some 450 Byzantine objects. The illustrations and the commentaries, by 39 art historians, connect modern Western culture to its early Eastern origins. Yet, regrettably, the powerful, creative impulse behind the artistry never quite comes to life amid the careful tagging of artifacts.

Weitzmann is pre-eminent among art historians working on early Christian art. Coincidentally, two of his beautifully illustrated essays have recently been reissued, by Braziller, in paperback: *The Icon: Holy Images—Sixth to Fourteenth Century* (\$11.95) and *Late Antique and Early Christian Book Illumination* (\$9.95). They are bargains.