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THE SEVEN-BRANCHED CANDLESTICK

A THEMATIC STUDY OF THE MARBLE FAUN.

A THESIS PRESENTED IN PARTIAL FULFILMENT

OF THE REQUIREMENTS FOR THE DEGREE

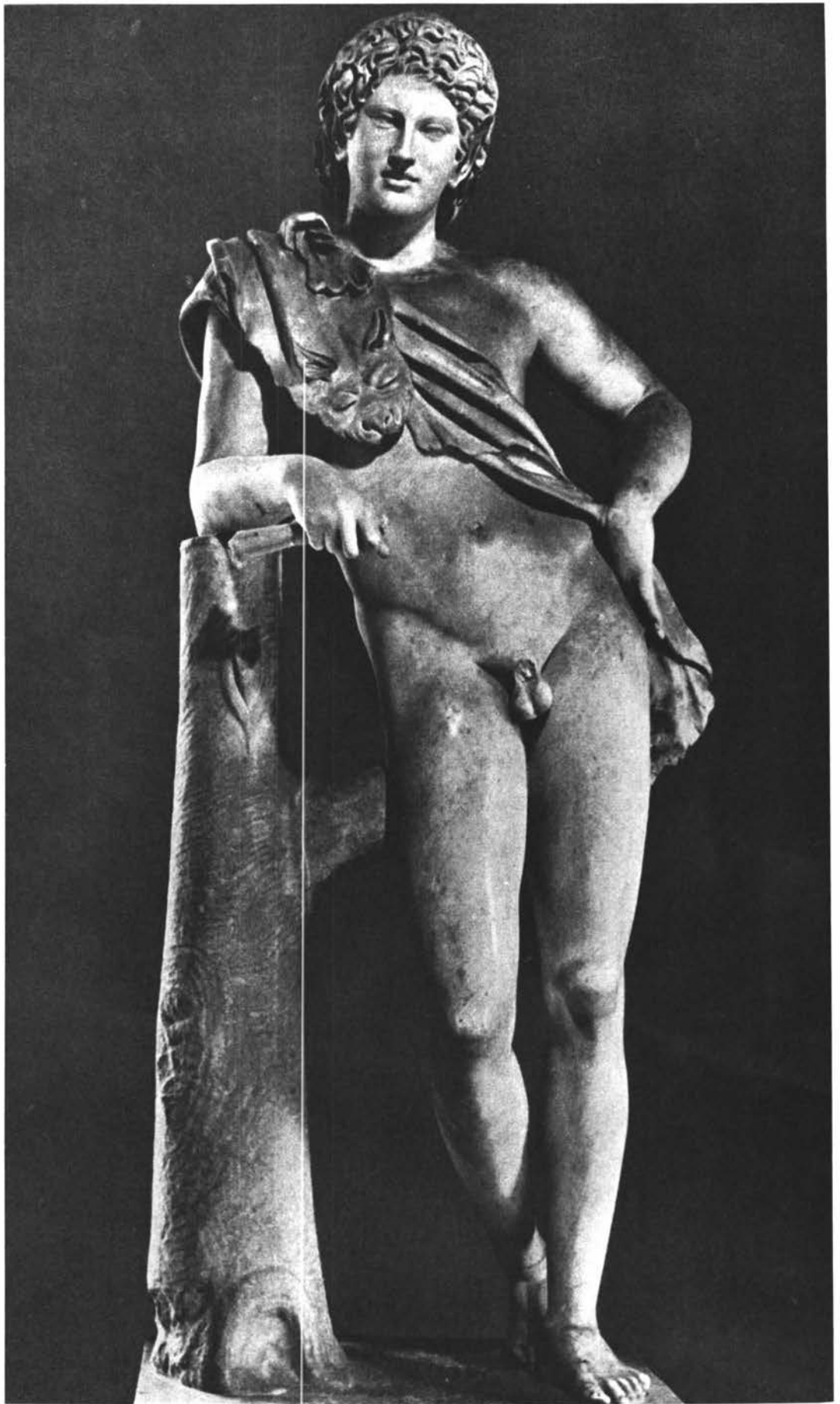
OF MASTER OF ARTS

IN ENGLISH AT

MASSEY UNIVERSITY

JAN C. HUNTER

1970.



THE FAUN OF PRAXITELES

P R E F A C E

IN THIS STUDY OF THE MARBLE FAUN I HAVE USED THE RIVERSIDE EDITION, VOLUME VI OF THE COMPLETE WORKS OF NATHANIEL HAWTHORNE INTRODUCED BY G.P. LATHROP, AS MY TEXT. ALL REFERENCES TO THE TEXT HAVE BEEN PLACED IN BRACKETS AFTER THE PASSAGE QUOTED, IN THE BODY OF THE THESIS. ALL OTHER REFERENCES ARE INCLUDED IN THE NOTES AT THE END OF THE THESIS, AND FULLY DOCUMENTED IN THE BIBLIOGRAPHY. THE FRONTISPIECE IS FROM ENCYCLOPEDIA OF WORLD ART, MCGRAWHILL, LONDON, 1966, VOL.XI PLATE 240.

I WOULD LIKE TO THANK PROFESSOR R.G. FREAN FOR MAKING HIMSELF AVAILABLE, AND FOR HIS ENCOURAGEMENT WHILE SUPERVISING THIS THESIS; ALSO THE LIBRARIANS OF THE MASSEY UNIVERSITY LIBRARY FOR THEIR PATIENT ASSISTANCE. FINALLY, THANKS ARE DUE TO MY PARENTS WHO PROOF-READ THIS THESIS, AND MY FELLOW STUDENTS FOR THEIR COMPANY ON THE WAY.

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CHAPTER ONE

INTRODUCTION

SEVEN HILLS AND SEVEN WOMEN, SEVEN GEMS AND SEVEN SEPULCHRES, HAWTHORNE SEEMS TO HAVE BEEN INTRIGUED BY THIS SORT OF ARITHMETIC SYMBOLISM. OF ALL THE SEVENS, IT IS THE JEWISH MENORAH, THE SACRED SEVEN-BRANCHED CANDLESTICK THAT HE HAS CHOSEN AS A THEMATIC SYMBOL FOR THE MARBLE FAUN. ON THE WAY HOME FROM ST. PETERS, HILDA AND KENYON STOP ON THE BRIDGE AND PONDER ON THE CANDLESTICK LOST IN THE TIBER. "THE SEVEN-BRANCHED CANDLESTICK ... SUCH A CANDLESTICK CANNOT BE LOST FOREVER ... AN ADMIRABLE IDEA FOR A MYSTIC STORY OR PARABLE OR SEVEN-BRANCHED ALLEGORY, FULL OF POETRY, ART, PHILOSOPHY AND RELIGION. AS EACH BRANCH IS LIGHTED IT SHALL HAVE A DIFFERENT LUSTRE FROM THE OTHER SIX; AND WHEN ALL SEVEN ARE KINDLED THEIR RADIANCE SHALL COMBINE INTO THE INTENSE WHITE LIGHT OF TRUTH ... I WILL SUGGEST IT TO ONE OF OUR POETS." (422) FAR FROM SUGGESTING TO A POET SUCH AS LONGFELLOW THAT HE MIGHT COMPOSE POETRY ON THIS IDEA, HAWTHORNE USED IT HIMSELF AS THE OUTLINE TO THE MARBLE FAUN. THE SEVEN BRANCHES WERE SEVEN PERSPECTIVES THROUGH WHICH HE CREATED THE THEME OF TRANSFORMATION, IN MUCH THE SAME WAY AS MELVILLE USED THE NINE GEMS OF THE PEQUOD IN MOBY DICK.

ALTHOUGH HE THOUGHT "TRANSFORMATION", THE TITLE CHOSEN BY BRITISH PUBLISHERS, "VERY FLAT AND INEXPRESSIVE",² IT EXPRESSES THE THEMATIC CONCERNS OF THE BOOK, MORE CLEARLY THAN "THE MARBLE FAUN". IN CREATING THE BOOK HAWTHORNE

WAS TRANSFORMING RECOLLECTIONS FROM HIS NOTEBOOKS INTO AN INTEGRATED ROMANCE, USING NATURE, ART AND HISTORY TO SHOW ASPECTS OF THE THEME. THE EMPHASIS HE GIVES TO TRANSFORMATION DOES NOT CONCENTRATE ON THE MIRACULOUS, OR AN UNEXPECTED CHANGE, BUT THE CHANGE INVOLVED IN FACING EXPERIENCES, IN GROWING TO MATURITY.

THEMATICALLY, DONATELLO IS THE CENTRAL CHARACTER. HE IS FIRST SHOWN WITH A SIMPLICITY THAT, COMBINED WITH HUMAN INTELLIGENCE, MIGHT RESTORE THE DIVINE IMAGE IN MAN. HOWEVER, HE IS LESS THAN A MAN THOUGH HIS OWN DEVELOPMENT IS PERFECT IN ITSELF. A DEEPER, DARKER ELEMENT MUST BE ADDED TO HIS NATIVE INSTINCTS. ARCADIA PLUS SHADOW DEEPENS PLEASURE TO HAPPINESS. IN HIS YOUTH IN TUSCANY HE HAS BEEN LIVELY, "SO THAT," AS THE PEASANTS EXPRESSED IT, "THEIR YOUNG MASTER HAD NEVER DARKENED A DOORWAY IN HIS LIFE." (274) BUT NOW, HE IS TAINTED BY THE ATMOSPHERE OF ROME. A CHANGE COMES OVER HIM AS HE BECOMES MORE INVOLVED WITH MIRIAM. HE LOSES HIS JOY AND NATURAL EFFERVESCENCE. MIRIAM IS AWARE THAT THEIR ASSOCIATION MAY SULLY HIS INNOCENCE BUT HE REMAINS IMPERVIOUS TO HER WARNINGS.

AFTER THE MURDER, THERE IS A MOMENT OF EXUBERANCE WHEN DONATELLO'S CRIME SEEMS REDEMPTIVE RATHER THAN DAMNING. HE BECOMES A MAN "HEROIC FROM PASSION" (206), BUT AS HIS ANIMAL SPIRITS RETURN WITHOUT THEIR USUAL LIGHTEARTEDNESS, IT IS CLEAR THAT IF THIS IS THE WAY OF MATURITY, IT IS ALSO A REVERSION TO SOMETHING WILD. MIRIAM BEGINS TO WONDER WHETHER HE IS CAPABLE OF LOVE, AND REFERENCES TO HIS AFFIN-

ITY WITH THE ANIMAL KINGDOM INCREASE. HE BECOMES A RUINED SOUL, BEWILDERED AND STUNNED.

EVENTUALLY A NEW POWER TO DEAL WITH EMOTION IS EVIDENT AS DONATELLO CHOOSES TO STRUGGLE UPWARDS AGAINST THE PAST AND HIS LIMITATIONS. LIKE THE SHRUB AT THE TOP OF THE TOWER THAT HAD NEVER GROWN "ANY SMALLER OR ANY LARGER" DONATELLO HAS BEEN CRAMPED BY THE RARIFIED ATMOSPHERE OF HIS ANCESTRAL HOME. BUT NOW KENYON NOTICES "A FAR DEEPER SENSE, AND AN INTELLIGENCE THAT BEGAN TO DEAL WITH HIGHER SUBJECTS." (302). THERE IS TRUTH IN SORROW BUT THE CHANGE IN DONATELLO IS NOT THE RESULT OF SORROW BUT OF DEALING WITH GUILT AND SIN. LIKE JOB, WHOSE FORTUNES TURNED WHEN HE PRAYED FOR HIS FRIENDS, DONATELLO IS COUNTED AS HAVING FOUND A SOUL WHEN THE IDEA OF LIVING FOR THE WELFARE OF HIS FELLOW CREATURES SUGGESTS ITSELF. BUT THIS THOUGHT IS ONLY MOMENTARY AND KENYON TRIES TO BRING HIM "OUT OF A MORBID LIFE ... INTO A HEALTHY ONE!" THROUGH TRAVEL, BY WHICH HE HOPES HE WILL "RECREATE THE WORLD BY THE NEW EYES WITH WHICH HE WILL REGARD IT." (328)

HOWEVER, DONATELLO NEEDS THE DEVOTED LOVE OF MIRIAM TO INSTRUCT HIM AWAY FROM REMORSE. HIS FACULTIES ARE BEGINNING TO DEVELOP; INSIGHT, AND PERCEPTION OF DEEPER TRUTHS ARE GROWING, AND THE WORLD OF THOUGHT BEGINNING TO OPEN. BUT SIMPLICITY AND INTELLIGENCE ARE STILL MIXED. THEN IN PERUGIA HE FEELS A BLESSING FROM THE STATUE OF POPE JULIUS UPON HIS SPIRIT; (361) BEFORE, HE HAD NO APPRECIATION OF THE GRATITUDE KENYON FELT ON SEEING THE VIEW FROM THE TOP

OF THE TOWER. (298) MIRIAM FINDS HIM A MAN OF FEELING AND INTELLIGENCE RATHER THAN THE WILD SPORTIVE THING OF NATURE. FAUN-LIFE, HAS NO LONGER ANY PLACE ON EARTH. HE HAS LOST HIS YOUTHFULNESS BUT HAS SHARED "THE RIDDLE OF THE SOUL'S GROWTH, TAKING THE FIRST IMPULSE AMID REMORSE AND PAIN, AND STRUGGLING THROUGH THE INCRUSTATIONS OF THE SENSES". (434) HE HAS BEEN RECREATED, A SOUL IS BEING BREATHED INTO HIM.

FINALLY HIS TRANSFORMATION IS SHOWN BY MEANS OF CONTRAST WITH MIRIAM. WHEREAS HE WAS A "RUDE, UNCULTIVATED BOY!", (128) SUBSERVIENT TO MIRIAM, NOW AT THEIR MEETING WITH KENYON AT THE EXCAVATIONS, HE TAKES THE LEAD AND ENCOURAGES MIRIAM TO BE REALISTIC. DECISIONS ARE THE OUTCOME OF HIS THOUGHTFUL CHOICE RATHER THAN HER STRONG PERSONALITY. IN THE END DONATELLO GOES TO PRISON, BUT THIS IS NOT FAILURE. HE IS ACCEPTING RESPONSIBILITY FOR HIS ACTIONS IN A WAY THAT SHOWS HIM TO BE NO LONGER AN INNOCENT FAUN BUT A MATURE HUMAN BEING.

MANY PATTERNS CAN BE FOUND IN THIS BARE OUTLINE. THE FOUR STATES SUGGESTED BY FOGLE IN HIS COMMENTARY ON THE SCARLET LETTER - NATURE, THE HEAD, THE HEART, AND THE HEAVENLY - ARE APPLICABLE, BUT AN UNDERSTANDING OF THE IDEA OF TRANSFORMATION CANNOT PROPERLY BE DIVORCED FROM THE SEVEN PERSPECTIVES DEFINING IT. THE MOST LIMITED OF THESE PERSPECTIVES INVOLVES THE CHANGE IN DONATELLO AS HE MOVES FROM THE INNOCENCE OF CHILDHOOD TO A MATURITY THAT INVOLVES SEXUAL AWARENESS. A LITTLE LARGER IN SCOPE IS

THE PSYCHOLOGICAL STRUGGLE BETWEEN LIFE AND DEATH IN WHICH MIRIAM AND DONATELLO ARE BOTH INVOLVED. IN THE CONTEXT OF THE WHOLE GROUP TRANSFORMATION IS DISCUSSED IN TERMS OF THE ISOLATION OF THE INDIVIDUAL AND THE BROTHERHOOD OF MEN, WHICH MEANS EACH MAN HAS A CONCERN FOR HIS NEIGHBOUR BECAUSE HE SHARES A COMMON HUMANITY. EVEN WIDER THAN THIS IS THE FOURTH VIEW, WHICH USES THE TERMS OF THE FALL AND REDEMPTION, BUT IS CONCERNED WITH CHOICE. THESE FOUR PERSPECTIVES, WHICH ARE LARGELY CONCERNED WITH THE INDIVIDUAL AND HIS REACTION TO SOCIETY, I SHALL CALL THE CRIME GROUP.

SINCE TRANSFORMATION IN THE MARBLE FAUN IS A CONSCIOUS PROCESS, THE ABILITY TO CHOOSE AND THE CONSEQUENCES OF CHOICE ARE IMPORTANT ISSUES. FREEDOM AND FATE, CHOICE AND DETERMINISM LINK THIS FIRST GROUP WITH THREE FURTHER PERSPECTIVES. THERE IS FREEDOM FOR THE INDIVIDUAL TO CHOOSE, BUT ENVIRONMENT AND EVENTS OF THE PAST IMPOSE LIMITATIONS. IN WHAT MAY BE CALLED THE PERSPECTIVE OF TIME, HAWTHORNE CONSIDERS THE TRANSFORMATION OF THE OLD TO THE NEW IN HISTORICAL TERMS, REFLECTING IN PARTICULAR ON THE RELATION OF THE NEW AMERICA TO THE ESTABLISHMENT OF EUROPE. BUT THE PRESENT MOMENT CAN BE PRESERVED, AND THE SIGNIFICANCE OF THE PAST BROUGHT TO BEAR ON THE PRESENT, THROUGH ART. THE ARTIST TRANSFORMS THE ORDINARY THINGS OF LIFE TO SHOW WHAT IS BEAUTIFUL AND TRUE IN THEM. ART IS PRESENT IN THE BOOK IN TWO WAYS. IT IS BASIC IN THE COMMUNITY OF ARTISTS IN ROME WITH THEIR PAINTINGS AND SCULPTURE, AND IN A DIFFERENT WAY IS PRESENT IN THE GOTHIC AND PASTORAL ELEMENTS OF THE BOOK. BY USING

THESE CONVENTIONS HAWTHORNE IS ABLE TO SHOW TRUTH IN A DIFFERENT PERSPECTIVE.

IN HIS WRITING HAWTHORNE USES A PARTICULAR SITUATION - A GROUP OF ARTISTS IN ROME - AND THROUGH THESE SEVEN PERSPECTIVES TRIES TO CONVEY UNIVERSAL TRUTHS. THE QUESTION IS, HOW DOES HE USE THESE PERSPECTIVES? IS THE MARBLE FAUN ALLEGORY, AND WHAT PART DOES SYMBOLISM PLAY? DESPITE A CONTEMPORARY REVIEW OF 1861, TO WHICH HAWTHORNE LATER ADDED HIS SMILING APPROVAL, THE MARBLE FAUN CANNOT BE CONSIDERED AN ALLEGORY OF THE SAME KIND AS PILGRIM'S PROGRESS. MRS. MARTHA TYLER GALE PUT FORWARD THIS INTERPRETATION IN THE OCTOBER ISSUE OF THE NEW ENGLANDER, 1861. MIRIAM STANDS FOR THE SOUL; HILDA, CONSCIENCE; KENYON, REASON; DONATELLO, NATURE; AND THE MONK, TEMPTATION. SHE WRITES: "CONSCIENCE KEEPS THE MORAL ACCOUNTS OF THE SOUL, AND WILL PRESENT THEM SOONER OR LATER, AT THE TRIBUNAL OF JUSTICE. BUT CONSCIENCE HERSELF BECOMES MORBID AND IS OFTEN BROUGHT UNDER BONDAGE TO SUPERSTITION, WHILE SIN REMAINS UNPUNISHED OR UNPARDONED." 3. HOWEVER, THERE IS NONE OF THE ONE TO ONE CORRESPONDENCE OF ALLEGORY; BOTH THE LITERAL AND SYMBOLIC MEANINGS ARE IMPORTANT IN THEMSELVES. THE MARBLE FAUN CANNOT BE INCLUDED IN THAT CLASS OF ALLEGORY IN WHICH THE MEANING IS DETACHED BY A PURELY INTELLECTUAL PROCESS; IT DEPENDS ON AN IMAGINATIVE READING. SYMBOLISM DIFFERS FROM ALLEGORY IN THAT THE SYMBOL IS INCLUDED IN THE IDEA IT REPRESENTS. THE FAUN IS A GOOD EXAMPLE BECAUSE THE SYMBOL IS ASSOCIATED WITH THE INNOCENCE AND EFFERVESCENCE OF DONATELLO'S CHARACTER. IN A DISCUSSION OF THE RELATION OF ALLEGORY TO SYMBOLISM MATTHIESSEN SAYS

THAT "ALLEGORY AIDS THE EXPRESSION OF SYMBOLIC THOUGHT BUT
ENDANGERS IT BY SUBSTITUTING A FIGURE FOR A LIVING IDEA." 4.
HAWTHORNE USES ALLEGORY ONLY AS IT SUPPORTS SYMBOLISM. HE
THOUGHT THE BEST ART THAT WHICH ESTABLISHED MULTIPLE POINTS
OF CONTACT WITH FEELINGS AND EXPERIENCES COMMON TO ALL MEN.
USING SYMBOLISM HE ACHIEVES THE MULTIPLICITY OF MEANING
NECESSARY TO CONVEY HIS IDEAS. IN THE MARBLE FAUN
"TRANSFORMATION" IS A COMPLEX IDEA, AND IT IS A MISTAKE TO
LOOK FOR "A MEANING".

CONSIDERATIONS OF THIS SORT SUGGEST HAWTHORNE TOOK THE
FIGURE OF THE CANDLESTICK SERIOUSLY. THAT IMPORTANT TRANS-
FORMATIONS CONNECTED WITH ART OR HISTORY TAKE PLACE AT EVERY
SEVENTH CHAPTER, AND THAT THE NUMBER SEVEN OCCURS REPEATEDLY
SHOWS INTEREST IN THE USE OF THE "SEVEN-BRANCHED" PATTERN
WHICH HE SUGGESTED, AS A STRUCTURAL DEVICE. BEHIND THE
SYMBOL OF THE LIGHTED CANDLESTICK, HAWTHORNE USES THE IMAGE
OF A RAINBOW WITH ITS SEVEN COLOURS, EACH COLOUR MERGING INTO
THE OTHERS, LOSING ITS IDENTITY, UNTIL TOGETHER THEY CREATE
A WHITE LIGHT. IN A SIMILAR WAY, THE SEVEN PERSPECTIVES
ARE FUSED TO GIVE A RICHER IDEA OF TRANSFORMATION. IN THE
FOLLOWING CHAPTERS, I SHALL ATTEMPT TO SEPARATE THESE
PERSPECTIVES AND CONSIDER THE WAY THEY "COMBINE INTO THE
INTENSE WHITE LIGHT OF TRUTH".

CHAPTER TWO

MALE AND FEMALE

"SO NOW I BEGIN TO UNDERSTAND WHY I WAS IMPRISONED FOR SO MANY YEARS IN THIS LONELY CHAMBER... IF I HAD SOONER MADE MY ESCAPE INTO THE WORLD, I SHOULD HAVE GROWN HARD AND ROUGH AND HAVE BEEN COVERED WITH EARTHLY DUST, AND MY HEART MIGHT HAVE BECOME CALLOUS BY RUDE ENCOUNTERS WITH THE MULTITUDE.. BUT LIVING IN SOLITUDE, TILL THE FULLNESS OF TIME WAS COME, I STILL KEPT THE DEW OF MY YOUTH AND THE FRESHNESS OF MY HEART".

THIS IS THE WAY HAWTHORNE WROTE TO SOPHIA IN HIS LOVE LETTERS, ALLUDING TO HIS OWN GROWTH TO MANHOOD. THE EDUCATION OF DONATELLO CONCERNS THE MANY FACETS OF THIS DEVELOPMENT. HIS ANCESTORS, AS THEY GREW OLD, WERE APT TO BECOME "SENSUAL, ADDICTED TO GROSS PLEASURES, ... INSULATED WITHIN THE LIMITS OF A SURLY SELFISHNESS", (272) AS A MATTER OF COURSE. EDUCATING HIS EMOTIONS IS A PAINFUL, STRENUOUS PROCESS. THE INNOCENCE OF CHILDHOOD, "BEFORE SIN ... OR MORALITY ITSELF HAD BEEN THOUGHT OF," (27) IS TRANSCENDED BY A GROWING AWARENESS IN PEOPLE OF THE POWER OF EMOTIONS, DESIRES AND DRIVES THAT MAKE UP THE SEXUAL COMPONENT OF PERSONALITY. MATURITY, IT IS SAID, INVOLVES ACCEPTING FEMININE OR MASCULINE ROLES AND FINDING FULFILLMENT IN THEM. OFTEN WHEN THE POWER OF LOVE CANNOT BE DEALT WITH IN A PERSONALITY, THERE IS AN ATTEMPT TO ESCAPE FROM IT INTO

SOME OTHER CREATIVE ACTIVITY. THIS ALSO MEANS A BREAK WITH PARENTAL BONDS, AND THE ACCEPTANCE OF A NEW AUTHORITY. THESE SEEM TO BE HAWTHORNE'S IDEAS OF DEVELOPMENT IN THE MARBLE FAUN. WHILE DONATELLO IS STILL IMMATURE, HE HAS A SENSITIVITY TO BEING TOUCHED. HE REFUSES TO LET MIRIAM TOUCH HIS EARS, (26) A POINT KENYON PICKS UP LATER (128). ALTHOUGH A PSYCHOLOGIST WOULD POINT TO THIS AS A STAGE IN SEXUAL DEVELOPMENT, IN THE CONTEXT OF THE NOVEL IT IS AMBIGUOUS. AGAIN, IN THE GARDENS OF THE VILLA BORGHESE, THAT DONATELLO SHRINKS FROM MIRIAM IS A REACTION TO THE GUILT HE ASSOCIATES WITH HER, ALTHOUGH IT IS LATER PICKED UP IN AN INTIMATE CONTEXT BY MIRIAM, WHO IS RELUCTANT TO BELIEVE HE STILL REGARDS HER WITH AFFECTION. THESE INCIDENTS ILLUSTRATE HAWTHORNE'S USE OF SEXUAL AWARENESS AS ONE OF HIS THEMES. MOST OF THE REFERENCES ARE CONVEYED IN AMBIGUITIES, OR METAPHORICAL CONSTRUCTIONS, AND COULD BE IGNORED, EXCEPT THAT THE NUMBER OF REFERENCES SUGGESTS A DELIBERATE UNDER-CURRENT OF THESE IDEAS.

DONATELLO AS A FAUN IS CAREFREE, AND GAY, EXPRESSING HIS LIKES AND DISLIKES WITH THE DIRECTNESS OF A CHILD. "HE HAS A CAPACITY FOR STRONG AND WARM ATTACHMENT, AND MIGHT ACT DEVOTELY THROUGH ITS IMPULSE, AND EVEN DIE FOR IT AT NEED. IT IS POSSIBLE, TOO, THAT THE FAUN MIGHT BE EDUCATED THROUGH THE MEDIUM OF HIS EMOTIONS,..." (24) THE ANTIPATHY HE HAS TOWARDS THE SPECTRE IS INSTINCTIVE, AS ARE ALL HIS RESPONSES AT THIS STAGE. HIS INNOCENCE IS DRAMATISED IN THE ORIGIN OF HIS PEOPLE AT THE "CHILDHOOD OF THE RACE", THOUGH IN TERMS OF AGE HE IS NOT YOUNG. THE CHARACTERISTICS OF A BOY

CHANGING TO A MAN, FOR EXAMPLE HIS VOICE, ARE USED AS SYMBOLS FOR A MUCH GREATER CHANGE, THAT FROM INNOCENCE TO EXPERIENCE, OUT OF HARMONY WITH NATURE. (286) DONATELLO HAS MANAGED TO CARRY HIS INNOCENCE INTO MANHOOD, UNTIL ATTRACTED BY THE BEAUTY MIRIAM POSSESSES IN A REMARKABLE DEGREE. THEN HE SPEAKS OF A CHANGE THAT HAS GRADUALLY COME IN HIM AS "A BURNING PAIN IN MY HEART", (178) AND COMMENTS "I HAVE ONLY LIVED SINCE I MET YOU". (29)

IN THE GUILT OF CRIME, THERE IS SOMETHING OF THE GUILT BLAKE SPOKE AGAINST. IT HAS BEEN SAID THAT "THE LOVE OF MAN AND WOMAN MUST BE REDEEMED FROM A SENSE OF SIN, FROM THAT FEELING THAT MARRIAGE IS SOMEHOW INFERIOR TO CELIBACY, SEX IN ANY FORM SOMEHOW POLLUTING, AND NATURAL DESIRES WEAK. THERE IS NO REAL REFERENCE TO THE POSSIBILITIES OF A LOVE RELATIONSHIP THAT CAN GO AS HIGH AND DEEP IN UNION WITH GOD AS THE EXPERIENCE OF ANY MYSTIC."² DONATELLO LEARNS THIS IN FINDING RELEASE FROM GUILT. THE WHOLE OF THE MURDER IS PLAYED OUT IN TERMS OF EMOTION, AND IS SYMBOLIC OF A SEXUAL AWAKENING IN DONATELLO, WHO ACTS OUT OF LOVE FOR MIRIAM. CREWS IN ONE OF HIS INTERPRETATIONS OF THE MARBLE FAUN³ SEES DONATELLO AND THE MONK AS RIVALS FOR MIRIAM. HE FINDS INCESTUOUS OVERTONES IN THE FACT THAT SHE CALLS HIM FATHER ANTONIO WHEN THE PRIEST HAS ADDRESSED HIM AS BROTHER. (228) THROUGHOUT THE BOOK THERE ARE CERTAINLY SUGGESTIONS OF INCEST, BUT HERE THE MURDER IS CENTRAL, AND THE PERSPECTIVE OF SEXUAL AWARENESS ONLY ONE IN SEVEN. DONATELLO ACTS FROM A FEELING OF PROTECTION RATHER THAN OF RIVALRY. MIRIAM CAN BE SEEN AS A TEMPTRESS, NOT ONLY BECAUSE OF THE CRUCIAL PART HER EYES

PLAY IN DIRECTING THE CRIME, BUT IN THE UNDERCURRENT OF EMOTIONS HAWTHORNE ASSOCIATES WITH ORIENTAL AND JEWISH CHARACTERISTICS ASCRIBED TO HER.⁴ THE CONFUSION THAT RESULTS IN DONATELLO IS EXPRESSED AS HIS REACTION TO THE CRIME. THE CRIME IS COMMITTED WITH A FEELING OF HORROR AND ECSTASY, AND AFTER, THEIR MUTUAL HORROR AND AGONY COMBINES INTO A SORT OF RAPTURE. THE INTIMACY ESTABLISHED BETWEEN MIRIAM AND DONATELLO IS FOR ALL TIME, AND IN AN ECHO OF MILTON AT THE END OF PARADISE LOST, ARM IN ARM AND HEART IN HEART THEY LEAVE THE ROCK. AFTER THIS HAWTHORNE USES THE RELATIONSHIP OF MARRIAGE TO DESCRIBE THEIR REACTION TO THE CRIME, "INEXTRICABLE LINKS ... DREW THEM INTO ONE. IT WAS CLOSER THAN A MARRIAGE BOND." (205) BUT THE PASSION AND THE ONENESS COME TO BE REFERRED TO MORE AS A PRODUCT OF GUILT, AND THE "MARRIAGE" IS ONLY SYMBOLIC. FROM THIS POINT ONWARDS THEIR RELATIONSHIP IS DESCRIBED IN MANY DIFFERENT TERMS. THE THOUGHT OF MARRIAGE ONLY RETURNS AT THEIR "BETROTHAL" BENEATH THE STATUE, WHERE THEY CHOOSE THE WAY OF SACRIFICE WHICH IS THE ESSENCE OF TRUE LOVE.

DONATELLO IS THE FOCUS OF THIS VIEW OF TRANSFORMATION, BUT THERE ARE COMMENTS ON THE NATURE OF MEN AND WOMEN SCATTERED THROUGH THE BOOK. THERE IS THE SOCIAL COMMENT, THAT "AS WOMEN ARE ADMITTED TO A WIDER SCOPE OF PURSUITS AND PROFESSIONS WE MUST ALSO REMOVE THE SHACKLES OF OUR PRESENT CONVENTIONAL RULES." (72) THE FUNCTION OF A WOMAN IS TO BRIGHTEN THE HOME, AND IF SHE WILL RELY ON THE CHIVALRY OF MANHOOD FEARS FOR SAFETY ARE GROUNDLESS. TO SAY THAT WOMEN NEED LOVE MORE THAN MEN, HE HOLDS TO BE UNTRUE,

BECAUSE WOMEN WILL BECOME MORE ABSORBED IN OTHER THINGS AND FEEL NO SACRIFICE. HOWEVER, AN INABILITY TO DISTINGUISH "RIGHT FEELINGS AND FOOLISH INFERENCES" ARE FEMININE CHARACTERISTICS. HAWTHORNE IS DOUBTFUL OF THE DEPTH OF FEMININE ACHIEVEMENT IN LITERATURE, GIVING GREATER WEIGHT TO A MAN'S FAR WIDER EXPERIENCE.

FOR THIS CAUSE SHALL A MAN LEAVE HIS FATHER AND MOTHER...⁵

IN THIS BOOK THE AUTHORITY OF A PARENT FIGURE IS IMPORTANT IN DEVELOPMENT TO MATURITY. THE IDEAL OF PARENTHOOD IS EXPRESSED IN TWO KEY FORMS: THE CHURCH, AND HISTORY. KENYON, ON SEEING THE STATUE OF MARCUS AURELIUS, OBSERVES "THE HEART OF MANKIND CRAVES A TRUE RULER, UNDER WHATEVER TITLE, AS A CHILD ITS FATHER." (196) MIRIAM TOO SEES HIM AS A PERSON CAPABLE OF LIFTING HER BURDEN. BUT HILDA TURNS TO THE CHURCH, AND FINDS IN THE VIRGIN MARY A MOTHER OF MOTHERLESS GIRLS, AND IN THE PRIEST A FATHER. IN THE SAME WAY DONATELLO PRAYS "MORE HOPEFULLY... BECAUSE THE MILD FACE OF THE MADONNA PROMISED HIM TO INTERCEDE AS A TENDER MOTHER BETWIXT A POOR CULPRIT AND THE AWFULNESS OF JUDGEMENT." (342) JUST AS HILDA RECEIVES THE BLESSING FROM THE PRIEST, DONATELLO AND MIRIAM, AND KENYON FIND A BLESSING IN THE PATERNAL ASPECT AND AFFECTION OF POPE JULIUS' STATUE.

IN HIS BOOK THE SINS OF THE FATHERS, CREWS, IN FOLLOWING THIS ELEMENT OF PARENTAL AUTHORITY,⁶ DISTORTS QUOTATIONS TO BRING OUT THE IDEA OF AN AVENGING GOD. "THE DREAD EYE-WITNESS" (327) SUGGESTED BY KENYON, IS REJECTED AS SUCH BY MIRIAM WHO FEARS ONLY DONATELLO. NOR IS IT AS CREWS

SUGGESTS, A CASE OF GOD DEMANDING "THE SACRIFICE (OF) EVERY EARTHLY HOPE AS A PEACE OFFERING TOWARDS HEAVEN." (308) THIS IS DONATELLO'S LIMITED VIEW. THE WAY OF SACRIFICE IS A CHOSEN ONE AND HAPPINESS IF IT COMES WILL BE HEAVEN'S GRACIOUS GIFT.

BUT HISTORY AND THE CHURCH, NO MATTER HOW COMFORTING, CANNOT BE USED AS PARENT SUBSTITUTES TO ESCAPE THE INDEPENDENCE THAT COMES WITH MATURITY. WHILE HILDA IS IN HER TOWER, HER INNOCENCE AND ASSOCIATION WITH THE VIRGIN MARY HAVE A DOUBLE MEANING. WHILE IT IS THE IDEA OF DIVINE WOMANHOOD THAT HILDA HONOURS, HER OWN VIRGINITY IS BROUGHT OUT BY THE ASSOCIATION. HILDA GIVES TO HER JUDGEMENTS ALL THE WARMTH AND RICHNESS OF A WOMAN'S SYMPATHY, AND BECAUSE SHE IS A WOMAN, CAN MAKE UP WHAT IS LACKING IN A MASTERPIECE, EVEN GUIDO'S. BUT AS A WOMAN SHE NEEDS A SIN TO SOFTEN HER AND THE EFFECT OF HER INVOLVEMENT WITH THE CRIME LEADS HER TO TRY TO RECAPTURE IN THE CHURCH THE PURITY OF HER CHILDHOOD. "SHE WAS A GIRL AGAIN." (407) IT IS NOT UNTIL, LOOKING FOR HILDA, KENYON FINDS THE MARBLE STATUE OF VENUS "IN WHICH WE RECOGNISE WOMANHOOD, AND THAT MOREOVER WITHOUT PREJUDICE TO ITS DIVINITY" (480) THAT WE REALISE HILDA HAS GROWN UP. THIS IS CONFIRMED AS SHE COMES DOWN FROM HER TOWER TO BE KENYON'S WIFE.

IT IS CHIEFLY IN MIRIAM THAT THE ROLE OF WOMANHOOD IS WORKED OUT. MIRIAM IS COMPARED WITH CLEOPATRA, "FIERCE, VOLUPTUOUS, PASSIONATE, TENDER, WICKED, TERRIBLE AND FULL OF POISONOUS AND RAPTUROUS ENCHANTMENT." "FERVID TO THE

TOUCH WITH FIERY LIFE", "HER COMPRESSED HEAT" AND TIGER-LIKE CHARACTER, MAKE HER "ONE OF THE IMAGES MEN KEEP FOREVER, FINDING A HEAT IN THEM THAT DOES NOT COOL DOWN THROUGHOUT THE CENTURIES." (153) SHE GIVES THE APPEARANCE OF BEING "EASY TO BECOME ACQUAINTED WITH ... AND NOT DIFFICULT TO DEVELOP A CASUAL ACQUAINTANCE INTO INTIMACY, BUT SHE KEPT PEOPLE AT A DISTANCE WITHOUT SO MUCH AS LETTING THEM KNOW THAT THEY WERE EXCLUDED FROM THE INNER CIRCLE." (36) AT FIRST MIRIAM IS A TOMBOY, ASSERTIVE AND DOMINANT. "THE IDEA OF WOMAN ACTING THE PART OF REVENGEFUL MISCHIEF TOWARDS MAN" (61) IS IN ALL HER PAINTINGS. ALTHOUGH SHE CAN SHARE IN HER ART "THE BLISS AND SUFFERING OF WOMANHOOD", (63) YET HER ART IS AN ESCAPE FROM THE BARRENNESS WOMANHOOD CAN BE, AND SHOWS A FIGURE OUTSIDE THE EXPERIENCE THAT SHE CAN SO PROFOUNDLY APPRECIATE FOR OTHERS. BUT LOVE AND ART ARE INCOMPATIBLE. IT IS ONLY IN RARE ART LIKE THE LAOCOON, THAT FORM AND PASSION FUSE PERFECTLY. THERE IS NO MIXING OF RAW PASSION AND COLD ARTISTIC ABILITY.

THAT SHE CHANGES, IS EVIDENT FROM HER MEETING WITH KENYON IN THE MARBLE SALOON. HER FEELING FOR DONATELLO IS STRONGLY EXPRESSED IN TERMS OF AN UNSATISFIED RELATIONSHIP. HILDA'S REJECTION OF HER IS A REJECTION OF FEMININE PROPRIETY. "SHE WAS ALL WOMANHOOD TO ME, AND WHEN SHE CAST ME OFF, I HAD NO LONGER ANY TERMS TO KEEP WITH THE RESERVES AND DECORUMS OF MY SEX. HILDA HAS SET ME FREE." (331) SHE HAS BETRAYED A WOMAN'S CAUSE BY SHARING WITH KENYON SO FREELY, AND SHARING THE INTENSITY OF HER PASSION. YET TO BALANCE THIS, DONATELLO SEES HER MENDING A PAIR OF GLOVES.

HAWTHORNE THEN STRESSES THE DOWN-TO-EARTH QUALITY OF WOMEN, THEIR ECONOMY, THE CLASSLESSNESS OF NEEDLEWORK, AND FINDING "IT IS A TOKEN OF HEALTHY AND GENTLE CHARACTERISTICS WHEN WOMEN OF HIGH THOUGHTS AND ACCOMPLISHMENTS LOVE TO SEW," (55) USES THIS TO SHOW MIRIAM'S DISQUIET BY CONTRAST. BUT THIS IS A MUCH QUIETER AND MORE TENDER PICTURE THAN IN HER PAINTINGS. KENYON TOO IS "STARTLED TO PERCEIVE HOW MIRIAM'S RICH ILL-REGULATED NATURE IMPELLED HER TO FLING HERSELF, CONSCIENCE AND ALL, ON ONE PASSION, THE OBJECT OF WHICH INTELLECTUALLY SEEMED FAR BENEATH HER." (324) SHE BECOMES VISIBLY SOFTENED BY THE THOUGHT THAT DONATELLO STILL LOVES HER. THE FACT OF BEING NEEDED MAKES MIRIAM A MUCH MORE GRACIOUS WOMAN, SO THAT HER DOMINANCE CHANGES INTO RESPECT, WITH DONATELLO.

AND SO, TRACE ELEMENTS OF A PERSPECTIVE CONCERNED WITH THE GROWTH OF SEXUAL AWARENESS AND THE ACCEPTANCE OF ROLES CAN BE FOUND, BUT MIRIAM'S PAINTING OF HERODIAS INTRODUCES A DICHOTOMY THAT SETS AN UNDERSTANDING OF THE ROMANCE IN A WIDER CONTEXT. "MIRIAM HAD IMPARTED INTO THE SAINT'S FACE, A LOOK OF GENTLE AND HEAVENLY REPROACH, WITH SAD BLESSED EYES FIXED UPWARDS AT THE MAIDEN; BY THE FORCE OF WHICH MIRACULOUS GLANCE, HER WHOLE WOMANHOOD WAS AT ONCE AWAKENED INTO LOVE AND ENDLESS REMORSE." (40) IN THE PAINTING OF BEATRICE CENCI TOO, LOVE AND REMORSE ARE FIRMLY LINKED. MIRIAM'S ACCEPTANCE OF A FEMININE ROLE IS ONLY PARTIALLY CONVEYED IN SEXUAL TERMS. IN A MUCH MORE COMPLETE CONTEXT IT IS SEEN AS A PERSONAL STRUGGLE BETWEEN LOVE AND REMORSE, BETWEEN, AS FREUD WOULD SAY, LIFE AND DEATH.

CHAPTER THREE

LIFE AND DEATH

HAWTHORNE WAS INTERESTED IN THE MIND AS A REALM OF DREAM, A TWILIGHT ZONE BETWEEN WAKING AND SLEEPING. THIS UNCONSCIOUS REALM OF MYSTERY IS ALSO THE WORLD OF MYTH, AND SO THE FAUN AND THE SPECTRE AS PART OF THE WORLD OF MYTH, AS AN EXPRESSION OF HUMAN EXPERIENCE, ARE USED AS SYMBOLS TO MAKE THE NATURE OF TRANSFORMATION CLEAR. THEY STAND AS PRINCIPLES OF LIFE AND DEATH IN THE STRUGGLES AND CHOICES OF LIVING. HAWTHORNE TAKES PAINS TO MAKE THE UNSUBSTANTIAL NATURE OF THE SPECTRE AND THE FAUN PLAIN. HE HINTS THAT THEY, OR AT LEAST THEIR SIGNIFICANCE IS IN SOME MEASURE A PRODUCT OF THE CONSCIOUSNESS OF THE CHARACTERS. THE FAUN EXPRESSES MAN'S DESIRE TO ESCAPE FROM THE MORAL CENSOR, (24) AND IS SPOKEN OF AS A RECOLLECTION FROM A PREVIOUS STAGE IN MAN'S RACIAL MEMORY. KENYON LAUGHINGLY SUGGESTS THAT THE FAUN, OR AT LEAST THE RELATION OF THIS FICTIONAL CHARACTER TO DONATELLO, ORIGINATED FROM UNDER HILDA'S STRAW HAT. THAT THE SPECTRE AND THE FAUN HAVE A SIMILAR NATURE, CAN BE SEEN IN THE PARALLELS HAWTHORNE DRAWS BETWEEN THEM. THE GOAT-LEGGED HAIRY SATYR IS A ROUGH COUSIN TO THE FAUN, AND WHEN THE SPECTRE FIRST APPEARS HE IS IN THE DRESS OF THE PEASANTS OF THE ROMAN CAMPAGNA. "IN THIS GARB THEY LOOK LIKE ANTIQUE SATYRS". (45) IN THE WAY THEY ARE ASSOCIATED WITH ART, THEY ARE SIMILAR AND OPPOSITE. DONATELLO, THE SIMPLETON, IS LINKED WITH THE STATUE OF THE MARBLE FAUN BECAUSE OF HIS PUCKISH 'JOIE DE VIVRE'. THE SPECTRE COMES

TO MEET MIRIAM OUT OF AN EMPTY STATUE NICHE LIKE A SCULPTURE COME TO LIFE.

THE SPECTRE IS ASSOCIATED WITH THE PHYSICAL WORLD EVEN LESS THAN THE FAUN, BECAUSE HIS IMPACT IS ALMOST ENTIRELY A PSYCHOLOGICAL ONE. HE IS FIRST THOUGHT OF AS A PHANTOM AND INTRODUCES HIMSELF AS A SHADOW. HE HAUNTS MIRIAM'S PICTURES, BUT IT SEEMS HE WAS ALSO A MODEL FOR GUIDO'S PAINTINGS, CENTURIES BEFORE. ALTHOUGH HE IS MIRIAM'S CONSTANT COMPANION HIS PRESENCE ALWAYS SEEMS SUDDENLY REALISED, AND HIS ENTRY NEVER EXPECTED. IN THE CATACOMBS, HE IS CALLED FORTH BY MIRIAM LIKE SOME LONG DEAD SPIRIT, WHOM SHE LATER TRIES TO EXORCISE AS THOUGH SHE BELIEVES THIS IS HIS NATURE. HOWEVER, HAWTHORNE IS ANXIOUS TO SHOW THAT HE IS NOT A GHOST. HE IS FIRST INTRODUCED AS AN ARTIST'S MODEL AND THEREAFTER AS SOME RELATION FROM MIRIAM'S PAST. NEVERTHELESS, IT IS IN THE IMAGINATION THAT THE SPECTRE HAS HIS PRIMARY REALITY. DONATELLO DOES NOT BELIEVE IN GHOSTS YET THE SPECTRE HAUNTS HIM. IN HIS IMAGINATION HE FINDS HIS FORM IN THE CLOUDS, AND IT IS SIGNIFICANT THAT KENYON SEES MIRIAM IN THE SAME CLOUD FORMATION FOR AT THAT STAGE THE STRUGGLE BETWEEN LIFE AND DEATH HAS BECOME FOCUSSED IN DONATELLO, AND BOTH MIRIAM AND THE SPECTRE ARE PRESENT AS FIGMENTS OF HIS IMAGINATION, RATHER THAN AS REAL PEOPLE.

HAWTHORNE'S INTEREST IN THE MIND IS DISPLAYED IN "P'S CORRESPONDENCE" "I HOLD IT HARDLY WORTH THE TROUBLE TO ATTEMPT A DISTINCTION BETWEEN THE SHADOWS OF THE MIND AND THE SHADOWS OUT OF IT. IF THERE BE ANY DIFFERENCE, THE FORMER

ARE RATHER MORE SUBSTANTIAL." HE HAD THAT SAME CURIOSITY TO KNOW WHAT LIES BEHIND HUMAN ACTIONS THAT LED ETHAN BRAND TO COMMIT THE UNPARDONABLE SIN. BUT HIS INTEREST IS NOT INVOLVEMENT. HIS DAUGHTER WRITES, "MY FATHER FOSTERED HIS INTEREST IN HUMAN NATURE BY REGARDING IT INSTEAD OF EMBRACING IT."² HE IS CONCERNED WITH THE MIND NOT JUST AS AN UNCONSCIOUS INFLUENCE IN HIS CHARACTERS, BUT DELIBERATELY USES HIS KNOWLEDGE OF THE WAY IT WORKS IN HIS WRITING.

AN ASPECT OF HAWTHORNE'S INTEREST IN PSYCHIC PHENOMENA IS HIS INTEREST IN THE POWER PEOPLE HAVE OVER ONE ANOTHER. THIS HAD BEEN A CONCERN OF OTHER AMERICAN WRITERS. IN WEILLAND CHARLES BROCKDEN BROWN USES VENTRILLOQUISM TO PROVIDE THE COMPLICATION TO HIS NOVEL, SO THAT PEOPLE APPEAR TO HAVE SAID THINGS TO OTHER CHARACTERS OF WHICH THEY HAVE NO KNOWLEDGE THEMSELVES. PLEYEL THINKS CLARA UNFAITHFUL BECAUSE HE OVERHEARS A DIALOGUE CARWIN HAS WITH HIMSELF, IN WHICH HE IMITATES CLARA'S VOICE. BUT THIS WAS NOT ONLY AN AMERICAN FASCINATION. IN ITALY, THE BROWNING'S OFTEN DINED WITH THE HAWTHORNE'S, AND MRS. BROWNING IN PARTICULAR SEEMS TO HAVE ATTENDED SEANCES. FROM HIS ENGLISH AND ITALIAN NOTEBOOKS IT CAN BE SHOWN THAT THERE WAS A WIDESPREAD INTEREST IN SPIRITUALISM AT THE TIME HAWTHORNE WAS WRITING.

IN THE MARBLE FAUN THE ROMAN CHURCH STANDS AS A SUPER-POWER FOR EVIL DRAWING PEOPLE UNDER HER CONTROL. HOWEVER, IT IS IN THE INTERPLAY OF PERSONALITIES THAT THIS SORT OF EFFECT IS MOST INTERESTING. HILDA IS AFRAID OF MIRIAM NOT BECAUSE OF HER CRIME BUT BECAUSE OF HER "POWERFUL MAGNETISM" (243) AND KENYON SPEAKS OF "A SUGGESTIVE POWER, A MAGNETIC

INFLUENCE"(369) BETWEEN MIRIAM AND DONATELLO. THIS EXTENDS FURTHER INTO THE POWER OF THE BONDS OF MARRIAGE AND OF ANCESTRY.

TO ORDER HAWTHORNE'S IDEAS ON THE MIND, IT WILL BE CONVENIENT TO USE THE LANGUAGE FREUD USES IN A LECTURE ON "ANXIETY AND INSTINCTUAL LIFE". (1933) HE NOTES THE PRESENCE OF AGGRESSIVE AND EROTIC ELEMENTS EXISTING SIDE BY SIDE. HE POINTS OUT THAT SIMILAR THEORIES HAVE EXISTED BEFORE, BUT DIFFERENTIATES BETWEEN HIS OWN CONCLUSIONS AND THOSE OF SCHOPENHAUER. "WE DO NOT ASSERT THAT DEATH IS THE ONLY AIM OF LIFE; WE DO NOT OVERLOOK THE PRESENCE OF LIFE BY THE SIDE OF DEATH. WE RECOGNISE TWO FUNDAMENTAL INSTINCTS AND ASCRIBE TO EACH OF THEM ITS OWN AIM."³ HE DISTINGUISHES BETWEEN EROTIC AND AGGRESSIVE INSTINCTS IN THAT EROTIC INSTINCTS ARE CONTINUALLY TRYING TO BRING LIVING SUBSTANCES INTO EVEN LARGER UNITIES - TRYING TO HARMONISE DISPARATE EXPERIENCE BY BRINGING IT INTO A WIDER FRAMEWORK. THIS IS THE POINT OF TRANSFORMATION. IT IS A POINT AT WHICH A PERSON MOVES OUT OF HIS LIMITED SPHERE AND GROWS IN UNDERSTANDING.

ON THE OTHER HAND THE DEATH INSTINCT IS THAT WHICH TRIES TO BRING LIVING MATTER BACK TO AN INORGANIC CONDITION. FREUD ARRIVES AT THIS POINT BY DEFINING AN INSTINCT AS "A COMPULSION INHERENT IN ORGANIC LIFE TO RESTORE AN EARLIER STATE OF THINGS WHICH THE LIVING ENTITY HAS BEEN OBLIGED TO ABANDON UNDER THE PRESSURE OF EXTERNAL DISTURBING FORCES."⁴ HE LINKS THIS WITH THE COMPULSION TO REPEAT EXPERIENCES WHETHER

THEY ARE PLEASANT OR NOT, NOTED IN CHILDREN AND AS A RESULT OF NEUROSES. HE PAINTS A PICTURE OF LIVING SUBSTANCE THUS BEING CONSTANTLY CREATED AFRESH, AND DYING. THEN, DECISIVE EXTERNAL INFLUENCES MADE IT DIVERGE FROM ITS DIRECT COURSE AND TAKE A ROUNDABOUT ROUTE. THUS LIFE BECOMES THAT SPACE BETWEEN CREATION AND DEATH. ADDED TO THIS ARE SEXUAL INSTINCTS. FROM THIS HE CONCLUDES THAT ALL CELLS DO NOT ACT IN ONE WAY, BUT "ONE PORTION OF THEIR SUBSTANCE PURSUES ITS DEVELOPMENT TO A FINISH WHILE ANOTHER PORTION MARKS BACK ONCE AGAIN AS A FRESH RESIDUAL GERM TO THE BEGINNING OF THE PROCESS OF DEVELOPMENT."⁶ THESE ARE THE TRUE LIFE INSTINCTS WHICH OPERATE AGAINST THE DIRECTION OF THE OTHER INSTINCTS WHICH ARE TOWARDS DEATH.

AGAINST THE BACKGROUND OF HISTORY "YOUR OWN LIFE IS AS NOTHING WHEN COMPARED WITH THAT IMMEASURABLE DISTANCE; BUT STILL YOU DEMAND NONE THE LESS EARNESTLY A GLEAM OF SUNSHINE, INSTEAD OF A SPECK OF SHADOW, ON THE STEP OR TWO THAT WILL BRING YOU TO YOUR QUIET REST." (466) MAN STRUGGLES TOWARDS JOY, BUT SOMEHOW HE IS TIED BY THE PAST; FURTHERMORE HE FEELS A COMPULSION TO REPEAT THE PAST WHETHER OR NOT IT WAS PLEASURABLE. SOMETHING CLOSE TO A "REPETITION COMPULSION" IS NOTICEABLE IN THE THREE-FOLD PATTERN OF HAWTHORNE'S HISTORICAL ALLUSIONS. ON THE FIRST PAGE, HAWTHORNE SURVEYS THE SCENE - THE CAPITOL, THE COLISEUM, THE ALBAN MOUNTAINS. SIMILAR PATTERNS CONTINUE IN THE AGES, ETRURIAN, ROMAN, AND CHRISTIAN; THROUGH KEY STATUES, THE FAUN OF PRAXITELES, MARCUS AURELIUS AND POPE JULIUS; IN RELIGION, PAGAN, ROMAN

CATHOLIC AND PROTESTANT, AND THROUGH ARCADIA, THE OLD WORLD AND THE NEW. IN TERMS OF DONATELLO'S CHARACTER AND RELATIVES, THERE IS THE SAME STRUCTURE. HE HAS HIS DIONYSIAN RELATIVES WHO NEED A SKULL TO CONSTANTLY REMIND THEM OF DEATH BECAUSE THEY WERE SO MUCH IN LOVE WITH LIFE. HIS ANCESTORS, WHO AS THEY GOT OLDER AND "THE ANIMAL SPIRITS SETTLED DOWN UPON A LOWER LEVEL, (BECAME) SENSUAL, ADDICTED TO GROSS PLEASURES." (272) FROM ANOTHER AGE THERE IS THE STORY OF THE KNIGHT AND THE LADY OF THE FOUNTAIN. THE KNIGHT, STAINED WITH CRIME, IS CUT OFF FROM THE NYMPH WHO "COULD NOT CLEANSE HIS CONSCIENCE" (284) THOUGH SHE BORE HIS GUILT. NOW, IN THIS GENERATION, DONATELLO'S FALL IS ADAM'S FALL; "ADAM FALLS ANEW, AND PARADISE IS LOST AGAIN." (238) MIRIAM TRIES TO GO FURTHER, "THE STORY OF THE FALL OF MAN! IS IT NOT REPEATED IN OUR ROMANCE OF MONTE BENI?" (49) SO THE IDEA OF A REPETITION COMPULSION IS PARTICULARLY ASSOCIATED WITH THE PERSPECTIVE OF TIME AS WELL AS THIS VIEW OF A STRUGGLE BETWEEN LIFE AND DEATH.

THE RELATIONSHIP OF DONATELLO, MIRIAM AND THE SPECTRE SEEMS TO SHOW THE PULL OF THE DEATH INSTINCT LESSENERED BY THE POWER OF LIFE, ALMOST EXACTLY. THEMATICALLY, MIRIAM STANDS BETWEEN THE SPECTRE AND DONATELLO. DONATELLO IS ONE WITH NATURE. "THE FLICKER OF SUNSHINE, THE SPARKLE OF THE FOUNTAIN'S GUSH, THE DANCE OF THE LEAF UPON THE BOUGH, THE WOODLAND FRAGRANCE, THE GREEN FRESHNESS, THE OLD SYLVAN PEACE AND FREEDOM ALL INTERMINGLED IN THOSE LONG BREATHES WHICH HE DREW." (93) "HIS USUAL MODES OF DEMONSTRATION WERE BY THE

NATURAL LANGUAGE OF GESTURE, THE INSTINCTIVE MOVEMENT OF HIS AGILE FRAME,....." (97) DONATELLO CLEARLY STANDS FOR THE LIFE INSTINCT. AT THE VILLA IN THE BORGHESI GARDENS, HE TAKES ON THE OFFICE OF "LORD OF THE DANCE", THE DANCE BEING SYMBOLIC THROUGHOUT FOR THE STREAM OF LIFE, OF CONTINUAL MOVEMENT AND CHANGE. IN HIS DANCING, HIS FRESHNESS, HIS OVERFLOWING VITALITY, DONATELLO SEEMS TO EMBODY THE FREEDOM AND RICHNESS OF LIFE. HE AFFECTS MIRIAM. HIS MOOD OF INFECTIOUS GAIETY BRIGHTENS HER, AND SHE FEELS HIS LOVE, LIKE A "ZEPHYR OF A NEW AFFECTION WITH ITS UNTAINTED FRESHNESS, BLOWING OVER HER WEARY STIFLED HEART." (102)

THORWALDEN HAS EMPHASISED A SIMILAR THREE-FOLD PATTERN - THE CLAY MODEL, LIFE; THE PLASTER CAST, DEATH; AND THE SCULPTURED MARBLE, RESURRECTION. IN COMING TO KNOW HIMSELF, AND SYMBOLICALLY IN THE BUST KENYON IS MAKING OF HIM, DONATELLO GOES THROUGH THESE STAGES. BECAUSE OF THIS HE IS ABLE TO BE FOR MIRIAM, NOT ONLY LIFE AT THE BEGINNING, BUT ALSO RESURRECTION LIFE AT THE END. KNOWLEDGE OF HIS LOVE QUICKENS MIRIAM'S HEART AGAIN, IN THE CHAPEL.(325) FROM HERE, THEY SHARE IN A NEW KIND OF LIFE, SYMBOLISED IN THEIR DRESS AS CONTADINA AND PEASANT. TO MIRIAM IT FEELS AS THOUGH "HERE ON THE WILD CAMPAGNA, YOU SEEM TO HAVE FOUND BOTH FOR YOURSELF AND ME, THE LIFE THAT BELONGED TO YOU IN EARLY YOUTH." (484) WITH A LIFE ALMOST PARALLEL TO THE EARLIER DANCE, (108FF) THE CARNIVAL HAS SPECIAL SIGNIFICANCE FOR ALL THE CHARACTERS.

ON THE OTHER HAND, THE SPECTRE'S INFLUENCE ON MIRIAM

MAY BE DESCRIBED AS A DEATH INSTINCT. FROM THEIR FIRST MEETING, IN THE DARKNESS OF THE CATACOMBS WHICH SEEMS TO BE HIS NATURAL HOME, DONATELLO CALLS HIM A DEATH-SCENTED APPARITION. MIRIAM ACKNOWLEDGES HIS INFLUENCE AND FALLS TO HER KNEES IN SUBMISSION. SHE TALKS OF PHYSICAL DEATH BUT THE ATTRACTION OF LIFE IS TOO STRONG. DONATELLO TALKS OF KILLING HIM, BUT TWICE MIRIAM RESTRAINS HIM BEFORE THE SCENE AT THE ROCK. LIKE A HINT OF PSYCHOLOGICAL DEATH, MADNESS IS OFTEN ASSOCIATED WITH THE SPECTRE. IT FIRST OCCURS TO MIRIAM AT THEIR MEETING IN THE GARDEN, AND SHE PASSES IT ON TO DONATELLO AS A REASON FOR LENIENCY AT THE FOUNTAIN. IN REVEALING THAT MIRIAM WAS THE SPECTRE'S FIANCEE, THE NARRATOR REMARKS ON THE GREATER CHANCE OF MADNESS IN RELATED MARRIAGES. IT IS SIGNIFICANT THAT AT THE POINT OF GREATEST INVOLVEMENT DONATELLO AND MIRIAM ARE ALSO DESCRIBED AS INSANE. (207)

HAWTHORNE ENCOURAGES THE READER TO SEE THE SPECTRE AND FAUN IN OPPOSITION. EACH OF THEM BELONGS TO A DIFFERENT CONVENTION, THE PASTORAL ELEMENT STANDING IN SHARP CONTRAST TO THE GOTHIC. IMAGES OF LIGHT AND FRESHNESS FOLLOW THE FAUN, WHILE DARKNESS AND RUIN CHARACTERISE THE SPECTRE. THE FAUN IS SET AGAINST THE SERPENT AND THE LIZARD, (287) AND THE DRAGON/DEMON WITH WHICH THE MODEL IS ASSOCIATED (168). FROM THE VERY BEGINNING, THERE IS AN EXCLUSIVE ANTIPATHY BETWEEN THEM.

THROUGH DIFFERENT VIEWS ON DEATH, THE THEME OF LIFE AND DEATH IS WOVEN INTO THE NOVEL. THE SPECTRE, "LIVING IN THE HALLS OF DEATH" OBSESSED BY GUILT, WITH "THE TIME STAINS, AND

EARTHLY SOILS OF A THOUSAND YEARS, ABOUT HIS NECK" - GUIDO'S DEFEATED DRAGON, STANDS AT ONE EXTREME. AS DARKNESS AND DEATH ARE ASSOCIATED, BECAUSE OF HER PURITY, HILDA'S SCREAM PENETRATES FURTHEST INTO THE DARKNESS, AND OF ALL THE FRIENDS, SHE IS THE MOST ABLE TO FACE DEATH. SHE KEEPS THE LIGHT, WHICH TRADITIONALLY BRINGS DEATH AND CALAMITY IF ALLOWED TO GO OUT. MIRIAM USES DEATH AS AN ESCAPE, UNTIL SHE CONQUERS HER FEAR, REFUSING TO BE INTIMIDATED BY THE LOOK OF THE DEAD MONK. DONATELLO STANDS AT THE FURTHEST REMOVE FROM THE MODEL. AS THE THOUGHT OF DEATH WAS UNNATURAL TO HIS ANCESTORS, SO THE HORROR OF DEATH AT THE ROCK STRIKES HIM WITH THE FORCE OF A NEW EXPERIENCE. IN THE GARDENS, WHEN ONLY A LIZARD RESPONDS TO HIS CALL, THE HORROR OF ALIENATION IN DEATH SWEEPS OVER HIM. THEREAFTER, THE HORROR IS MIXED WITH GUILT AS HE RELIVES HIS CRIME. HE CLINGS TO LIFE, "SO RICH, SO WARM, SO SUNNY - AND BEYOND ITS VERGE, NOTHING BUT THE CHILLY DARK." (300)

IN THE EARLY PART OF THE ROMANCE THIS STRUGGLE BETWEEN "LIFE" AND "DEATH" IS LOCATED IN MIRIAM'S CONSCIOUSNESS. AFTER THE MEETING IN THE CATACOMBS, THE MODEL AND DONATELLO ARE TOGETHER WITH MIRIAM THREE TIMES. ON THE FIRST TWO OCCASIONS MIRIAM CHOOSES TO ADMIT THE MODEL - "YOUR HOUR IS PAST; HIS HOUR HAS COME" (112) AND DISMISSES DONATELLO AS THOUGH IT WERE A MATTER OF NECESSITY. THE THIRD TIME, ALMOST UNCONSCIOUSLY, SHE CHOOSES DONATELLO WITH HER EYES. THE STRUGGLE WITHIN HER IS WELL SHOWN. IN A MOMENT OF PRIVACY SHE GIVES VENT TO HER FEELINGS, (187) AND LATER ON, IN THE COMPANY OF ARTISTS "THE VOLUME OF MELODIOUS VOICES ...

THE THUNDEROUS ANTHEM", BECOMES "AN OPPORTUNITY TO RELIEVE HER HEART BY A GREAT CRY" (194). LATER STILL IN REACTION TO INNER TENSION, SHE BECOMES IRRESPONSIBLE, VAINLY HOLDING ON TO AN UNREAL FREEDOM: TO COMPENSATE FOR GUILT SHE TRIES "AN ARTIFICIAL FLOW OF SPIRITS" AND "FRANTIC EFFORTS TO BE GAY". (211)

IN THE SECOND HALF OF THE NOVEL, THE LOVE-DEATH THEME IS WORKED OUT THROUGH DONATELLO. HE DOES NOT HAVE THE COURAGE TO COMMIT SUICIDE, BUT THE PULL OF DEATH IS EXPRESSED IN TERMS OF REMORSE, THE FEELING OF GUILT, AND THE ENCLOSED WORLD OF AN INTROVERT. KENYON WARNS HIM AGAINST GOING INTO A CONVENT; "AVOID THE CONVENT, AS YOU WOULD SHUN THE DEATH OF THE SOUL." (308) TOMASO AND THE CONTADINI NOTICE THE CHANGE IN DONATELLO, THE SHADOW THAT HAS FALLEN OVER HIS LIFE, AND KENYON TRIES TO INTEREST HIM IN TRAVELLING, IN THE HOPE THAT IT WILL INDUCE HIM TO LEAVE HIS MORBIDITY FOR A MORE HEALTHY LIFE. FROM THE BEGINNING, THE SPECTRE HAS BEEN A SYMBOL OF DEATH FOR DONATELLO. IT IS AFTER HIS ASSOCIATION WITH MIRIAM THAT A CHANGE IN DONATELLO BECOMES OBVIOUS. KENYON REMARKS THAT HE SEEMS EITHER WEARY OR SAD, AND LACKING THE EFFERVESCENCE HE ONCE SHOWED. (126) ON THE OTHER HAND, MIRIAM IS THE OBJECT AND INSPIRATION OF HIS LOVE. HE FOLLOWS HER WITH THE DEVOTION OF AN ANIMAL, COMMITS A CRIME TO RELEASE HER FROM FEAR, AND THEN, AS HE RESISTS THE COMPELLING POWER OF LOVE, IT BECOMES A MOST ACUTE FORM OF TORTURE. AS HE BEGINS TO MATURE, MIRIAM PROMISES THE LOVE AND VITALITY HE LACKS, AND SO HE RETURNS

TO HER "BECAUSE MY DEEPEST HEART HAS NEED OF YOU."

BUT THIS DISCUSSION OF THE MARBLE FAUN IN PSYCHOLOGICAL TERMS DEALS ONLY WITH PEOPLE AS INDIVIDUALS INTENT ON WORKING OUT PERSONAL PROBLEMS. HAWTHORNE'S RANGE IS FAR WIDER. JAMES PRAISES THE MARBLE FAUN FOR ITS CLOSE STUDY OF THE MORAL RELATIONSHIP BETWEEN FOUR PEOPLE, AND THIS WE WILL NOW CONSIDER AS YET ANOTHER OF THE SEVEN PERSPECTIVES.

CHAPTER FOUR

BROTHERHOOD AND ISOLATION

IN A DISCUSSION OF SOCIAL RELATIONSHIPS, HAWTHORNE IS CONCERNED WITH THE TRANSFORMATION OF EACH OF THE CHARACTERS FROM THEIR ISOLATION AS INDIVIDUALS TO A CORPORATE RESPONSIBILITY IN A WIDER GROUP. IN A NUMBER OF HAWTHORNE'S SHORT STORIES THIS FEELING IS EXPRESSED AS THE BROTHERHOOD OF MAN. ETHAN BRAND IS CONDEMNED FOR THE SIN OF INTELLECT THAT "TRIUMPHED OVER THE SENSE OF BROTHERHOOD WITH MAN, AND REVERENCE FOR GOD, AND SACRIFICED EVERYTHING TO ITS OWN MIGHTY CLAIMS."¹ SOMETHING OF THIS GROUP SPIRIT IS NATURAL TO THE ANIMAL WORLD. HILDA'S DOVES ARE ONLY EVER ALONE IN AN UNNATURAL SITUATION, SUCH AS WHEN SHE DISAPPEARS. BEING TOGETHER THEY GROW ALIKE. DONATELLO WOULD RESEMBLE A FAUN MORE CLOSELY IF HE HAD "DWELT IN WOODS AND FIELDS, AND CONSORTED WITH HIS LIKE". (22)

SIMILARLY UNITY IS PRESENT IN THE GROUP OF ARTISTS. HAWTHORNE NOTES THE IDEA OF USING THE SOCIETY OF ARTISTS IN ROME FOR A STORY IN HIS NOTEBOOKS.² HE STRESSES THEIR ENJOYMENT IN BEING TOGETHER. NORMALLY THEY ARE ISOLATED STRANGERS IN "LONELY STUDIOS, IN UNSYMPATHISING CITIES", A MINORITY, BUT IN ROME THEY ARE "CONSCIOUS OF A SOCIAL WARMTH FROM EACH OTHER'S PRESENCE AND CONTIGUITY". HERE, THEY "ARE NUMEROUS ENOUGH TO CREATE A CONGENIAL ATMOSPHERE." (159) THIS SAME UNITY IS FOUND IN FAMILY TIES. IT IS SIGNIFICANT THAT DONATELLO IS THE LAST OF HIS LINE, LIVING IN AN ENORMOUS HOUSE, NEEDING A HUGE FAMILY TO

"IMPART SOCIAL WARMTH TO SUCH A WIDE WORLD WITHIN DOORS". (255). KENYON PLAYS ON THE IDEA OF DONATELLO BEING "ONE SOLITARY HEART", EVEN ALLOWING THAT "TWO HEARTS MIGHT BE ENOUGH FOR WARMTH".(256). LATER, THE CARNIVAL BECOMES A FOCAL POINT FOR THIS BROTHERHOOD, EVEN IF IT IS ONLY A "TRUE AND GENIAL BROTHERHOOD AND SISTERHOOD, BASED ON AN HONEST PURPOSE - AND A WISE ONE TOO - OF BEING FOOLISH ALL TOGETHER." (496). THE NOTION THAT THE IDENTITY OF A RACE IS VESTED IN A SHARED GUILT, A POLLUTION BY THE PAST - A NOTION NOT UNCOMMON AMONG NEW ENGLAND DIVINES,³ - IS EXPRESSED IN THE MARBLE FAUN WHERE, BESIDES THE BROTHERHOOD OF FRIENDS, THERE IS A BROTHERHOOD OF CRIMINALS, AND THE CRIME OF ONE AGE BECOMES A WEIGHT FOR SUCCEEDING GENERATIONS.

ISOLATION, WHETHER IT BE HILDA'S INNOCENCE, DONATELLO'S SIMPLICITY, MIRIAM'S PAST, OR KENYON'S DETACHMENT, IS A FACTOR OF LIFE. IN THE ARTIST'S LIFE, AND THROUGH CRIME, THE MURDER OF THE SPECTRE, AND THE GUILT OF THE HUMAN HEART, HAWTHORNE DRAMATISES THIS ISOLATION. MIRIAM FEELS AN ABYSS CUTS HER OFF FROM THE OTHERS. HER PECULIAR RELATION WITH THE MODEL KEEPS HER SEPARATE FROM THE REST OF LIFE. IN TRYING TO SHARE WITH KENYON, SHE FINDS A VOICELESS GULF BETWEEN THEM. "THIS PERCEPTION OF AN INFINITE, SHIVERING SOLITUDE AMID WHICH WE CANNOT COME CLOSE ENOUGH TO HUMAN BEINGS TO BE WARMED BY THEM, AND WHERE THEY TURN TO COLD, CHILLY SHAPES OF MIST, IS ONE OF THE MOST FORLORN RESULTS OF ANY ACCIDENT, MISFORTUNE, CRIME, OR PECULIARITY OF CHARACTER THAT PUTS AN INDIVIDUAL AJAR WITH THE WORLD." (138). TOGETHER WITH DONATELLO SHE FEELS ALL TIES WITH HUMANITY

HAVE BEEN SEVERED BY THEIR CRIME.

THE FINE ARTS HAVE THEIR OWN SORT OF ISOLATION. APART FROM THE CARNIVAL, AND THE SCENE IN THE BORGHESE GARDENS, WHERE MUSIC IS ACCOMPANIMENT FOR DANCING AND THEREFORE HAS DIFFERENT PROPERTIES, MUSIC EMPHASISES THIS QUALITY. MIRIAM USES THE SINGING OF THE GROUP TO EXPRESS HER OWN CRY WHICH PERVADES AND RISES ABOVE THEIR VOICES. AFTER THE CRIME THERE IS THE FAR-OFF SOUND OF SINGING AND FROM BEING ONE OF THE COMPANY, MIRIAM AND DONATELLO FEEL THEIR ISOLATION. LATER MIRIAM SINGS FROM THE FOOT OF DONATELLO'S TOWER, BUT IN ANOTHER LANGUAGE, AND WITH FEELING THAT DONATELLO "DARE NOT RECEIVE." (311). BY IDENTIFICATION WITH BEATRICE CENCI, BOTH HILDA AND MIRIAM SHARE "HER SORROW (WHICH) IS SO STRANGE AND IMMENSE, THAT SHE OUGHT TO BE SOLITARY FOREVER." (84). IT SEEMS THAT NO-ONE CAN EITHER HELP OR COMFORT HER. ALTHOUGH MIRIAM AND DONATELLO ARE TOGETHER, THERE IS STILL LONELINESS. IN THEIR VERY UNITY KENYON SEES A SAD REMOTENESS FROM THE WORLD, AND TO THE END, IT IS AS THOUGH MIRIAM STANDS ON THE "OTHER SIDE OF A FATHOMLESS ABYSS". (520). NEITHER OF THEM CAN MOVE OUT OF THEIR LONELINESS BECAUSE THEY CANNOT OR WILL NOT (MIRIAM WITH HILDA IN THE FIRST INSTANCE, AND DONATELLO WITH KENYON SECONDLY) SHARE THEIR SORROW AND PERPLEXITY.

EACH OF THE CHARACTERS MUST LEARN TO MOVE OUT OF ISOLATION TO BECOME PART OF THE GROUP. THE TRANSFORMATION THAT OCCURS IN DONATELLO IS NOT SO MUCH THE RESULT OF CRIME AS A DEVELOPING OF CONCERN. HE MUST MOVE FROM THE TIMELESS ARCADIA OF HAPPINESS AND SIMPLICITY, AND ACCEPT RESPONSIBILITY

FOR HIMSELF. THE TRANSFORMATION CAN BE SEEN BY CONTRASTING HIS MANNER IN THE GARDEN AND AT THE EXCAVATION. IN THE GARDEN, HE BELONGS TO THE WORLD OF MYTH AS A FAERY CREATURE. RAPTURE, EXCITEMENT, GRACE AND LIGHT ARE THE APPROPRIATE WORDS TO DESCRIBE HIM. HE APPEARS TO MIRIAM "AS IF THE SWAYING OF THE BRANCHES HAD LET A RAY OF SUNLIGHT THROUGH" (95), AND IS LINKED WITH THE DIVINE AND POETIC. IN THE LATER SCENE, HE SAYS VERY LITTLE. THE BRILLIANT EFFECT HIS ELIVELY PERSONALITY HAD ON MIRIAM IS EXCHANGED FOR A KIND OF AUTHORITY. HE HAS BECOME SENSITIVE TO KENYON'S ANXIETY, AND URGES MIRIAM TO REASSURE HIM. "GENTLE GRAVITY" (484) BECOMES A MORE APPROPRIATE WAY TO DESCRIBE HIM. THE WEIGHT OF CHOICE AND OF JUSTICE SEEM TO HAVE AN EFFECT ON HIM. NOW IT IS MIRIAM WHO IS IMPULSIVE AND DOES THE LEADING. HE IS MUCH MORE AWARE OF TIME, AND HIS MOODS ARE CONDITIONED BY THIS KNOWLEDGE.

DONATELLO MUST BECOME INVOLVED IN LIFE AND ACCEPT THE CONSEQUENCES OF THE INVOLVEMENT. TO BEGIN WITH HE IS NOT ONLY ASSOCIATED WITH NATURE RATHER THAN WITH MEN, BUT HIS RELATIONSHIP TO MIRIAM IS DESCRIBED LIKE THE AFFECTION OF A HOUND; LOYAL, HELPLESS, DEPENDENT, AND CAUGHT UP IN EVERY MOOD OF HIS MISTRESS. HE IS LACKING IN SOCIAL GRACES AND ABILITY BUT HAS A GIFT OF INSTINCTIVELY FEELING AND FITTING IN WITH THE MOODS OF PEOPLE. HE FRANKLY ADMITS HIS LOVE FOR MIRIAM THOUGH HE IS UNABLE TO UNDERSTAND THE DEPTHS OF HER SPIRIT. UNABLE TOO, TO DEAL WITH HIS EMOTIONS, HE DISPLAYS SOMETHING AKIN TO THE SAVAGENESS OF AN ANIMAL. HIS CLOSENESS TO MIRIAM BRINGS A MORE SERIOUS IF HEAVIER SPIRIT,

BUT HE IS STILL UNABLE TO BEAR THE INTENSITY OF HER TROUBLE WHEN HE WATCHES HER IN THE SHADOWS OF THE ARCHES AT THE COLISEUM. HE LONGS TO SHARE MIRIAM'S BURDEN BUT CANNOT BEAR IT, LAPSING INTO LEADEN DESPONDENCY, CONVINCED THAT HAPPINESS IS IRRETRIEVABLE, AND NEVER TO BE PART OF LIFE AGAIN. HE IS NO LONGER SATISFIED WITH NATURE, BUT NEITHER HAS HE REALLY COME TO UNDERSTAND WHAT IT IS TO BE HUMAN. IN HIS TRANSFORMATION HE GAINS A SOUL. AS THE IDEA OF LIVING FOR THE WELFARE OF HIS FELLOW CREATURES IS ACCEPTED, THOUGH ONLY FOR A MOMENT, HE FINDS SOME OF HIS ORIGINAL BEAUTY. HIS TIES WITH MIRIAM BECOME CLOSER, AND THE "MARRIAGE" IN THE SQUARE AT PERUGIA IS AN IMPORTANT SYMBOL FOR HIS INVOLVEMENT WITH OTHER PEOPLE. WITH THE DIGNITY OF HIS NEW CHARACTER, HE IS UNITED TO MIRIAM FOREVER. LATER, HE GOES BEYOND THIS TO ACCEPT RESPONSIBILITY FOR HIS CRIME, AND SUBMIT TO EARTHLY JUSTICE.

AT THE BEGINNING OF THE NOVEL, MIRIAM HAS ALREADY REPUDIATED FAMILY CONNECTIONS IN ROME AND AN UNPROMISING MARRIAGE WITH "ANOTHER BRANCH OF HER PATERNAL HOUSE". (305) SHE HAS FLED IN CIRCUMSTANCES WHICH MAKE IT SEEM SHE HAS COMMITTED SUICIDE, SO EFFECTIVELY CUTTING ALL HER RESPONSIBILITIES. THE PACKET HILDA DELIVERS TO THE CENCI PALACE IS TO BE "IMPARTED TO HER RELATIVE AS FROM ONE DEAD AND GONE". (524). SHE APPEARS TO HAVE ARRIVED WITHOUT ANY INTRODUCTION AND SETTLED AMONG THE ARTISTS WITHOUT ANY EXPLANATION, A THING THAT COULD ONLY HAPPEN IN ROME. MIRIAM QUICKLY CREATES A NEW WORLD IN WHICH SHE FINDS A MEASURE OF HAPPINESS. SHE NEEDS THE REASSURANCE OF OTHER PEOPLE'S

JUDGEMENTS, AND IN THE MARBLE SALOON, SHE CONFIDES IN KENYON THAT IT IS NOT REMORSE OR PENITENCE THAT CAUSES HER DEADNESS BUT HER NEED FOR SOME RESPONSE FROM DONATELLO. HER GREATEST FEAR IS REJECTION. BUT THE PAST OPERATES TO ISOLATE MIRIAM FROM THE OTHERS AND SHE CANNOT OVERCOME HER SOLITARI-NESS BY FORGETTING THE PAST.

HALL HAS DISCUSSED THIS THEME, THOUGH INCOMPLETELY.⁴ HE SETS HILDA UP AS THE EXAMPLE OF A PATTERNED EXISTENCE IN HARMONY WITH THE ARRANGEMENT OF SOCIETY. THE TRANSFORMATION IS A QUESTION OF MALADJUSTMENT, AND CONSISTS IN COMING TO TERMS WITH SOCIETY. HILDA IN HER PURITY AND INNOCENCE, IN HER TOWER, ABOVE THE WORLD, MUST ACCEPT HER HUMANITY AND SHARE THE BURDEN OF THE WORLD'S SIN. HILDA IS NOT HEAVEN AS FOGLE WOULD SUGGEST,⁵ NOR IS SHE HAWTHORNE'S FINAL STANDARD. THIS SORT OF CRITICISM HAS GIVEN RISE TO THE COMMENT THAT HILDA IS THE WEAKNESS OF THE BOOK. IT IS TRUE THAT IT IS HARD TO PORTRAY HEAVEN, BUT HAWTHORNE DOES NOT TRY. HILDA IS FOLLOWING THE WAY OF HOLINESS, BUT IMPERFECTLY. THE MEANING OF HER NAME IS IRONIC. SHE IS A "BATTLEMAID" THAT HAS NEVER FACED EXPERIENCE. FOR ALL HER ABSOLUTE QUALITIES, SHE MUST LEARN TO SPEAK THE TRUTH IN LOVE, AS IT IS ONLY THROUGH LOVE THAT SHE WILL RELATE TO PEOPLE. HILDA AND ETHAN BRAND ARE EQUALLY WRONG BECAUSE THEY ARE ESTRANGED FROM THEIR FELLOW MEN.

AT FIRST HILDA APPEARS "UTTERLY SUFFICIENT IN HERSELF", (147), BUT UNABLE TO BEAR ANY SHADOW OF DARKNESS OR EVIL—A THOUGHT WHICH PROBABLY CAME FROM ELIZABETH PEABODY'S

COMMENT ON HER SISTER, HAWTHORNE'S WIFE, "THERE WAS ONE THING SHE COULD NOT BEAR AND THAT WAS MORAL EVIL".⁶

WHEN SHE SEES HER LIKENESS WITH BEATRICE CENCI, HILDA SHARES THE LOOK OF GUILT WITHOUT IT DETRACTING FROM HER PURITY; THIS IS THE BEGINNING OF A CHANGE IN HER. HOWEVER, HER PURITY IS SO BRITTLE SHE CANNOT AFFORD TO HAVE MIRIAM AS A FRIEND, LEST BY THE POWER OF HER PERSONALITY SHE DISCOLOURS THE PURE ATMOSPHERE IN WHICH HILDA MOVES. HILDA ENJOYS THE FREEDOM THAT BEING SINGLE GIVES HER, BUT AS SHE BEGINS TO BE CERTAIN OF THE EXISTENCE OF EVIL IN THE WORLD, AND THE WEIGHT OF HER BURDEN WEIGHS UPON HER, THE DOVES, IN ALL THEIR INNOCENCE, CANNOT CONSOLE HER. SHE TRIES TO FIND RELIEF IN IDENTIFYING WITH THE CHRIST OF SODOMA'S FRESCO. FINALLY, FEELING HER ISOLATION ACUTELY, AND NO LONGER SELF-SUFFICIENT, SHE LONGS FOR KENYON TO SHARE HER SECRET.

THE CONFESSIONAL BECOMES THE PLACE WHERE SHE CAN SHARE HER SECRET AND OFF-LOAD ITS HEAVY RESPONSIBILITY. AS A PROTESTANT "WHO WOULD HAVE KEPT ALL THAT TORTURE PENT UP IN (HER) HEART AND LET IT BURN THERE TILL IT SEARED (HER) INTO INDIFFERENCE" (395), SHE COULD FIND NO OUTLET, BUT THE CONFESSIONAL PROVIDES A LIMITED RELEASE. THIS LIMITATION IS WELL USED, FOR WHILE HILDA IS NOT PRIMARILY CONCERNED THAT "A GREAT CRIME AGAINST PUBLIC JUSTICE" (410) IS INVOLVED, SHE IS ABLE TO GET RID OF THE BURDEN AND OF THE KNOWLEDGE OF SIN. ACCORDING TO LOWELL, HAWTHORNE WAS INTERESTED IN THE CONFESSIONAL AND ORIGINALLY PLANNED THAT DONATELLO SHOULD CONFESS TO A PRIEST.⁷ IT IS KNOWN THAT HE EARLIER

BORROWED BLACKBURNE'S THE CONFESSIONAL, FROM THE SALEM ATHENAEUM. ⁹ THE RESULT OF HILDA'S CONFESSION IS THAT SHE IS BETTER ABLE TO SENSE WHAT KENYON IS FEELING, AND HAS A DEEPER INSIGHT INTO PAINTING. SHE IS MORE ABLE TO GIVE OF HERSELF ALTHOUGH SHE CANNOT YET FACE MIRIAM'S CRIME, BUT USES THAT "ELASTIC FACULTY OF THROWING OFF SUCH RECOLLECTIONS AS WOULD BE TOO PAINFUL FOR ENDURANCE." (435)

HOWEVER SHE COMES TO ACCEPT THE VALIDITY OF HER BOND OF FRIENDSHIP WITH MIRIAM. SHE HAS ALWAYS BEEN CONSCIENTIOUS, AND AFTER THE LIGHT GOES OUT, KENYON REMEMBERS "THE PROFOUND FEELING OF RESPONSIBILITY AS WELL EARTHLY AS RELIGIOUS" (454), SHE HAD FELT IN UNDERTAKING TO LOOK AFTER THE LAMP. BUT NOW THE DARKNESS HAS BEEN CAUSED BY HER DESCENT INTO THE WORLD, WHERE A CONCERN FOR PEOPLE, AS DISTINCT FROM PERSONAL DEVOTION, IS AN IMPORTANT PART OF A TRULY HOLY LIFE. HILDA IS SYMBOLICALLY RETURNED TO KENYON AS PART OF THE STREAM OF LIFE, WHICH THE FESTIVITIES OF THE CARNIVAL REPRESENT. WHAT HAD ONCE SEEMED IRREVERENT IS NOW ACCEPTABLE. IN COMING DOWN TO A FIRESIDE HILDA IS INVOLVED IN A MORE COMPLETE WORSHIP, AND HER LAST THOUGHTS HAVE TURNED FROM HERSELF, TO THE SALVATION OF HER FRIENDS.

KENYON, AS THE PARTICULAR EXAMPLE OF THE ISOLATION OF THE ARTIST, IS THE LEAST FULLY DEVELOPED OF THE FOUR CHARACTERS. HE USES THE WORLD OF ART AS AN ESCAPE FROM RESPONSIBILITY. CREATIVITY MAKES AN ARTIST A COLD-HEARTED PERSON, ANALYTICAL, AND UNABLE TO SINCERELY SYMPATHISE. IT HAS BEEN SAID THAT THE PROBLEM FOR HAWTHORNE'S ARTIST IS HOW TO

RISE ABOVE HUMANITY, TO PORTRAY SPIRITUAL TRUTH WITHOUT LOSING HUMANENESS.⁹ HAWTHORNE DOES NOT RESOLVE THIS QUESTION IN ANY OF HIS CHARACTERS. HE DID NOT FIND IT IN HIS OWN WRITING, BEING UNABLE TO INCORPORATE WHAT IS COMMON-PLACE INTO HIS STORIES, BUT ESCAPING INTO A SELF-CREATED WORLD. HE DID NOT REALISE THAT TO BE FULLY HUMAN IS TO ARRIVE AT TRUTH. THE MARBLE KENYON WORKS WITH SHARES ALL HIS QUALITIES OF HARSHNESS AND COLDNESS. HE REJECTS MIRIAM'S CONFIDENCE FOR FEAR HER CONFESSION MIGHT SPOIL THEIR RELATIONSHIP. BUT HE KNOWS THE THEORY AND CAN ADVISE DONATELLO TO FIND HIMSELF AMONG PEOPLE RATHER THAN IN A CONVENT. DONATELLO CAN TEACH HIM THE DIFFERENCE BETWEEN AN INTELLECTUAL UNDERSTANDING AND INVOLVEMENT, AND HE FINDS THIS SORT OF COMMITMENT IN HIS LOVE FOR HILDA. AS HE SEARCHES FOR HER, HIS PREOCCUPATION WITH ART DIMINISHES, SO THAT A MARBLE STATUE NO MATTER HOW BEAUTIFUL ONLY BRINGS HORROR AND CAN IN NO WAY DISTRACT HIM FROM HER. HE IS OUT OF PLACE IN THE DISGUISE OF THE CARNIVAL, EXCEPT FOR ONE EXPRESSION OF FRIENDSHIP WITH MIRIAM AND DONATELLO, (506), BECAUSE OF HIS CONSUMING CONCERN FOR HILDA.

HAWTHORNE WAS NOT THE ONLY PERSON INTERESTED IN THE IDEA OF BEARING SIN. HOLMES IN ELSIE VENNER, WHICH WAS FINISHED BEFORE THE MARBLE FAUN BUT NOT PUBLISHED TILL A YEAR LATER, IN A SURVEY OF UNITARIAN THEORIES SETS OUT TO INVESTIGATE A DOCTRINE OF INHERITED MORAL RESPONSIBILITY FOR OTHER PEOPLE'S MISBEHAVIOUR. THE WAY OF BURDEN BEARING IS ONE OF SACRIFICE AND SELF-FORGETFULNESS. AT THIS POINT ALL THE ALLUSIONS TO CHRIST BECOME MEANINGFUL. NO ONE

CHARACTER IS A "CHRIST FIGURE", BUT HAWTHORNE USES TRADITIONAL ASSOCIATIONS TO GIVE DEPTH TO HIS WORK. DONATELLO IS SPOKEN OF AS A MEDIATOR BETWEEN TWO WORLDS, AND HILDA LOOKS TO SODOMA'S CHRIST IN HIS LONELINESS, BECAUSE HE IS ABLE TO COMBINE IN ONE PERSON "DIVINE OMNIPOTENCE, AND OUTRAGED, SUFFERING HUMANITY." (388) "SIN IS IN TIME. SIN BEARING IS IN TIME ALSO. LOVE CAN RECONCILE THE WORLD TO GOD ONLY IF IT PASS TO THE WORLD'S SIDE AND IN THE WORLD REALISE EXPERIMENTALLY THE WHOLE MEANING OF SIN." ¹⁰ THIS SHARED INVOLVEMENT EXPRESSED HERE IN CHRISTIAN TERMS IS WHAT HAWTHORNE LOOKS FOR IN THE BROTHERHOOD OF MEN.

THIS IS WHAT HILDA AND KENYON HAVE TO LEARN. THEY ARE BOTH TOO SEVERE. MIRIAM SAYS "HILDA, YOUR INNOCENCE IS LIKE A SHARP STEEL SWORD! YOUR JUDGEMENTS ARE OFTEN TERRIBLY SEVERE, THOUGH YOU ARE ALL MADE UP OF GENTLENESS AND MERCY." (85). SHE FEELS HILDA HAS SACRIFICED THEIR FRIENDSHIP, RESPONDING WITH BLAME WHERE THERE SHOULD HAVE BEEN ONLY FORGIVENESS. HER SPOTLESSNESS FORMS TOO RIGID A BARRIER. FOGLE EXCUSES HILDA BY SAYING SHE "CAN NOT ACT, BUT IS ONLY ACTED UPON, SINCE ACTION IS IMPERFECT." ¹¹ FAR FROM BEING TRUE, IT IS THE ACTION OF TAKING THE PARCEL TO THE CENCI PALACE, THAT IS EVIDENCE OF A CHANGE BEGUN IN HILDA. AT HER FIRST REJECTION OF MIRIAM SHE CANNOT BEAR THE RESPONSIBILITY OF BEING INVOLVED. BUT THERE IS STILL SOME LIFE IN THE BOND BETWEEN THEM AS HER CRY FOR HELP TO MIRIAM AND THEIR COMMON RESEMBLANCE TO THE PAINTING OF BEATRICE CENCI SHOWS. HAWTHORNE TRIES TO SHOW THAT MIRIAM'S ¹² CRIME HAS MEANT THE COLLAPSE OF HILDA'S ABSOLUTE STANDARDS.

THE WEAKNESS OF HER PURITY IS THAT IT IS FOUNDED ON A FALSE WORSHIP OF MIRIAM, AS "THAT ONE FRIEND TO US A SYMBOL AND REPRESENTATIVE OF WHATEVER IS GOOD AND TRUE." (376). THE TURNING POINT COMES WHEN HILDA CONSIDERS WHETHER THE BOND OF FRIENDSHIP SHOULD RATHER BEAR GUILT OR UNWORTHINESS THAN BE SEVERED BECAUSE OF IT. THE BOND HOLDS, AND SHE REALISES SHE HAS BEEN WRONG IN DESERTING MIRIAM. AS A RESULT SHE HONOURS THE PROMISE MADE TO DELIVER THE PARCEL. IN THIS WAY SHE CHOOSES TO IDENTIFY WITH MIRIAM, AND THROUGH MIRIAM WITH HUMANITY, AND SHARE ITS COMMON GUILT. AS MIRIAM FINDS AT THE SCENE OF THE CRIME, AND AS HILDA LEARNS, THERE IS NOT MUCH DIFFERENCE BETWEEN ACTOR AND SUFFERER.

LOVE AND FAITH ARE THE WAY OF SACRIFICE AND SO OF REDEMPTION. THE BONDS WHICH CARRY THE IDEA OF ACCEPTING RESPONSIBILITY WITH ANOTHER PERSON ARE MENTIONED AS MARRIAGE BONDS, AND BECAUSE OF THE IMPORTANCE OF THE BROTHERHOOD OF MEN, THERE ARE NO REDEEMED INDIVIDUALS, ONLY REDEEMED COUPLES. MIRIAM AND DONATELLO ARE INSEPARABLY LINKED AFTER THE CRIME. LOVE BECOMES CENTRAL, AND MIRIAM LONGS TO BEAR THE WEIGHT OF DONATELLO'S SORROW. THAT HE DOES NOT ALLOW HER TO IS THE CAUSE OF GREAT ANGUISH. LOVE DRAWS MIRIAM INTO A WHOLEHEARTED SYMPATHY THAT WILL CONTINUE TO DEATH. FOR DONATELLO LOVE TAKES AWAY FEAR, AND THOUGH IT PROVES TO BE HIS TORMENTOR, IT HELPS HIM TO RISE ABOVE THE PAIN. HE SACRIFICES HIS LOVE PENITENTIALLY (369), BUT IT IS WHAT FINALLY BINDS THEM TOGETHER, AND MAKES THEM ACCEPT RESPONSIBILITY FOR THEIR CRIME. AT THE END, IT IS DONATELLO WHO DRAWS MIRIAM TO FIND A GREATER HAPPINESS,

THROUGH FAITH, REPENTANCE AND JUSTICE.

AND FAITH IS IMPORTANT IN RELEASING THEM FROM THEIR ISOLATION. MIRIAM WISHES SHE HAD HILDA'S FAITH, EARLY IN THE BOOK, BUT THE FAITH SHE FINDS IS NOT THAT SET IN A RELIGIOUS FRAMEWORK. IT IS RATHER THE OPENNESS TO BELIEVE, THE ASSURANCE OF THINGS HOPED FOR. KENYON EXHORTS DONATELLO TO SET ASIDE THE WEIGHT OF MORTALITY WHICH THE SKULL SYMBOLISES, WHILE SEEKING IMMORTALITY. "STRUGGLING UPWARD TOWARDS THE LIGHT" IS A MOTIF CONSTANTLY USED TO EXPRESS THIS ATTITUDE IN DONATELLO. THEIR LOVE IS NOT TO GAIN HAPPINESS. HAPPINESS IS TO BE, BY FAITH, A BY-PRODUCT OF HOLINESS. AND SO HILDA'S ATTITUDE AT THE END IS ONE OF HOPE AND OPENNESS TO THE POSSIBILITIES BEFORE THE COUPLE. BY THE END OF THE BOOK EACH OF THE CHARACTERS HAS SOME UNDERSTANDING OF DONNE'S IDEA, "NO MAN IS AN ISLAND ENTIRE OF ITSELF, EVERY MAN IS A PIECE OF THE CONTINENT, A PART OF THE MAIN." EACH HAS LEARNED TO SHARE AND TO GIVE IN A LIFE THAT INVOLVES OTHER PEOPLE.

CHAPTER FIVE

CHOICE AND THE FALL

SURROUNDING AND PERMEATING THE THREE VIEWS I HAVE BEEN DISCUSSING IS THE NOTION OF THE FALL OF MAN. HAWTHORNE'S OWN THEOLOGY SEEMS TO DERIVE FROM A PERSONAL FAITH WITH LITTLE DIRECT CONTACT WITH A CHURCH. HIS MOTHER AND SISTERS WERE UNITARIANS, SALEM BEING ONE OF THE FIRST UNITARIAN TOWNS. SOPHIA HIS WIFE WAS BROUGHT UP AMONG TRANSCENDENTALISTS. HE SEEMS NOT TO HAVE JOINED THE UNITARIANS, AND THERE ARE VARYING OPINIONS AS TO HIS ASSOCIATIONS WITH CHANNING, EMERSON AND THOREAU. HE DID NOT SHARE THEIR OPTIMISM IN MAN AND THE UNIVERSE, AND WAS PARTICULARLY AT VARIANCE WITH EMERSON, THOUGH HIS WIFE WAS AN ARDENT FOLLOWER OF THE MAN. HE "ADMIRERD EMERSON AS A POET OF DEEP BEAUTY AND AUSTERE TENDERNESS, BUT SOUGHT NOTHING FROM HIM AS A PHILOSOPHER".¹ WARREN WRITES, "THE TRANSCENDENTALISTS DECRIED UNDERSTANDING, THE MENTAL INSTRUMENT OF LOCKE AND HUME, BUT ACCEPTED REASON AND INTUITION THROUGH WHICH ONE HAD ACCESS TO REALITY. HAWTHORNE REJECTED BOTH FOR REVELATION."² HE WAS ALSO OPPOSED TO THEIR BELIEF IN PROGRESS. "THEY WERE HOBGOBLINS OF FLESH AND BLOOD".³ TO THOREAU HOWEVER, HE GIVES HIGH PRAISE, PARTICULARLY FOR HIS OBSERVATION OF NATURE. IT HAS BEEN SUGGESTED THAT THOREAU IS THE MODEL FOR THE NARRATOR AND GUIDE IN THE SHORT STORIES.⁴ HIS IDEAS FOR AN EDENIC WORLD, EXPRESSED IN PARADISE TO BE REGAINED ARE SHARED IN EARTH'S HOLOCAUST AND THE NEW ADAM AND EVE. HE HAS A "TRUE TASTE FOR POETRY,

ESPECIALLY THE ELDER POETS" ALTHOUGH HE IS "MORE EXCLUSIVE THAN IS DESIRABLE, LIKE ALL THE OTHER TRANSCENDENTALISTS." 3.

FROM A STRONGLY CALVINIST POINT OF VIEW, IDEAS OF THE BROTHERHOOD OF SINNERS, AN EMPHASIS ON THE LAW WITHOUT GRACE, AND DISCUSSIONS OF PREDESTINATION AND FREE WILL ARE PUT FORWARD. PRIDE, PARTICULARLY INTELLECTUAL PRIDE, IS THE WORST OF SINS, BUT HAWTHORNE IS MORE CONCERNED ABOUT THE EFFECT OF SIN AND GUILT ON A PERSONALITY THAN SINS IN PARTICULAR. HIS READING OF BUNYAN, MILTON AND THE NEW ENGLAND DIVINES, CONFIRMED THE PURITAN FRAMEWORK OF HIS RELIGIOUS UNDERSTANDING, AND ENCOURAGED HIS HABITS OF SOLITUDE AND INTROSPECTION.

HAWTHORNE COMBINES A TRADITIONAL LITERARY TREATMENT OF THE FALL, COUPLING CARNALITY AND DOUBT WITH IDEAS OF PATRISTIC ORIGIN (ESPECIALLY IRENAEUS), SUCH AS THAT MAN WAS CREATED IMPERFECT AND MUST GROW TO PERFECTION IN LIFE. AS WITH THE EARLY APOLOGISTS, THERE IS A STRONG EMPHASIS ON FREE WILL, AND AS WITH THE EARLY NEO-PLATONISTS, FOR EXAMPLE PLOTINUS WHO SAW THE FALL AS THE DETACHMENT OF THE HUMAN SOUL FROM THE DIVINE, THE FALL IS ASSOCIATED WITH THE IDEA OF COMMUNITY AND ISOLATION IN SOCIETY. IN THIS RESPECT HE IS CLEARLY ROMANTIC. BUT HAWTHORNE WAS INTERESTED IN RELIGION IN ITS EFFECT ON THE MIND, AS HIS INTEREST IN BRIGHAM, WHO WROTE OF THE INFLUENCE OF RELIGION ON THE HEALTH OF MANKIND, SHOWS. 5. AND HOW TRADITIONAL IS HIS STORY? IS IT A STRAIGHT REWORKING OF THE STORY OF ADAM AND EVE? HAWTHORNE CALLS MIRIAM AND DONATELLO THE BEAUTIFUL MAN AND WOMAN,

SPEAKS REPEATEDLY OF EDEN, AND MAKES REFERENCE TO THE ANGEL WITH THE FLAMING SWORD. LIKE ADAM, DONATELLO IS TEMPTED BY A FALLEN WOMAN AND FALLS BECAUSE HE LOVES HER. BUT HAWTHORNE USES THE STORY FOR HIS OWN PURPOSES, CONSIDERING QUESTIONS OF THE FORTUNATE NATURE OF THE FALL, RELATING ART TO REALITY AND DISCUSSING DISTINCTIVE AMERICAN ATTITUDES. AS A CONSEQUENCE HIS CHARACTERS ARE NOT FULLY DEVELOPED; BUT NEITHER ARE THEY SIMPLY ALLEGORICAL. IN THIS SENSE THE MARBLE FAUN IS PLAINLY A "ROMANCE" AS DEFINED BY, FOR EXAMPLE, CHASE AND FRYE.

THE CONCERN HAWTHORNE HAS TO RETAIN THE WONDER AND MYSTERY IN LIFE COMES TO THE FORE IN HIS APPROACH TO THE FALL. LIKE HILDA, "IT ANNOYS (HIM) VERY MUCH, THIS INCLINATION WHICH MOST PEOPLE HAVE, TO EXPLAIN AWAY THE WONDER AND THE MYSTERY OUT OF EVERYTHING." (128). ONCE AGAIN HE AIRS MANY VIEWS BUT OFFERS FEW CONCLUSIONS. MIRIAM'S IDEA THAT DONATELLO'S CRIME WAS EDUCATIVE IS TENTATIVELY REJECTED BY KENYON AND ABSOLUTELY BY HILDA. HILDA'S COMMENT, "DO NOT YOU PERCEIVE WHAT A MOCKERY YOUR CREED MAKES, NOT ONLY OF ALL RELIGIOUS SENTIMENTS, BUT OF MORAL LAW? - AND HOW IT ANNULS AND OBLITERATES WHATEVER PRECEPTS OF HEAVEN ARE WRITTEN DEEPEST WITHIN US?", (520), SEEMS WISE, BUT HAWTHORNE HAS RESERVATIONS ABOUT ACCEPTING HER POSITION. SO MUCH SO, THAT CRITICS HAVE SUGGESTED SHE IS A CONCESSION TO HAWTHORNE'S PURITAN BACKGROUND AND THE CONSCIENCES OF THE READERS.

HAWTHORNE GIVES GREATEST EMPHASIS TO THE QUESTION OF CHOICE. THE OPENING STATUE IS OF A CHILD BETWEEN A SNAKE AND

A DOVE, INNOCENCE AND EVIL. HILDA SHOWS THIS SAME CHOICE IN HER FREEDOM OF LIFE "FREE TO DESCEND INTO THE CORRUPTED ATMOSPHERE". (71). DONATELLO'S NEW LIFE IS A CHOICE ACTIVELY WORKED OUT, "A SOUL ... STRUGGLING TOWARDS THE LIGHT OF HEAVEN". (309). TRANSFORMATION IS NOT ONLY A MATTER OF FATE, BUT A DELIBERATELY CHOSEN DIRECTION. THE NEED FOR A CONSCIOUS EFFORT TO ACHIEVE GOOD, IS BROUGHT OUT IN HILDA'S POSITIVE THINKING - "IF THERE BE SUCH A CHASM AS EVIL DIGS WITHIN US, LET US BRIDGE IT OVER WITH GOOD THOUGHTS." (192). KENYON IN HIS BENEDICTION, UNDER THE STATUE OF POPE JULIUS, SPEAKS OF THE EFFICACY OF EFFORT TO BRING GOOD. DRAMATICALLY, THE IMPORTANCE OF CHOOSING IS BROUGHT OUT AS MIRIAM SEES THE NECESSITY FOR DONATELLO'S CHOICE OF HER TO BE A FREE ONE. REDEMPTION IS ONLY POSSIBLE FOR THOSE WHO CHOOSE IT OUT OF A SENSE OF NEED.

CHOICES ARE BOTH CONSCIOUS AND UNCONSCIOUS. HILDA'S DELIVERY OF THE PARCEL AND DONATELLO'S SURRENDER ARE DELIBERATE ACTIONS, WHILE MIRIAM'S ASSENT TO THE MURDER AND DONATELLO'S SHRINKING FROM HER ARE INSTINCTIVE REACTIONS. KENYON'S MOVEMENTS, WHICH TEND "TO BRING HIM OFTEN WITHIN (HILDA'S) SPHERE" (122), SEEM A COMBINATION OF THE CONSCIOUS AND THE UNCONSCIOUS, PART OF HAWTHORNE'S AMUSED HUMOUR AT LOVERS AND KNOWLEDGE OF LIFE.

TO SHOW CHOICE CLEARLY, HAWTHORNE HAS CREATED AN ATMOSPHERE OF FREEDOM. THE ARTIST COMMUNITY SHARE A FREER WORLD BEING "NOT WHOLLY CONFINED WITHIN THE SORDID COMPASS OF PRACTICAL LIFE". (164). THE FREEDOM MIRIAM HAS TO ENTER

SOCIETY BEGINS THE NOVEL AND AS IT PROCEEDS SHE IS ABLE TO FOLLOW DONATELLO ON HIS TRAVELS, AND THEN DISAPPEAR WITHOUT EXPLANATION, AND WITHOUT ANY MOTIVE BEING SHOWN. PAPAL DESPOTISM IS GIVEN AS ANOTHER CAUSE OF FREEDOM IN ITALY, THOUGH THERE WAS STRONG DISSENSION BETWEEN THE STATES AT THE TIME HAWTHORNE WAS WRITING. HILDA'S INNOCENCE MAKES "A PARADISE AROUND ITSELF" (441), ENABLING HER TO WALK FREELY THROUGH ROME WITHOUT BEING DISTURBED. WHILE CONSIDERING THE ISSUE OF CHOICE, HAWTHORNE EXPLORES THE QUESTION OF FREE WILL AND DETERMINISM THROUGH THE NATURE OF PROVIDENCE AND THE EFFECT OF A COMMONLY GUILTY SOCIETY, AS A SIDE-LINE. AS IT IS USED TO LINK THE IDEAS ASSOCIATED WITH CRIME WITH THOSE CONNECTED WITH HISTORY, IT WILL BE DEALT WITH IN A LATER CHAPTER. HIS MAIN INTEREST IN THE BOOK IS THE IMPLICATIONS OF CHOICES. CHOICES NECESSITATE OTHER CHOICES WHICH CARRY CONSEQUENCES AND INVOLVE PEOPLE IN FURTHER ACTION.

AND CHOICES MAY BE WRONG. DONATELLO'S CRIME HAS INTRODUCED HIM TO EVIL AND SPOILT HIS NATURE. HE IS DIRECTLY ASSOCIATED WITH ADAM, AND HIS FALL WITH THE LOSS OF PARADISE. THE WAY OF RETURN IS ONE OF CONFESSION AND REPENTANCE, AND HAWTHORNE INTRODUCES MANY POINTS OF VIEW ON THESE SUBJECTS. THE ROLE OF PENITENT IS DISCUSSED IN THE COLISEUM, WHERE THE DECAY OF ROME IS SET ALONGSIDE A PAGAN ALTAR, AND THE STEPS OF A CHRISTIAN SHRINE, AND AGAIN AT THE SHRINES IN THE CATHEDRAL, WHERE PEOPLE SEEM TO FIND SUCH RELIEF, THOUGH THEY AS EASILY KNEEL TO A TOURIST OR A CAT AS A SAINT. AT THE STATUE IN THE MARKETPLACE OF PERUGIA, PENANCE IS IN WORKING

"FOR ONE ANOTHER'S FINAL GOOD; ... FOR EFFORT, FOR SACRIFICE." (369). THIS HAS THE TONE OF "WORKING OUT YOUR OWN SALVATION WITH FEAR AND TREMBLING" RATHER THAN AN EXPIATION THROUGH A SINGLE ACT. HAWTHORNE, IN TRUE PURITAN STYLE, DOES SUGGEST "THERE ARE FITTER MODES OF PROPITIATING HEAVEN THAN BY PENANCES PILGRIMAGES AND OFFERINGS AT SHRINES" (309), BUT DOES NOT EXPLAIN FURTHER TILL THE SCENE IN THE PANTHEON WHERE KENYON REJECTS THE SHRINES FOR THE PRIVILEGE OF SPEAKING DIRECTLY WITH GOD.

IN THE EARLY STAGES HAWTHORNE HAS STRESSED THE CONVENIENCE OF THE ROMAN SYSTEM OF CONFESSION. IT IS NOT THE IDEA OF PRIEST AS MEDIATOR BETWEEN GOD AND MAN THAT HE IS CONCERNED ABOUT. THE IDEA OF ABSOLUTION THROUGH MAN IS FIRMLY REJECTED BY HILDA. RATHER, IT IS THE INADEQUACY OF THAT SORT OF CONFESSION WHICH ALLOWS PEOPLE TO "BRING UP ALL THEIR WORDLY WANTS AND WHIMS, THEIR INDIVIDUALITIES AND HUMAN WEAKNESSES, NOT AS THINGS TO BE REPENTED OF, BUT TO BE HUMoured BY THE CANONIZED HUMANITY TO WHICH THEY PRAY." (518). BUT HAVING NOTED THIS ATTITUDE, HE USES WHAT IS OF VALUE IN THE SYSTEM. THE MONK APPEARS AS A PENITENT, HILDA FINDS SOLACE IN CONFESSION WITHOUT ABSOLUTION, AND DONATELLO USES THE PENITENT'S VEIL IN THE STREETS OF ROME. HOWEVER, KENYON'S DISMISSAL OF THE MONASTIC LIFE AS "SERVING NEITHER GOD NOR MAN", AND HIS RESOLUTION TO HAVE "THE WIDE WORLD MY CELL AND GOOD DEEDS TO MANKIND MY PRAYER," (308), IS MORE TRULY THE STANDARD OF THE BOOK. IT IS NEITHER WORKS, NOR ABASEMENT, BUT ONLY AN HONEST FACING OF GOD AND LIVING IN LOVE AND HOPE THAT CAN REDEEM THE EFFECTS OF THE FALL.

HOWEVER, TO BE UNAWARE OF EVIL IS NOT GOOD. IN A WAY CHARACTERISTIC FOR THIS BOOK, THE EXPERIENCE OF THE INDIVIDUAL IS PROJECTED INTO A WIDER SPHERE. BEHIND DONATELLO'S TRANSFORMATION, THE WORTH OF ARCADIA IS BEING DEBATED. ARCADIA, OR NATURE, IS THE HOME OF CHILDHOOD AND INNOCENCE, AND THE WINE OF MONTE BENI, SUNSHINE, WITH ITS UNUSUAL PROPERTIES, IS PART OF THIS INNOCENCE. THAT IT SHOULD "GATHER FRAGRANCE AND FLAVOUR AND BRIGHTNESS IN ITS DARK DUNGEON," SEEMS ADMIRABLE, BUT AS IT BECOMES CLEAR THAT THE WINE DEPENDS ON THESE LIMITATIONS, THE INADEQUACY OF THIS SORT OF INNOCENCE IS EXPOSED. THIS SAME SITUATION IS SHOWN IN HAWTHORNE'S LOVE LETTERS QUOTED AT THE BEGINNING OF THE CHAPTER ENTITLED MANHOOD, AND IN THE TREE THAT LIVES WITHOUT GROWING IN THE RARIFIED ATMOSPHERE AT THE TOP OF DONATELLO'S TOWER. FOGLE COMMENTS, "HAWTHORNE TWICE SUGGESTS THE PLACE OF THIS HAPPY INNOCENCE, IN A STATE OF IDEAL PERFECTION". BUT OVERALL HIS ATTITUDE IS AMBIVALENT. IT IS CERTAINLY A PERFECTION NOT OF THIS EARTH, AND OF A FAIRYLAND RATHER THAN A BETTER WORLD. THE FRESCOES OF REVELRY HAVE FADED, DONATELLO'S ANCESTORS KEPT A SKULL TO REMIND THEM OF DEATH, AND SINCE THEY HAD NO MORAL CRITERIA, IN OLD AGE, DEBAUCHERY WAS AS ACCEPTABLE AS THE GAIETY OF YOUTH. AS THE WORLD GROWS SADDER, THE POSSIBILITIES OF ARCADIA DISAPPEAR - NATURE IS INEFFECTIVE WHEN CONFRONTED WITH THE STAIN OF GUILT. PURITY, AT LEAST OF HILDA'S SORT, BRINGS THE LIMITATION OF ABSOLUTE JUDGEMENTS, WHAT KENYON CALLS HER UNWORLDLY IMPRACTICAL THEORY. NATURE CANNOT REACH THE SPIRITUAL AND SO MUST BE SACRIFICED FOR EXPERIENCE AS THE PRICE OF MATURITY. FINALLY, MEN LIKE

THE YOUNG DONATELLO MUST CHANGE THEIR NATURE, OR PERISH, BEING SO FRAGILE AS TO REQUIRE "A MORE SUMMER-LIKE ATMOSPHERE THAN OURS." (519).

FROM HERE IT COULD BE ARGUED THAT THE TRANSFORMATION OF DONATELLO HAS BEEN A REDEMPTIVE PROCESS, AND SO IT HAS. HE HAS FOUND THE SPIRITUAL DIMENSION IN LIFE. BUT HIS CRIME CONSTITUTED HIS FALL, AND IT WAS NOT NECESSARY. HIS DEVELOPMENT IS IN SPITE OF IT. IT IS TRUE THAT DONATELLO DOES MOVE FROM A STATE OF INNOCENCE THROUGH EXPERIENCING EVIL TO A FULLER MATURITY. "EVERY HUMAN LIFE, IF IT ASCENDS TO TRUTH OR DELVES DOWN TO REALITY, MUST UNDERGO A SIMILAR CHANGE; BUT SOMETIMES, PERHAPS, THE INSTRUCTION COMES WITHOUT THE SORROW; AND OFTENER THE SORROW TEACHES NO LESSON THAT ABIDES WITH US." (302). IT IS NOT NECESSARY TO FALL BUT IT IS NECESSARY TO BE INVOLVED IN A WORLD THAT IS FALLEN. IT IS MIRIAM RATHER THAN HILDA WHO IS ASSOCIATED WITH THE LIGHT IN THE CATACOMBS. SHE HAS LEARNT TO DEAL WITH LIFE IN A WAY HILDA HAS NOT. PURITY GIVES HILDA NO CONFIDENCE IN THE DARK, NO SENSE OF VICTORY OR CONQUEST. SHE IS THE GUARDIAN OF THE LIGHT, BUT DOES NOT KNOW ITS MEANING. SHE IS MORTAL STRUGGLING TO KEEP HER GARMENT WHITE. SHE CANNOT BE EITHER DIVINE OR HAWTHORNE'S IDEA OF HEAVEN, AS OTHER CRITICS WOULD SUGGEST.

KENYON'S REMARK ON THE "BEAUTY PENSIVE EDEN WON FROM HIS (ADAM'S) REBELLION," (319), AND MIRIAM'S DISCUSSION OF THE FALL AS FORTUNATE, (491), BECAUSE EDUCATIVE, DO NOT FIT THIS SITUATION. THE MARRIAGE OF DONATELLO AND MIRIAM IS ONLY TO

BE WORKED OUT IN EFFORT WITH SACRIFICE. NEITHER DONATELLO NOR MIRIAM ACHIEVE SALVATION AND, ALTHOUGH THEY SEEM TO BE SET TOWARDS REDEMPTION, THEIR POSITION IS NOT HOPEFUL EVEN FOR THE FUTURE. DONATELLO LIES IN THE DUNGEON, AND THERE IS NO HOPE OFFERED FOR HIS RELEASE. MIRIAM IS A PENITENT, A ROLE NEVER TO BE EXCHANGED IN THIS LIFE, AND THERE IS NO MENTION OF THE NEXT. KENYON DOES NOT FEEL AT HOME IN THE CARNIVAL, AND ALTHOUGH THEY ACCEPT THEIR PART IN THE CRIME WITHOUT FALLING, THEY LEAVE ROME FOR NEW ENGLAND. HILDA NEEDS A SIN TO SOFTEN HER, BUT IT DOES NOT HAVE TO BE HER OWN. THE FALL IS NEITHER FORTUNATE NOR NECESSARY. THE PERVADING TONE OF THE FAREWELL IN THE CARNIVAL IS ONE OF "PROFOUND SADNESS" AND, AT THE MEETING IN THE PANTHEON, MIRIAM BLESSES THEM FROM THE FAR SIDE OF AN ABYSS. MIRIAM'S DELAY IN TELLING KENYON ABOUT HILDA IS AN ATTEMPT TO PRESERVE A MOMENT OF BEAUTY. HOWEVER, THE FEELING AT THE END IS NOT PESSIMISTIC. ALTHOUGH THERE IS NOT PEACE AND JOY HILDA'S LAST COMMENT HOLDS A GLIMMER OF HOPE, NOT BECAUSE OF A BELIEF IN THE REDEPTIVE QUALITIES OF THE FALL BUT THROUGH FAITH IN THE WAY OF SACRIFICE TO BRING HAPPINESS. IN CONTEXT, MIRIAM'S SPECULATION BELONGS TO THE DISGUISE OF THE CARNIVAL. THEY HAVE REACHED "A WAYSIDE PARADISE" AND "TOMORROW A REMORSEFUL MAN AND WOMAN LINKED BY A MARRIAGE BOND OF CRIME - THEY WOULD SET FORTH TOWARDS AN INEVITABLE GOAL." (492). THAT KENYON ENTERTAINS MIRIAM'S IDEA SHOWS HOW FAR HE HAS COME FROM HILDA'S ORTHODOX POSITION.

HAWTHORNE NEITHER SUGGESTS THAT WE OUGHT TO VIOLATE OUR CONSCIENCES TO ATTAIN THE IMPROVEMENT THAT WILL RESULT, NOR

DOES HE SUGGEST THAT THE RESULT OF THE FALL WILL ALWAYS BE VALUABLE. WAGGONER POINT OUT THAT "MY KINSMAN MAJOR MOLINEUX" IS PERHAPS THE ONLY STORY HAWTHORNE EVER WROTE IN WHICH THERE IS A FORTUNATE FALL." 7. AT THE END HAWTHORNE'S POSITION IS SIMILAR TO MILTON'S.

"THE WORLD WAS ALL BEFORE THEM, WHERE TO CHOOSE
THEIR PLACE OF REST, AND PROVIDENCE THEIR GUIDE;
THEY HAND IN HAND WITH WANDERING STEPS AND SLOW,
THROUGH EDEN TOOK THEIR SOLITARY WAY." 8. XII 646-9

IN THE END THE POSITION IS A CHRISTIAN ONE, DEALING WITH SIN, PENITENCE AND ATONEMENT THROUGH SUFFERING; THERE IS CERTAINLY NO GREEK FATE LEAVING MAN WITHOUT A WILL. BUT IT IS AS UN-CATHOLIC AS IT IS UN-PAGAN. IN HIS INNOCENCE DONATELLO IS IDENTIFIED WITH THE WINE GOD (274), AND THE PRODUCTION OF SUNSHINE, BUT THE EFFECTIVENESS OF THIS RELIGION OVER TIME IS SYMBOLISED IN THE FRESCOS. (261). SIMILARLY THE ROMAN CATHOLIC INSTITUTION IS JUDGED TO BE UNSATISFYING BOTH IN ITS COMPROMISE IN LIFE, AND IN THE WINDOWS CANDLES AND AIDS THAT FORM AN APPROACH TO GOD. TO SUM UP, THE WHOLE QUESTION OF THE FALL IS LEFT AS A CENTRAL MYSTERY. HAWTHORNE DOES NOT DELIVER FINAL JUDGEMENTS. HE LOOKS AT A VARIETY OF OPINIONS WHICH ARE ONLY SCENES BY THE WAY, NOT A PHILOSOPHY OF LIFE. HE TALKS IN PARABLES, OF CHOICE AS PART OF LIFE RATHER THAN AS A TRUTH IN A PHILOSOPHICAL POSITION.

CHAPTER SIXINTERCHAPTER

SO FAR WE HAVE CONSIDERED "TRANSFORMATION" FROM THE PERSPECTIVES CONNECTED WITH DONATELLO'S CRIME. IT HAS BEEN CONVENIENT TO THINK IN TERMS OF SEX-ROLES, LIFE AND DEATH INSTINCTS, COMMUNITY OF EXPERIENCE, AND THE NATURE OF CHOICE. BUT "TRANSFORMATION" IS ALSO EXPRESSED THROUGH A GROUP OF PERSPECTIVES WHICH SHARE A CONCERN WITH TIME. IDEAS OF THE PAST AND PRESENT, THE OLD AND NEW, AND NEW ENGLAND AND ITALY, ARE JOINED BY ARTISTIC CONSIDERATIONS. ON ONE HAND, THE ARTISTS, ART FORMS AND ENVIRONMENT OF ROME, AND ON THE OTHER HAND GOTHIC AND PASTORAL ELEMENTS AND ASSOCIATIONS WITH AMERICAN LIFE. THESE TWO GROUPS CAN BE TREATED SEPARATELY BUT ARE CLOSELY RELATED THROUGH THE IDEAS OF FREE WILL AND DETERMINISM, WHICH ACT AS A COHESIVE FORCE IN THE BOOK. VIEWS ON THESE IDEAS RANGE FROM MIRIAM WHO ALLOWS THAT THERE IS VERY LITTLE FREE WILL, TO HILDA WHO IS THE MOST FREE OF ALL THE CHARACTERS, YET WHOSE MOVEMENTS ARE AS ORDERED AND DEPENDABLE "AS THE RISING OF TOMORROW'S SUN." (454).

MIRIAM HAS "CHOSEN" FRIENDS, HILDA AND KENYON, AND ALTHOUGH SHE GOES FREELY INTO THE DARKNESS, THE SPECTRE CALLS IT FATE THAT SENT HER. (IF "IT WAS HEAVEN'S GUIDE THAT BROUGHT HER BACK" THEN "IT WAS BY AN ODD MESSENGER" (44).) HAWTHORNE USES THE UNCERTAINTY WHICH THE OPPOSITION OF FREE WILL AND FATE CREATES BUT DOES NOT SET OUT TO SERIOUSLY RESOLVE THE ISSUE. THE SPECTRE IS CALLED A DEMON, AND OVER-

POWERS MIRIAM, BUT ON THE OTHERS HE HAS LESS EFFECT. HER CLOSE FRIENDS ARE CHILLED, BUT NOT SUBDUED, AND THE OTHER ARTISTS ARE AMUSED, ACCEPTING MADNESS AS A SUFFICIENT EXPLANATION. PERHAPS HIS POWER IS ONE SHE CREATES, AND HER FATE IS SELF-IMPOSED. LATER HER FRIENDS TELL HER THAT HER FEARS HAVE BOUND HER, THEY WOULD NOT HAVE BELIEVED THE SPECTRE'S WORD AGAINST HER. HAWTHORNE INTRODUCES THE SAME IDEA IN THE PAINTING OF BEATRICE CENCI. "PERHAPS IT WAS NO SIN AT ALL ... IF SHE VIEWED IT AS A SIN, IT MAY HAVE BEEN BECAUSE HER NATURE WAS TOO FEEBLE FOR THE FATE IMPOSED UPON HER." (85). IRONICALLY, (BECAUSE SHE ALSO HAS THE POWER OF CHOICE) MIRIAM ACCUSES THE SPECTRE, "YOU MISTAKE YOUR OWN WILL FOR AN IRON NECESSITY." (119). DONATELLO HIDES BEHIND THE SAME IDEA, "IT IS NOT MY WILL BUT MY NECESSITY TO AVOID MEN'S EYES" (264); AN AMBIGUOUS STATEMENT LINKING FATE AND GUILT. ALL THESE IDEAS ACCORD WITH THE PSYCHOLOGICAL STRAND DISCUSSED EARLIER, AND WILL BE RAISED AGAIN IN OTHER WAYS IN THE FOLLOWING CHAPTERS.

NOTWITHSTANDING HAWTHORNE'S EMPHASIS ON CHOICE, WHICH WAS DISCUSSED IN THE PREVIOUS CHAPTER, THE PRESENCE OF CHANCE AND FATE IS UNDENIABLE. MIRIAM FEELS THERE IS A GREAT EVIL HANGING OVER HER AND IF DONATELLO BECOMES INVOLVED WITH HER HE WILL BE SPOILT. IN HIS TRAVELS WITH KENYON CHANCE SEEMS TO DIRECT HIS WAYS, BUT WHAT SEEMS PURPOSELESS MAY BE ORDAINED. HAWTHORNE TAKES A TRADITIONAL POSITION, GOD IS OMNIPOTENT. DONATELLO IS NOT AFRAID OF PROVIDENCE, BUT THE WAYS OF PROVIDENCE ARE INSCRUTABLE. (469). HE ASSIGNS ALL SORTS OF DEFORMITIES TO THE BEGGARS AS AN

INHERITANCE, AND ORDAINS "ETHEREAL AND IMAGINATIVE SUSTEN-
 ANCE FOR CREATURES LIKE HILDA." (73). MIRIAM IS HORRIFIED
 "THAT PROVIDENCE, OR FATE, BRINGS EYE-WITNESSES TO WATCH US
 WHEN WE FANCY OURSELVES ACTING IN THE REMOTEST PRIVACY." (244)
 AT THE SAME TIME THERE IS FREE WILL, THE FREEDOM TO RECOGNISE
 GOD OR NOT. TO MOVE WITH HIM IS TRUE FREEDOM, BUT EITHER
 WAY THERE ARE CONSEQUENCES OF CHOICE. THIS IS SHOWN IN
 HILDA WHO HAS A FAITH IN PROVIDENCE THAT MIRIAM ENVIES.
 THERE SEEMS TO BE A SPECIAL PROVIDENCE FOR HILDA, AND HER
 ASSOCIATION WITH THE VIRGIN GRANTS SECURITY AND PROTECTION.
 PROVIDENCE IS HER GUIDE TO THE RELIEF OF THE CONFESSIONAL,
 AND HER WHOLE WAY IS ORDERED, UNLIKE MIRIAM'S, WHO IS ONE OF
 THE "INNOCENT WHO WANDER INTO CRIME". KENYON ALSO FINDS
 THIS FREEDOM. AT THE TOP OF THE TOWER, A SENSE OF RELIANCE
 ON PROVIDENCE AND THE FAVOUR OF GOD BRINGS A RELEASE THAT
 DONATELLO NEVER EXPERIENCES IN THE SAME ATMOSPHERE.

THIS "FREEDOM" IS DIFFERENT FROM THAT WHICH PEOPLE GAIN
 BY PUTTING ON MASKS IN THE CARNIVAL. NOR IS IT THE SELF-
 FORGETFULNESS THAT DONATELLO HAS IN THE EARLY SCENES, THAT
 IS CHARACTERISED BY A LACK OF SELF-AWARENESS. HAVING THIS
 AWARENESS AND ACHIEVING SELF-FORGETFULNESS BRINGS FREEDOM.
 IT IS VERY CLOSE TO THE FREEDOM OF THE ARTIST. IN A BLOCK
 OF LIMESTONE THERE IS A FIGURE, IMPRISONED, WAITING TO BE
 WORKED OUT. IT IS THE CREATIVE LIFE OF THE ARTIST THAT
 BRINGS FIGURES THEIR LIFE. AT THE SAME TIME THIS ART IS
 NOT JUST OF THE ARTIST'S CHOICE; HE IS GUIDED AND INSPIRED,
 SO THAT LIKE KENYON MODELLING DONATELLO'S FACE, HE IS ABLE
 TO CAPTURE MOMENTS OF TRUTH BEYOND HIS OWN UNDERSTANDING.

OTHERWISE HIS REWARD MUST BE MERELY TO HAVE GRAPPLED WITH
A GREAT IDEA.

IN THE MARBLE FAUN WE ARE MADE AWARE OF THE PRESENCE OF
DETERMINISM THROUGH VARIOUS KINDS OF BONDS - PARENTAL BONDS,
MARRIAGE BONDS, AND BONDS OF FEAR. THE LINK BETWEEN MIRIAM
AND THE SPECTRE IS INDISSOLUBLE EVEN IN DEATH. ALTHOUGH
FIRST IT IS THE DEED THAT BINDS THEM TOGETHER "FOR TIME AND
ETERNITY", (205), IT IS PROVIDENCE OR FATE WHO HAS MADE THAT
BOND WHICH "EXCEPT BY HEAVEN'S OWN ACT - SHOULD (NEVER)
BE RENT ASUNDER". (369). THEY ARE BOUND TOGETHER; THEIR
FATES ARE ENTANGLED. (205). THE BOND EXTENDS TO THE
BROTHERHOOD OF CRIME. THEY COULD CHOOSE THEIR CRIME BUT
INEVITABLY THEY BECOME ONE WITH THE WORST OF CRIMINALS
WITH THE MOST VICIOUS MOTIVES. THE BOND BETWEEN HILDA AND
MIRIAM, FORMED OUT OF LONELINESS, GIVES WAY TO A DEEPER
SPIRITUAL LAW. MALE HAS SPOKEN OF A PARENTAL BOND WHICH
IS BROKEN IN INDEPENDENCE, AND MUST BE RE-ESTABLISHED,
THOUGH THERE IS THE RECOGNITION THAT AFTER MARRIAGE THE
"BOND" MAY BE DIFFERENT. DONATELLO MUST RETURN TO HIS
HOME, AND HILDA TRIES TO FIND A PARENT SUBSTITUTE IN THE
CHURCH, AND WHEN MIRIAM RETURNS TO ROME SHE IS ACCOMPANIED
BY HER "OFFICIAL RELATIVE".

THE DETERMINING INFLUENCE OF THE PAST ON THE PRESENT,
TRADITION ON A NEW GENERATION, LINKS THE DISCUSSIONS OF
"TRANSFORMATION" WITH PERSPECTIVES OF CRIME AND HISTORY.
THE SINS OF PAST GENERATIONS HAVE CREATED AN ATMOSPHERE OF
SIN FOR THOSE THAT FOLLOW. "EACH INNOCENT ONE MUST FEEL
HIS INNOCENCE TORTURED BY THAT GUILT" (247). AND SO THE

ENVIRONMENT ITSELF IS PREDETERMINING. MAN IS ALREADY LIMITED. HAWTHORNE SEEMS TO BE ARGUING THAT MAN BECOMES FREE AND CAN RISE ABOVE THE LIMITATIONS OF HIS ENVIRONMENT ONLY BY KNOWING HIMSELF AND ACCEPTING HIS RESPONSIBILITIES IN THE SOCIETY.

CHAPTER SEVEN

PAST AND PRESENT

IN A SHORT STORY LIKE "P's CORRESPONDENCE" ¹. HAWTHORNE ATTEMPTS NOT ONLY TO MAKE ALL TIME PRESENT, BUT ALSO TO MIX FACT AND FANCY. BUT HIS FASCINATION WITH TIME WAS MUCH MORE PARTICULAR THAN THIS, BEING CLOSELY ASSOCIATED WITH THE TRADITION THAT GREW THROUGH THE AMERICAN NOVEL. WHAT WAS TO BE CALLED THE INTERNATIONAL THEME IN AMERICAN LITERATURE DEALT WITH THE IDEA THAT AMERICA WAS A NEW CREATION, NOT A CONTINUATION OF EUROPE; A NEW COUNTRY WITH A FRESH, INNOCENT, UNCORRUPTED NATURE. NEW ENGLAND, PROTESTANTISM, YOUTH, INNOCENCE AND PRAGMATISM ARE SET AGAINST, ITALY, CATHOLICISM, AGE, SIN AND AESTHETICISM IN THE MARBLE FAUN, DONATELLO AS AGAINST MIRIAM, AND BOTH OF THEM DISTINCT FROM HILDA AND TO A LESSER EXTENT KENYON.

IN A SURVEY OF NINETEENTH CENTURY AMERICAN FICTION R.W.B. LEWIS CONSIDERS HAWTHORNE'S INTEREST IN TIME AND GUILT AS AN IMPORTANT EXPRESSION OF THE DEVELOPING AMERICAN TRADITION. HE HAS DISCUSSED THE DEVELOPMENT OF A CULTURE, IN TERMS OF WHAT HE CALLS A DEBATE. "THE DEBATE INDEED MAY BE SAID TO BE THE CULTURE, AT LEAST ON ITS LOFTIEST LEVELS; FOR A CULTURE ACHIEVES IDENTITY NOT SO MUCH THROUGH THE ASCENDANCY OF ONE PARTICULAR SET OF CONVICTIONS AS THROUGH THE EMERGENCE OF ITS PARTICULAR AND DISTINCTIVE DIALOGUE." ². THIS DEBATE IS A COMPREHENSIVE VIEW OF LIFE. IN AMERICA IN THE NINETEENTH CENTURY, IT CENTRED ON THE FEELING THAT A NEW CULTURE WAS IN THE MAKING AND TURNED ON THE IDEAS OF INNOCENCE,

EXPERIENCE AND SIN, AND THE INTERRELATION OF THE PAST, PRESENT AND THE FUTURE. LEWIS FINDS THIS FEELING CONCENTRATED "IN THE HERO OF THE NEW ADVENTURE; AN INDIVIDUAL EMANCIPATED FROM HISTORY, HAPPILY BEREFT OF ANCESTRY, UNTOUCHED AND UNDEFILED BY THE USUAL INHERITANCES OF FAMILY AND RACE; AN INDIVIDUAL STANDING ALONE, SELF-RELIANT AND SELF-PROPELLING READY TO CONFRONT WHATEVER AWAITED HIM WITH THE AID OF HIS OWN UNIQUE INHERENT RESOURCES." 3.

THE IMAGES AND 'STORY' WHICH PROVIDED THE IMAGINATIVE AND DRAMATIC PRESENTATION OF THE DEBATE, WERE FROM THE BIBLICAL STORY OF ADAM. ADAM, AS THE FIRST MAN, INNOCENT, WITHOUT THE ATMOSPHERE OF SIN THAT IS THE HERITAGE OF GENERATIONS, FITTED READILY INTO AMERICAN HISTORY. THE CONGREGATIONAL PURITANS HAD LEFT ENGLAND AND COME TO FOUND A NEW JERUSALEM, TO BEGIN AGAIN, A SEPARATED PURIFIED COMMUNITY, MAKING A FRESH START IN A LAND UNTAINTED BY THE PAST. DONATELLO AS AN ADAMIC HERO COMBINES BOTH THE IDEA OF PROGRESS TOWARDS PERFECTION, AND SOME STATE OF PRIMAL PERFECTION, WHICH WERE CURRENT AT THIS TIME.

THE DEBATE LEWIS TALKS OF WAS NOT FORMED BY ANY ONE AUTHOR, BUT WAS THE RESPONSE OF THE AMERICAN PEOPLE TO LIFE. TO EMERSON'S PARTIES OF MEMORY AND HOPE, LEWIS ADDS A THIRD PARTY, THE PARTY OF IRONY. THIS IRONIC TEMPERAMENT SAW THE HELPLESSNESS OF INNOCENCE, AND THE HEIGHTENED AWARENESS POSSIBLE THROUGH SUFFERING. WHERE THE PARTIES OF HOPE AND MEMORY REJECTED AND VENERATED THE PAST RESPECTIVELY, THE PARTY OF IRONY TO WHICH HAWTHORNE BELONGED FOUND AN "ORGANIC

RELATION BETWEEN PAST EXPERIENCE AND THE LIVING MOMENT." 4.
 NOT ONLY IN THE PURITAN BACKGROUND TO THE SCARLET LETTER,
 BUT IN THE REALM OF ART, HAWTHORNE USED THE MATERIAL OF THE
 PAST TO MORE COMPLETELY CONVEY THE PRESENT MOMENT.

THE AMERICAN EMANCIPATION HAD SEVERAL ASPECTS. FIRSTLY
 - IT INVOLVED GROWTH AWAY FROM THE TIES OF ANCESTRY.
 THIS IS REFLECTED IN MIRIAM'S ATTEMPT TO BREAK COMPLETELY
 WITH THE PAST, TO DISAPPEAR FROM THE FAMILY AND ESTABLISH
 HERSELF WITHOUT A PAST AMONG ARTISTS, TEMPORARY RESIDENTS IN
 ROME. DONATELLO, THOUGH HE TRIES TO BE ONE WITH THE GROUP,
 IS BRANDED WITH A FAMILY LIKENESS WHICH MAKES HIM STAND OUT.
 IT IS ONLY IN "THE CHANGE OF SCENE, THE BREAKING UP OF CUSTOM,
 THE SENSE OF BEING HOMELESS AND THEREFORE FREE," (361) WHICH
 BRINGS PROGRESS IN THE GROWTH OF THE FAUN.

PRACTICAL AMERICA IS OPPOSED TO AESTHETIC, CULTURAL
 EUROPE. ITALY WITH ITS CENTURIES-OLD RUINS, ONE CULTURE
 BUILT ON THE ASHES OF THE PREVIOUS ONE, CONSTANTLY CONJURES
 UP THOUGHTS OF DECAY, GUILT AND DEATH. FOR ALL ITS CULTURE,
 GENERATIONS OF CRIME "HAVE CORRUPTED ALL THE SOIL (OF ROME)
 CREATING AN INFLUENCE THAT MAKES THE AIR DEADLY TO HUMAN
 LUNGS." (112). THE COURTYARD BELOW MIRIAM'S STUDIO IS
 FILLED WITH RUBBISH, BROKEN STATUES AND AN OLD SARCOPHAGUS.
 EVEN THE FOUNTAIN THAT PLAYS IN THE CENTRE OF THE COURTYARD
 "IS NOT ALTOGETHER GLAD, AFTER ALL ITS THREE CENTURIES AT
 PLAY." (54). AGE DOES NOT NECESSARILY BRING MATURITY, BUT
 MAKES "YELLOW AND DINGY" WHAT WAS ONCE "FRESH AND ROSY". (384).
 THOUGH THE LACK OF CULTURE IS REGRETTABLE, THERE IS ROOM IN

THE NEW ENGLAND VILLAGES. PEOPLE CAN BE INDIVIDUALS WITHOUT HAVING TO USE THE STREET AS THE COMMON MEETING PLACE, OR LIVE AT CLOSE QUARTERS WITH ALL THE RELATIVES. THE EMULATIVE PRIDE OF EACH HOUSEHOLDER IN A NEW ENGLAND VILLAGE FAR SURPASSES THE ITALIANS. 9. THE NEAT DOORSTEPS AND THRESHOLDS, AND SMOOTHLY SHORN LAWNS ARE EVIDENTLY TO BE PREFERRED. BUT THERE MAY BE A TRACE OF CRITICISM AT THE HOSPITALITY WHICH DOES NOT GET PAST INVITING "THE IMAGINATION IN." (340).

THE DIFFERENCE BETWEEN AMERICA AND EUROPE IS SEEN AS A DIFFERENCE BETWEEN ABSOLUTE AND RELATIVE VALUES. THIS IS PROBABLY A REFLECTION OF A PURITAN BACKGROUND AS AGAINST MORE LIBERAL THINKING IN EUROPE. HERE, HAWTHORNE'S FAIR AND DARK LADIES ARE SIGNIFICANT. HILDA, REPRESENTING AN ABSOLUTE OPINION, CAN SEE NO RECONCILIATION BETWEEN GOOD AND EVIL. THE PHRASE "WORTHY OF DEATH, BUT NOT UNWORTHY OF LOVE," HAS NO MEANING FOR HER. "THERE IS I BELIEVE, ONLY ONE RIGHT WAY AND ONE WRONG ... MAY GOD KEEP ME FROM EVER UNDERSTANDING, HOW TWO THINGS SO TOTALLY UNLIKE CAN BE MISTAKEN FOR ONE ANOTHER, NOR HOW TWO MORTAL FOES AS RIGHT AND WRONG SURELY ARE, CAN WORK TOGETHER IN THIS SAME DEED." (437). IN MIRIAM'S CRIME HILDA'S WHOLE ^{VIEW} OF THE MORAL WORLD SEEMS TO HAVE COLLAPSED. THERE IS NO LONGER ANY MEANING IN FRIENDSHIP. WHEN KENYON TRIES TO EXPLAIN WHAT HAS HAPPENED TO DONATELLO, SHE CAN IMMEDIATELY SEE THE FALSITY OF HIS ARGUMENT BUT IT IS IN TERMS OF THE LAW, AND THE WORKINGS OF THE UNIVERSE, UNRELATED TO THE WAY PEOPLE LIVE. EVEN IN THE WEATHER THERE IS THIS RIGIDITY OF STANDARD. IN AMERICA

"IT IS ALWAYS TOO STRENUOUS ON THE SIDE EITHER OF HEAT OR COLD." (478).

ALTHOUGH ANCESTRY IS PLAYED DOWN, AND WE NEVER KNOW THE SURNAMES OF ANY OF THE CHARACTERS, THERE IS STILL A LONGING FOR A HOME. MALE LINKS WITH THIS A SEARCH FOR RELIGION (THE DISSATISFACTION WITH CATHOLICISM, AND THE READY ACCEPTANCE OF PROTESTANTISM) AND A SEARCH FOR IDENTITY. HILDA AND KENYON ARE THE CHARACTERS PARTICULARLY ASSOCIATED WITH NEW ENGLAND. HILDA LONGS FOR NEW ENGLAND AS IT IS DIFFERENT FROM ROME. SHE FEELS AN EXILE'S PAIN AND FINALLY RETURNS BECAUSE THERE COMES A KIND OF EMPTINESS IN STAYING AWAY FROM HOME FOR TOO LONG. HOME-SICKNESS IS A COMMON FEELING WHICH COULD NOT BE ACCEPTED AS EVIDENCE FOR THE AMERICA/EUROPE IDEA, BUT SHARES IN THE SAME SPIRIT. INDEED, IN WRITING OF AMERICA AND EUROPE HAWTHORNE WAS NOT EXPOUNDING A WELL DEVELOPED THEORY, BUT EXPLORING A DIFFERENCE OF WHICH HE WAS CONSCIOUS.

THE SEARCH FOR IDENTITY FOR AMERICA, A NEW COUNTRY WITH DIFFERENT POTENTIALITIES, WAS A CONCERN OF EARLIER WRITERS. C.B. BROWN WANTED TO SUBSTITUTE INDIAN HOSTILITIES FOR GOTHIC TENSIONS, USING THE DISTINCTIVE CHARACTERISTICS OF AMERICAN LIFE FOR PURPOSES AKIN TO THOSE OF THE 'GOTHIC' NOVEL. IN THE PREFACE TO EDGAR HUNTLY HE WRITES "IT IS THE PURPOSE OF THIS WORK TO PROFIT BY SOME OF THESE SOURCES; TO EXHIBIT A SERIES OF ADVENTURES GROWING OUT OF THE CONDITION OF OUR COUNTRY." AT A PERSONAL LEVEL, THIS SEARCH FOR IDENTITY WAS LINKED TO THE DESIRE FOR AN INTEGRATED SPIRITUAL EXPER-

IENCE THROUGH ART AND RELIGION. "THE HIGHEST STATE THE HUMAN SPIRIT CAN ATTAIN, IS ITS TRUEST AND MOST NATURAL." 5. BEYOND THE SUPERFICIAL PROJECTION OF PERSONALITY THERE IS "A BEAUTY WHICH IS LOVE AND THEREFORE INCLUDES BOTH TRUTH AND GOOD." 6. THE SEARCH FOR IDENTITY IS REFLECTED IN THE DICHOTOMIES OF THE TITLE. "THE MARBLE FAUN" RECALLS NOT ONLY A MYTHIC CREATURE BETWEEN TWO WORLDS, BUT LINKS A LIVING CREATURE WITH MARBLE. "TRANSFORMATION" ALSO SUGGESTS TWO DIFFERENT STATES . . . IT IS THE SETTING AND THE NATIONALITY OF DONATELLO'S FRIENDS THAT GIVE THE AMERICAN FLAVOUR TO THIS UNIVERSAL HUMAN EXPERIENCE.

LEWIS DESCRIBES THE HERO OF THIS DEBATE AS AN INDIVIDUAL WHO IS ALONE, BOTH LIBERATED AND LOST; A SOLITARY HERO WITH AN ENGAGEMENT WITH AN ALIEN TRIBE. HE IS NOT ADAM IN EDEN, BUT ONE WHO HAS TO FIND OR CREATE HIS OWN CHARACTER. WITHOUT TIES TO THE PAST HE IS UNROOTED IN A SOCIETY OPERATING IN TIME. DONATELLO IN HIS EARLY POSITION, IS OUTSIDE TIME. AS HILDA TELLS MIRIAM, "HE HAS NOTHING TO DO WITH TIME". (29). LIFE IS MEASURED BY QUALITY NOT QUANTITY. DONATELLO RECKONS HIS AGE BY THE LENGTH OF TIME HE HAS KNOWN MIRIAM, BECAUSE ONLY SINCE THEN HAS HE BEGUN TO LIVE. HIS ANCESTORS ARE UNPLACED IN TIME, SHARING A LOT IN COMMON WITH THE CREATURES OF FAIRY TALES, THAT "ONE OF HIS PROGENITORS - MIGHT HAVE LIVED A CENTURY AGO, OR A THOUSAND YEARS, OR BEFORE THE CHRISTIAN EPOCH.. ." (282), IS NOT ONLY AN EXPRESSION OF THE FACT THAT IT DOES NOT MATTER WHO HE WAS. HERE TIME IS TRULY IRRELEVANT. THE FUTURE IS EVEN MORE BAFFLING TO DONATELLO THAN THE PAST. HE IS A CHILD OF ETERNAL YOUTH

AND "FOREVER, WHY SHOULD IT HAVE ANY END?" IS HIS RESPONSE TO MIRIAM'S QUESTION "HOW LONG?" (102). MEMORIES HAVE THIS SAME QUALITY. IN THINKING OF HOME "WE DEFER THE REALITY OF LIFE, IN SUCH CASES UNTIL A FUTURE MOMENT WHEN WE SHALL AGAIN BREATHE OUR NATIVE AIR." (521). BRODTKORB SUGGESTS THAT IN SOME WAYS HILDA IS ALSO OUTSIDE TIME, MOST CONSISTENTLY OPERATING AS A MUSE. ALTHOUGH THIS CAN ONLY BE A SMALL AND NOT ENTIRELY REPRESENTATIVE PART OF HER PERSONALITY, AS A MUSE SHE PROVIDES A COUNTERPART TO DONATELLO'S ROLE. BUT WHERE HIS ETERNITY IS OF TIME, HERS IS OF SPACE. SHE LIVES AT A SHRINE, ABOVE THE WORLD IN THE COMPANY OF HER PURE WHITE DOVES. OF ALL THE CHARACTERS SHE IS THE LEAST RESTRICTED BY THE CORRUPTION OF ROME, EVEN REMAINING THERE OVER THE MALARIAL SUMMERS. ALTHOUGH SHE IS TALENTED AS AN ARTIST, IT IS AS AN INTERPRETER OF THE SPIRITUAL REALM THROUGH ART, OTHER PEOPLE'S ART, THAT SHE IS RECOGNISED.

LEWIS EXPLAINS THE ACTION OF THE NOVEL AS HAVING TO DO WITH "THE DISCOVERY OF TIME AS A METAPHOR FOR EVIL." 7. WHILE DONATELLO REMAINS UNAWARE OF TIME, HIS ACTIONS ARE NOT SIGNIFICANT, BUT THERE IS A MOMENT WHEN HE BECOMES AWARE OF THE PRESENCE OF THE PAST. ON THE EDGE OF THE TARPEIAN ROCK MIRIAM NOTICES HIM "STRUGGLING TO MAKE HIMSELF CONSCIOUS OF THE HISTORIC ASSOCIATIONS OF THE SCENE". (201). HE MUST COME TO TERMS WITH TIME. BUT AS HE DOES SO, HE CANNOT ESCAPE THE CORRUPTION THAT IS THE LEGACY OF HISTORY. AT THIS STAGE DONATELLO IS GIVEN HIS HEREDITARY TITLE, THE COUNT OF MONTE BENI, AND IT IS THE COUNT WHO SAYS GRAVELY

TO KENYON, "I AM NOT A BOY NOW. TIME FLIES OVER US, BUT LEAVES ITS SHADOW BEHIND." (253). AT THE BEGINNING HE STANDS IN DRAMATIC CONTRAST TO "THE ETERNAL CITY, THE CITY OF ALL TIME." NOW HE IS PART OF IT. IT IS IN LEARNING TO HARMONISE THE PAST AND THE PRESENT THAT THE CHARACTERS ACHIEVE MATURITY. DONATELLO DEVELOPS A SENSE OF THE PAST WITH HIS CRIME. FOR THE FIRST TIME, HE MOVES "AMONG THE MAJESTIC AND GUILTY SHADOWS, THAT, FROM AGES LONG GONE BY, HAVE HAUNTED THE BLOOD-STAINED CITY." IMMEDIATELY, THEY TRY TO DELIBERATELY LOSE TIME. "THEY FLUNG THE PAST BEHIND THEM", (132), OR ELSE ALLOWED IT TO BE STIFLED BY THE FEELING OF THE MOMENT, AND MIRIAM POINTS TO THE EFFICACY OF FUTURE TIME TO HEAL THE RESULT OF ACTIONS IN THE PAST. (143).

DONATELLO'S INVOLVEMENT WITH TIME HAS ALSO MADE HIM AWARE OF HIS FAMILY. IN RETURNING HOME, HE BEGINS TO ACCEPT HIS ASSOCIATION WITH HISTORY. ROME HAS A FREER ATMOSPHERE. HE MUST RETURN TO HIS PATRIARCHAL HOUSEHOLD, NO LONGER THE FAUN CONNECTED WITH THE TIMELESSNESS OF ART, OR DONATELLO, NAMED AFTER THE ITALIAN SCULPTOR, BUT ACCEPTING THE RESPONSIBILITY OF HIS TITLE. KENYON'S SCULPTURE OF HIS FACE WHICH THROUGHOUT THE BOOK REFLECTS THE SPIRITUAL STATE OF THE FAUN, IS DESCRIBED AS "A FOSSIL COUNTENANCE ... WITH THE ACCUMULATION OF LONG-PAST AGES CLINGING TO IT". (432).

BUT IN HIS ASSOCIATION WITH HISTORY, HE IS CAUGHT IN THE CORRUPTION OF WHAT IS OLD. RUINS AND DECADENCE, SHOW THE NATURE OF THE ROME WHICH HAS OVERCOME THE SPIRIT OF ARCADIA

WITH ITS DEAD ATMOSPHERE. IT IS SPOILT WITH CRIME, AND WITHOUT INTEGRITY. EVERYTHING FADES AND CRUMBLES WITH TIME, AND THE EFFECT IS MAGNIFIED BECAUSE THE RUINS OF ONE CIVILISATION ARE PILED ON THE NEXT. ROME HAS LOST THE GLORY OF HER CLASSIC PERIOD, AND IS JUST "A HEAP OF BROKEN RUBBISH THROWN INTO THE GREAT CHASM BETWEEN OUR OWN DAYS AND THE EMPIRE, MERELY TO FILL IT UP." (134). THE GOLDEN AGE, WHEN "ITALY WAS YET GUILTLESS OF ROME" (170), HAS GONE. DONATELLO AS AN ITALIAN IS BEST SUITED TO BE THE PERPETRATOR OF THE CRIME, JUST AS THE ANGLO-SAXONS ARE RESPONSIBLE FOR KEEPING THE LIFE OF THE CARNIVAL GOING. EVERYTHING IN ROME IS CONTAMINATED; EVEN THE CHURCH HAS COMPROMISED TO BE A COMFORT TO THE PEOPLE. THE PRIESTS HAVE BECOME TOO LIKE THE PEOPLE TO BE MEDIATORS OF THE DIVINE.

AND THE CORRUPTION OF WHAT IS OLD IS A WEIGHT ON SUCCEEDING GENERATIONS. IN THE MASSIVE FOUNDATIONS OF RUINS AND PALACES CENTURIES OLD, HAWTHORNE GIVES THE ATMOSPHERE OF WEIGHTINESS. INDIVIDUALITY IS LOST, AND NOT ALL THE PENANCE OR SACRAMENTAL WASHING CAN REMOVE THE STAIN OF A THOUSAND YEARS. BUT THE WEIGHT IS NOT ONLY PHYSICAL, "A SIMPLE JOYOUS CHARACTER CAN FIND NO PLACE AMONG THE SAGE AND SOMBRE FIGURES." (276). THE "DREARY PAST IS PILED ON THE BACK OF THE PRESENT", AS "SOMETHING AWFUL WE CAN NEVER ESCAPE", BUT AS DONATELLO FINDS "WE MUST LEARN TO BEAR PATIENTLY FOR A LIFE-TIME." (466). "IF YOU GO THERE WITH A RUIN IN YOUR HEART ... THE GLOOM OF THE ROMAN PAST WILL CRUSH YOU." (465). TOMBS AND DEATH ADD TO THIS WEIGHT.

ROME "LIES BURIED IN A DEEP GRAVE". MIRIAM AND THE SPECTRE MEET IN AN UNDERGROUND CAVE, THE TOMB OF ST. CALIXTUS. DONATELLO'S ENTRANCE HALL IS LIKENED TO AN ETRUSCAN TOMB AND KENYON GOES TO FIND HILDA AMONG THE EXCAVATIONS OUTSIDE THE CITY. BY CONTRAST, IN NEW ENGLAND EACH GENERATION CARRIES ITS OWN SINS AND EACH GENERATION BUILDS FOR ITSELF, NOT INFLICTING THE HOUSES OF ONE GENERATION ON THE NEXT. 8.

IT IS NOT ONLY DONATELLO WHO MUST COME TO TERMS WITH THE PAST. MIRIAM FINDS THE PAST A MORE SOLID REALITY THAN SHE HAD HOPED. THE MODEL IS CONSTANTLY WITH HER, AND SHE MUST LEARN TO DEAL WITH HIM AS A REPRESENTATIVE OF THE PAST AS BEST SHE CAN. HILDA AND KENYON, ARE CONCERNED WITH TIME AS IT IS CONNECTED WITH ART. AS A COPYIST HILDA RECREATES THE SPIRIT OF THE ARTIST WHICH IS NOT SUBJECT TO TIME. HOWEVER, AS A PERSON, SHE LEARNS TO SHARE THE WEIGHT OF PAST ACTIONS AND THE NATURE OF SUFFERING THAT IS IN TIME. KENYON IS ABLE TO PRESERVE THE PRESENT AND THE PAST IN MARBLE. HE CAN CONTROL TIME BY DETACHING HIMSELF FROM THE IMMEDIATE PRESENT IN HIS ART. HOWEVER, HE BECOMES MORE AND MORE INVOLVED IN TIME IN SEEKING HILDA. IN THE INTERLOCKING OF PAST AND PRESENT, AND WITH THE TRANSMUTING POWER OF LOVE, BOTH OF THEM FIND A RELEASE FROM TIME IN ACCEPTING RESPONSIBILITY. IT IS IN ^{the} LOVE AND FAITH OF "BROTHERHOOD" THAT THE CHARACTERS ARE ABLE TO RISE ABOVE TIME.

HOWEVER, TIME, WHEN ATTENTION IS NOT FOCUSED ON THE PAST, CAN BE LIBERATING, AND IT BECOMES CLEAR THAT HAWTHORNE'S OWN ATTITUDE IS AMBIVALENT. THE QUALITY OF THE PRESENT

MOMENT IS CAUGHT IN ART. IN THE DANCE THAT IS CAPTURED ON THE VASE (CF KEATS), IN DONATELLO'S DEED "WHICH TOOK BUT THAT LITTLE TIME TO GRAVE ITSELF IN THE ETERNAL ADAMANT" (202), AND IN A COMPARISON OF MEN OF HISTORY WHICH SHOWS THE PEOPLE OF TODAY TO BE MERE SHADOWS, HAWTHORNE STRESSES THE QUALITY AND INTENSITY OF A PERIOD OF TIME. TIME WORKS WITH NATURE TO BRING A PERFECTION ABOVE THE EFFORTS OF MEN. THIS IS TRUE OF THE NOOKS IN THE WOODS AND HILLS BEHIND DONATELLO'S PLACE. IN THE BORGHESI GARDENS, DONATELLO IS ABLE TO DRAW MIRIAM INTO A RELEASE FROM TIME WHERE SHE ENTERS FULLY INTO THE DANCE. BUT JUST AS DISTANCE IS IMPORTANT FOR THE TOTAL VIEW OF GRANDEUR FROM THE TOP OF DONATELLO'S TOWER, TIME GIVES PERSPECTIVE. FINALLY DONATELLO GAINS THIS PERSPECTIVE, AND FINDS FREEDOM IN ACCEPTING RESPONSIBILITY FOR THE PAST.

ALTHOUGH HAWTHORNE USES THIS DICHOTOMY OF AMERICA AND ITALY, OLD AND NEW, THAT RECURS IN AMERICAN LITERATURE, HE DOES NOT FAVOUR EITHER POSITION. THOUGH ROME'S CORRUPTION SEEMS ALL THE MORE HEINOUS BESIDE THE VIRTUES OF NEW ENGLAND, YET "WHEN WE HAVE ONCE KNOWN ROME, AND LEFT HER ... HATING HER WITH ALL OUR MIGHT ... WE ARE ASTONISHED BY THE DISCOVERY, BY AND BY, THAT OUR HEARTSTRINGS HAVE MYSTERIOUSLY ATTACHED THEMSELVES TO THE ETERNAL CITY." (372). "HOW IS IT POSSIBLE TO SAY AN UNKIND OR IRREVERENTIAL WORD OF ROME? THE CITY OF ALL TIME, AND OF ALL THE WORLD! ROME IS STILL IMPERIAL". (135). ROME HAD TAKEN HOLD OF HAWTHORNE AS IT DOES HILDA, CROWDING EVERYTHING ELSE OUT OF HER

HEART. HAWTHORNE, DESPITE THE SICKNESS OF HIS CHILD WHICH MADE HIM SO MISERABLE, FELT "NO PLACE EVER TOOK SO STRONG A HOLD OF MY BEING AS ROME, NOR EVER SEEMED SO CLOSE TO HOME AND SO STRANGELY FAMILIAR." 9. JUST AS HIS ATTITUDE TO ROME IS AMBIVALENT, HE HAS A NOSTALGIA FOR THE LOSS OF THE PAST. THE PAST IS THE SOURCE OF PRESENT LIFE. CHRISTIANITY IS SUPPORTED BY PAGANISM. THE MONK IS GIVEN SUBSTANCE BY THE MYTH OF THE WANDERING JEW. A THREEFOLD PATTERN OF THE LAYERS OF HISTORY IS IMPORTANT TO THE STRUCTURE.

THE ATTITUDE OF HILDA AND KENYON TOWARDS NEW ENGLAND, MAY ONLY BE A PRODUCT OF THE MEMORY FOR "IF WE DO RETURN WE FIND THE NATIVE AIR HAS LOST ITS INVIGORATING QUALITY, AND THAT LIFE HAS SHIFTED ITS REALITY TO THE SPOT WHERE WE DEEMED OURSELVES ONLY TEMPORARY RESIDENTS." (521). AT ONE STAGE HAWTHORNE WAS NOT HAPPY ABOUT LIVING IN AMERICA, AND WRITES IN HIS DIARY, "I HOPE UNA WILL ALWAYS BE THE BETTER FOR ROME, EVEN IF HER LIFE SHOULD BE SPENT WHERE THERE ARE NO PICTURES, NO STATUES, NOTHING BUT THE DRYNESS AND MEAGRENESS OF A NEW ENGLAND VILLAGE." 10. FURTHER, HE LAMENTS THE FACT THAT NOT ONLY HAS AMERICA NO CULTURE, BUT IT IS BEING DESTROYED BY MATERIAL AND PRACTICAL INTERESTS. THERE IS A DEADNESS IN AMERICAN ART. THEY MIGHT HAVE THE HIGHER SKILL OF CARVING BUTTONHOLES, SHOES AND TIES, HE SAYS SARCASTICALLY, BUT THEY DO NOT HOLD THE SANCTITY OF THE PRIESTHOOD OF SCULPTORS GIVING LIFE TO STONE. MARBLE HAS NO SANCTITY, IT IS "A SORT OF WHITE LIMESTONE FROM CARRARA, CUT INTO CONVENIENT BLOCKS, AND WORTH, ABOUT TWO OR THREE

DOLLARS PER POUND." (163). IN AMERICA THE WATER POWER OF THE FOUNTAIN OF TREVI, WOULD BE HARNESSSED "TO TURN THE MACHINERY OF A COTTON MILL." (174). THE ATTITUDE THAT MAGNIFIES PROGRESS, TO ACHIEVE "AN ACCUMULATED PILE OF USEFULNESS OF WHICH THE ONLY USE WILL BE TO BURDEN OUR POSTERITY WITH EVEN HEAVIER THOUGHTS AND MORE INORDINATE LABOUR OF OUR OWN," IS TREATED WITH HEAVY IRONY. "WE GO ALL WRONG BY TOO STRENUOUS A RESOLUTION TO GO RIGHT." (276). THIS ATTITUDE REFLECTS HAWTHORNE'S OWN DISSATISFACTION WITH THE TRANSCENDENTAL PHILOSOPHY.

FURTHER, THE ABSOLUTE VALUES ASSOCIATED WITH NEW ENGLAND ONLY BRING HARDNESS. HILDA IS TOO SEVERE A JUDGE. KENYON, THE MAN OF MARBLE IS UNABLE TO LISTEN TO MIRIAM BECAUSE HE CANNOT RISK THE SYMPATHETIC INVOLVEMENT OF A TRUE RELATIONSHIP. A DEVELOPMENT HAS BEEN TRACED IN HAWTHORNE'S ATTITUDE TO AMERICA IN HIS WRITINGS. BEGINNING WITH THE ANCESTRAL FOOTSTEP AND MOVING THROUGH DOCTOR GRIMSHAW'S SECRET TO THE MARBLE FAUN, THERE IS A CHANGE FROM A BELIEF IN THE SUPERIORITY OF AMERICA, TO ADMIT A MELLOW CHARM IN EUROPEAN CULTURE. JAMES FOUND IN HIS WRITINGS THE QUESTIONS HE WAS LATER TO DEAL WITH HIMSELF IN CONSIDERING THIS THEME; THE STATUS OF AMERICA, THE PSYCHOLOGY OF THE AMERICAN INDIVIDUAL AND THE PROBLEMS OF THE AMERICAN ARTIST.

IF LINKS WITH THE PAST WERE GOING TO BE DISPENSED WITH ALSO, THE PROBLEM THE AMERICAN NOVEL FACED WAS HOW TO SHOW CHANGE IN A SOLITARY PERSON SURROUNDED BY A VACUUM.

THIS WAS INEVITABLE, SINCE ACTION AND REACTION OF THE CHARACTER AGAINST SOMETHING, IS NECESSARY TO SHOW PSYCHOLOGICAL OR MORAL CHANGE. IF THE CHARACTER IS TO BE SEPARATED FROM SOCIETY, THERE MUST BE SOME SORT OF INTERACTION WITH THE BACKGROUND. ITALY AND ITS ARTIST COMMUNITY PROVIDED SUCH A BACKGROUND, AND AT THE SAME TIME ALLOWED HIM THE FREEDOM HE WANTED. THE SCENERY OF HIS ITALIAN TOURS, "WAS CHIEFLY VALUABLE TO HIM AS AFFORDING A SORT OF POETIC OR FAIRY PRECINCT, WHERE ACTUALITIES WOULD NOT BE SO TERRIBLY INSISTED UPON AS THEY ARE, AND MUST NEEDS BE, IN AMERICA. NO AUTHOR, WITHOUT A TRIAL, CAN CONCEIVE OF THE DIFFICULTY OF WRITING A ROMANCE ABOUT A COUNTRY WHERE THERE IS NO SHADOW, NO ANTIQUITY, NO MYSTERY, NO PICTURESQUE GLOOMY WRONG, NOR ANYTHING BUT A COMMONPLACE PROSPERITY, IN BROAD AND SIMPLE DAYLIGHT, AS IS HAPPILY THE CASE WITH MY DEAR NATIVE LAND." (15).

THE MEANING OF A SYMBOL IS CONTINUOUS IN TIME AND NOT THE POSSESSION OF ONE AGE, SO HAWTHORNE WAS ABLE TO USE HISTORY AND ANCIENT ART TO SHOW ALL THE KEY TRANSFORMATIONS IN THE NOVEL. THE FAUN OF PRAXITELES IS A SYMBOL FOR THE INNOCENCE OF DONATELLO, GUIDO'S BEATRICE CENCI FOR MIRIAM'S CRIME, THE CAPUCHIN FOR EVIL, DONATELLO'S ANCESTORS' SKULL FOR HIS DEPRESSION, AND THE STATUE OF THE PONTIFF FOR BLESSING. ALL OBJECTS FROM THE PAST, THEY REFLECT DIRECTLY ON THE PRESENT SITUATION. AS SYMBOLS THEY ACCORD WITH THE ROMANCE FORM IN CONVEYING TRUTH IN AN ATMOSPHERE THAT DOES NOT INSIST ON PROBABILITY. BEFORE, HAWTHORNE HAD RELIED ON PURITAN HISTORY, AND THE DISTANCE BETWEEN THIS WORLD AND

THAT OF HIS READERS HAD BEEN SUFFICIENT TO GIVE HIM THE
FREEDOM THAT HE NEEDED. IN USING CONTEMPORARY ITALY, AND
DEPENDING ON ITS ASSOCIATIONS WITH THE PAST, THIS NOVEL WAS
IN FACT MISUNDERSTOOD FOR A GUIDE BOOK. INSTEAD OF HISTORY,
HE HAD TO DEPEND ON ART, ESPECIALLY THE PASTORAL AND GOTHIC
CONVENTIONS, TO CREATE A WORLD FOR HIM TO WRITE IN.

CHAPTER EIGHTART AND TRUTH

HAWTHORNE'S CONNECTIONS WITHIN THE FIELD OF ART WERE VARIED. BUNYAN, MILTON AND SPENSER WERE FAVOURITES AMONG HIS READING, HE ADMIRER SCOTT AND WANTED TO WRITE LIKE TROLLOPE. THE INFLUENCE OF THE FIRST THREE CAN BE SEEN IN HIS USE OF ALLEGORY. MILTON'S NAME IS MENTIONED SEVERAL TIMES IN THE MARBLE FAUN, AND PASSAGES THAT SEEM INFLUENCED BY THIS ASSOCIATION HAVE BEEN NOTED. LIKE MANY STORY-TELLERS HE WAS CONSTANTLY ON THE LOOKOUT FOR A NEW STORY. IN THE COURSE OF ONE STORY, HE WILL OFTEN RECOMMEND A THEME WHICH HAS SUGGESTED ITSELF, FOR FULLER DEVELOPMENT IN A LATER STORY. IN THE CHASM WHICH OPENS FOR CURTIUS AND HIS STEED, WITH HALF-SHAPED MONSTERS AND HIDEOUS FACES, HE FINDS "A SUBJECT FOR A GRIM AND GHASTLY STORY ... WITH A MORAL AS DEEP AS THE GULF ITSELF." (191). IN THE VISION OF THE FOUNTAIN, HE WRITES "I WITHDREW INTO AN INNER WORLD WHERE MY THOUGHTS LIVED AND BREATHED AND THE VISION IN THE MIDST OF THEM. WITHOUT INTENDING IT I BECAME AT ONCE THE AUTHOR AND HERO OF A ROMANCE CONJURING UP RIVALS, IMAGINING EVENTS, THE ACTIONS OF OTHERS AND MY OWN, AND EXPERIENCING EVERY CHANGE OF PASSION TILL JEALOUSY AND DESPAIR HAD THEIR END IN BLISS."¹ THE WORLD OF THE IMAGINATION WAS NOT VERY FAR BELOW THE SURFACE OF HIS THOUGHTS.

HE WAS AN AVID READER FROM EARLY IN LIFE; HE BORROWED WIDELY FROM THE FELLOWS LIBRARY AT BOWDOIN, AND ON SEPTEMBER 1ST, 1828, TOOK OVER A SUBSCRIPTION AT THE SALEM ATHENAEUM

PREVIOUSLY HELD, PROBABLY UNTIL HE HAD SOME MONEY, BY HIS AUNT MARY MANNING . AN ANALYSIS OF THE BOOKS HE BORROWED SHOWS A STRONG INTEREST IN AMERICAN HISTORY, AND BIOGRAPHIES OF LEADERS, ESPECIALLY THOSE RELATED TO THE COLONIES. ON THE AUTHORITY OF HIS SISTER ELIZABETH WE KNOW THAT A CIRCULATING LIBRARY WAS SUPPLYING HAWTHORNE WITH MOST OF THE NOVELS BEING PUBLISHED.² IN JANUARY 1838, HE BORROWED WELLAND BY C.B. BROWN, AND BEING INTERESTED IN THE GOTHIC FORM HIMSELF, REWROTE CLASSICAL STORIES FOR CHILDREN. HE BELIEVED THAT THE CLASSICAL STYLE WAS TOO COLD, AND THE GOTHIC FORM INFINITELY PREFERABLE. JASON AND THE GOLDEN FLEECE, ONE OF THESE REWRITTEN STORIES IN THE TANGLEWOOD TALES ILLUSTRATES THIS IN THE COLLOQUIAL AND HUMOUROUS ELEMENTS INTRODUCED INTO AN EPIC SITUATION. IN HIS TIME AT WALDEN, CONCORD, HE KNEW A NUMBER OF AMERICAN WRITERS - LOWELL, JAMES WHIPPLE, MELVILLE, THOREAU AND EMERSON. AT COLLEGE HE BEGAN A CLOSE FRIENDSHIP WITH LONGFELLOW. IN ENGLAND HE MET BYRON WHOSE POEM "CHILDE HAROLD" HAD GIVEN SOPHIA AND HIMSELF A LIVELY EXPECTATION FOR ITALY. HE COMMENTS ON A CROWD OF SIGHTSEERS ARRIVING AT THE COLISEUM "EXALTING THEMSELVES WITH RAPTURES THAT WERE BYRON'S NOT THEIR OWN." (185). HE ALSO MET LEIGH HUNT AND PATMORE IN ENGLAND. IN ITALY HE AND HIS WIFE OFTEN DINED WITH THE BROWNING, READING MOST OF THEIR POETRY.

IN HIS EARLY YEARS, WHEN HE ENJOYED THE FREEDOM OF RAYMOND, AT THE RESIDENCE OF HIS UNCLE RICHARD, HAWTHORNE WROTE POETRY. GENERALLY IT HAD A MORALISTIC FLAVOUR, AND

SOME OF THE IDEAS THAT ARE DEVELOPED IN HIS STORIES, BUT WITHOUT ANY SIGNS OF REAL ARTISTRY. EXCEPT FOR A SATIRE ON SOME OF THE IDIOSYNCRACIES OF HIS NEIGHBOUR AMOS BRONSON ALCOTT, HE DID NOT WRITE ANY POETRY IN HIS LATER YEARS. IN THE MARBLE FAUN, "POETRY" IS ALLOCATED FIRST PLACE AMONG THE FOUR ELEMENTS OF ALLEGORY. DONATELLO IS ASSOCIATED WITH POETRY, USUALLY THROUGH HIS MYTHIC ANCESTORS, PARTICULARLY IN LEGEND, BUT ALSO IN SCULPTURE. HE IS NOT JUST CONNECTED WITH THE ART FORMS BUT IN SOME WAY HE IS PART OF THEM. HE IS THE MARBLE FAUN "MIRACULOUSLY SOFTENED INTO FLESH AND BLOOD," (22), THE MEDIATOR BETWEEN NATURE AND MAN, AND FANTASY AND REALITY.

IN PAINTING AND MUSIC, SOPHIA WAS HIS GUIDE AND HIS JOY. TO HIM SHE SANG LIKE AN ANGEL, AND SHOWED TALENT ON THE PIANO. IN THE MARBLE FAUN, HAWTHORNE'S APPRECIATION OF MUSIC IS IN THE HARMONY IT BRINGS TO PEOPLE OF ONE MIND, AND THE DISTANCE BETWEEN THOSE WHO ARE ESTRANGED. HIS INTEREST IN THE ART GALLERIES OF ROME WAS LARGELY INSPIRED BY HIS WIFE. AT THE MANCHESTER ARTS EXHIBITION IN 1857 HE WROTE, "ALL THIS GREEK BEAUTY HAS DONE SOMETHING TOWARDS REFINING ME, THOUGH I AM STILL, HOWEVER, A VERY STURDY GOTH." NO-ONE THOUGHT VERY HIGHLY OF HIS JUDGEMENTS ON ART. HIS NOTEBOOK COMMENT WHEN MRS. JAMESON RETURNED TO ROME AND GAVE HIM "NO CREDIT FOR KNOWING ONE SINGLE SIMPLEST THING ABOUT ART ..." WAS "NOR DO I THINK UNDERRATED ME." ³. JULIAN HIS SON WROTE, "ALL THAT CONCERNED HIM WAS THE SENTIMENT THE ARTIST HAD MEANT TO EXPRESS, THE MEANS AND METHOD WERE

COMPARATIVELY UNIMPORTANT." ^{4.} THE SAME ATTITUDE IS PRESENT IN THE MARBLE FAUN; THE ART HAS NO INTRINSIC VALUE; IT IS "THE SPECTATORS MOOD THAT TRANSFIGURES THE TRANSFIGURATION ITSELF." (31). HIS SON ATTRIBUTED THIS RESTRICTED VIEW TO HAWTHORNE'S PURITAN CONSCIENCE. ^{5.}

HOLTJE SUMMARISES HAWTHORNE'S PHILOSOPHY OF ART, FIRSTLY IN TERMS OF HIS IDEAS OF THE DUTCH MASTERS. "IN THEM THERE WAS A PROPER BLEND OF THE REAL AND IDEAL, SO THAT EVEN THE COMMONEST ARTICLE BECAME SUGGESTIVE AND SPIRITUAL WHEN ACCURATELY REPRESENTED. THE ARTIST COULD DISTIL IDEAL TRUTH FROM THE TRUTH OF NATURE. ALL GREAT ART IS AN INTERPRETATION OF LIFE, AND THEREFORE ITS MAJOR FUNCTION IS TO ELEVATE AND REFINED THE MIND." IN MANY WAYS HAWTHORNE'S IDEAS ARE SIMILAR TO ^{THOSE OF} PLOTINUS. BEAUTY IS AN INNER ILLUMINATION. THE IDEA THAT THIS WORLD IS AN IMPERFECT COPY OF HEAVENLY FORMS IS BROUGHT OUT IN THE IDEA OF HILDA AS THE IDEAL. ART IS AN ILLUSION, BUT AS AN ILLUSION OF REALITY IT LEADS TO TRUTH.

THE BEST ART IS ONE THAT ESTABLISHES MULTIPLE POINTS OF CONTACT WITH FEELINGS AND EXPERIENCES COMMON TO ALL. MULTIPLICITY IS A FEATURE OF NATURE, COMPLEXITY A CHARACTERISTIC OF EXPERIENCE. SUGGESTIVENESS THEREFORE, BECOMES THE KEY VIRTUE, HALF LIGHTS AND FLEETING GLIMPSES THE CHOSEN ATMOSPHERE OF ARTISTS. IN THE MAGIC OF "THE MIST AND VAPOUR AMONG THE MOUNTAINS", "A SINGLE SCENE BECOMES A THOUSAND." (305). MIRIAM'S STUDIO WITH ITS HALF LIGHTS ATTEMPTS TO BE MORE TRUE THAN THE WORLD. THE SUNLIGHT AND

SHADOW GIVE HINTS OF THINGS MORE BEAUTIFUL AND MORE GRAND THAN ANYTHING IN REALITY. SINCE THE REAL ARTIST PAINTS FROM GLIMPSES, TO CAPTURE THE CHARM OF A PAINTING THE VIEWER MUST LOOK WITH A TRUSTING SIMPLICITY, AND NOT TOO INTENTLY. WHERE ART IS CONCERNED THIS WAS NOT ONLY HAWTHORNE'S ADVICE; IT WAS HIS PRACTICE TOO. WITHIN THE MARBLE FAUN, HILDA'S HAND, HER PAINTING OF BEATRICE CENCI, AND KENYON'S BUST OF DONATELLO, ARE ALL EXAMPLES OF MASTERPIECES FROM HALF-HINTS. THE SKETCH RATHER THAN THE FINISHED WORK IS IMPORTANT, BECAUSE IT IS HERE "IF ANYWHERE, YOU FIND THE PURE LIGHT OF INSPIRATION WHICH SUBSEQUENT TOIL ... ADULTERATES WITH WHAT BELONGS TO AN INFERIOR MOOD." (166). IN THE SKETCHES OF GUIDO THIS IS TRUE, AND MIRIAM SHOWS SOMETHING INSTINCTIVE, UNDISCIPLINED BY THE MORE RIGID FORMS OF ART, IN THE SKETCHES DONATELLO SEES. AS CLEOPATRA EMERGES FROM THE STONE, BEFORE SHE IS FINISHED, THERE IS STILL HOPE THAT SHE IS "A STATUE ONLY LACKING BREATH TO LIVE," RATHER THAN "A MERE LUMP OF SENSELESS STONE". (430). BUT THE VIEWER TOO MUST EXERCISE HIS POWERS IN LOOKING AT ART, TO "FIND A GREAT DEAL MORE IN THEM THAN THE POET OR ARTIST HAS ACTUALLY EXPRESSED." (431). SUGGESTIVENESS IS THE HIGHEST MERIT, NOT THAT IT HAS VALUE IN ITSELF, BUT BECAUSE IT DOES NOT LIMIT THE TRUTH EXPRESSED IN ART.

THAT ART REVEALS TRUTH IS FOR HAWTHORNE THE REASON FOR ITS EXISTENCE, AND THAT IT CONVEYS MORAL TRUTH IS THE VINDICATION FOR THE PASSAGES OF NATURAL DESCRIPTION. HAWTHORNE

PROFESSES SURPRISE "TO SEE THE EXTENT TO WHICH HE HAD INTRODUCED DESCRIPTIONS OF VARIOUS ITALIAN OBJECTS, ANTIQUE PICTORIAL AND STATUESQUE." (15). OFTEN, VIEWS SUCH AS THE OPENING SCENE, ARE CAREFULLY STRUCTURED TO INTENSIFY IMPRESSIONS EXPRESSED IN OTHER WAYS. IN THE CASE OF THE WINE MAKING CUSTOMS IN DONATELLO'S COUNTRY, IT IS TO EMPHASISE A FEELING OF LIGHTEARTEDNESS AND RICHNESS, MORE OFTEN NATURAL DESCRIPTION IS USED TO CREATE A FEELING OF HEAVINESS AND RUIN, SUPPORTING THE CONTRAST WITH NEW ENGLAND. THE STATUES OF FOUNTAINS OVERGROWN WITH MOSS "AND ALL SORTS OF VERDANT WEEDS," (54), AND THE MARKS OF DECAY ON STATUES "YELLOW WITH TIME AND PERHAPS CORRODED BY THE DAMP EARTH IN WHICH THEY LAY BURIED FOR CENTURIES," ¹³, EMPHASISE THE DESTRUCTIVE QUALITIES OF TIME. HAWTHORNE DRAWS A MORAL FROM THE POSITIVE VIRTUES OF ART, THE IMMORTALITY OF A MARBLE OR BRONZE BUST. THERE IS THE SALUTARY REMINDER OF "THE LITTLE, LITTLE TIME ... OUR LINEAMENTS ARE LIKELY TO BE OF INTEREST TO ANY HUMAN BEING" (144), BEFORE BEING MORE USEFUL AS STONE FOR A WALL. FROM THE TOP OF DONATELLO'S TOWER, THE VIEW BEFORE KENYON, OF SUNSHINE ON THE PLAIN, IS THE SUNNY SMILE OF GOD, AND THE VASTNESS OF THE SCENE GIVES A GLIMPSE OF HIS DEALINGS WITH MANKIND. THESE PASSAGES WHICH HAVE VARIOUSLY BEEN DESCRIBED AS PURPLE PASSAGES, THE WEAKNESS OF THE BOOK, OR THOSE PASSAGES THAT MAKE THE MARBLE FAUN SUCH A GOOD GUIDE-BOOK TO ITALY, CREATE SYMBOLIC SCENES AND ARE THE SOURCE OF METAPHORS WHICH EXPRESS THE THEMES. THE RAMBLE, APPARENTLY A PURPOSELESS WANDERING, LEADS TO THE MEETING IN THE SQUARE AT PERUGIA. FROM THE "SCENES BY THE

WAY" HAWTHORNE DRAWS IN MANY OF THE THEMES, THE JOURNEY ITSELF GIVING EXPRESSION TO THE ISSUE OF FREE WILL AND DETERMINISM. CRITICISM OF THE DESCRIPTIVE PASSAGES ARISES BECAUSE IN CONTRAST TO THE STRICTLY CONTROLLED NARRATIVE, THESE PASSAGES ARE LEFT TO MAKE AN IMPRESSION AS THEY WILL. OPINIONS EXPRESSED ARE NOT CLOSELY INTEGRATED WITH THE ACTION AS PART OF THE FUNCTION OF THESE PASSAGES IS TO EMPHASISE THE UNIVERSALITY OF THE REACTIONS OF THE FOUR CHARACTERS.

ALTHOUGH NOT ALWAYS ORTHODOX, ART IS MORE EFFECTIVE THAN THEOLOGICIANS IN EXPRESSING TRUTH, AND IS ABLE TO MOVE MEN MORE THAN THE MOST ELOQUENT WORDS. THE REALITY IT CREATES, IS NOT THE DELUSION OF RELIEF THAT IS "REAL" FOR THE UNHAPPY, NOR IS IT THE "REALITY" OF MEMORY. THIS CANNOT BE TRUSTED THOUGH IT MAY CAPTURE INSTANTS OF ENJOYMENT LIKE THE APPRECIATION OF SUNSHINE, OR RECALL THE GLORIES OF HOME. WORDS, TOO, HAVE A SORT OF REALITY. KENYON BREAKS THE SPELL WHICH RESTRAINS DONATELLO WHEN HE MENTIONS MIRIAM'S NAME TO HIM. BUT THERE IS AN EMOTIONAL AND SPIRITUAL REALISM THAT IS FELT WITHOUT WORDS, AND THIS CAN BE APPRECIATED IN PAINTING. THERE IS A DIFFERENT WORLD CREATED BY ARTISTS, A WORLD OF FAIRIES, A WORLD WITHOUT PROBLEMS. IN FACT, ARTISTS ARE ABLE TO BREAK OUT OF THE ORDINARY CONFINES OF SOCIETY AND ARE CONCERNED WITH SOMETHING AKIN TO THE IDEAL. HAWTHORNE COMMENTS, "THE ATMOSPHERE CEASED TO BE PRECISELY THAT OF COMMON LIFE; A FAINT MELLOW TINGE, SUCH AS WE SEE IN PICTURES MINGLED ITSELF WITH THE LAMPLIGHT", (164); IN FACT "DAYLIGHT IN ITS NATURAL STATE OUGHT NOT TO

BE ADMITTED HERE." (417). IT SHOULD BE TRANSMUTED INTO SOMETHING RICH AND GRAND, ILLUMINATING THE DULLNESS OF COMMON LIFE, EVEN THOUGH THIS MIGHT BE TO DISTORT THE PURE LIGHT OF TRUTH. IN THIS WORLD THEY HAVE HOPES REALITY WILL NEVER SATISFY. IN FACT THEIR VIEW OF THE WORLD SEEMS TO CHANGE. THE VISIONARY AND THE REAL SEEM TO MERGE; THE HILLS AND VALLEYS ARE LIKE THE SUBSTANCE OF A DREAM. SOMETHING OF THIS CREATED WORLD IS CAUGHT IN THE CARNIVAL, WHERE "THE SPORT OF MANKIND IS A BATTLE" (496) AND "POLLUTED FLOWERS, TYPES OF REALITY". (498). THE FIGURES APPEAR TO EXPECT KENYON'S TRANSFORMATION. HOWEVER, THE SMILES AND LAUGHS ARE ARTIFICIAL WITHOUT THE OLD SIMPLICITY OF REAL MIRTH, AND WITH HALF-CONSCIOUS EFFORT. WHEN A COMMUNITY BECOMES FASCINATING IN THE POET'S IMAGINATION, OR THE PAINTER'S EYE, IT IS DECAYING.

BUT GOOD ART IS CONCERNED WITH REALITY, NOT JUST MAKE-BELIEVE. MIRIAM IS UNABLE TO APPRECIATE THE GREATNESS OF GUIDO'S ANGEL BECAUSE THE BATTLE IS NOT TRUE TO LIFE. THE ARTIST MUST BE ABLE TO SHOW THE PUBLIC WHAT THEY CANNOT SEE THEMSELVES, AND MAKE IT EVIDENT AT A SINGLE GLANCE. THERE IS HIGH PRAISE FOR BYRON'S DESCRIPTION OF THE COLISEUM WHICH IS BETTER THAN REALITY. BETTER BECAUSE IT CAN LIFT THE READER ABOVE THE MERELY PHYSICAL PLANE. THE COMMENTS OF THE DEALERS ON THE MEANING OF THE PAINTING OF HILDA, SUGGESTIVE OF BEATRICE CENCI, REVEAL THE LACK OF SENSITIVITY IN THE ORDINARY PERSON. AND EACH PERSON WILL HAVE AN INDIVIDUAL INTERPRETATION, AS DO KENYON AND DONATELLO ON THE

WINDOW IN THE CHAPEL. ST. PETER'S LOOKS DIFFERENT ON THE OUTSIDE FROM THE INSIDE, AND DIFFERENT TO THOSE WHO FIND HELP THERE. HILDA SAYS OF THE MARBLE FIGURES ON THE WALL "IF YOU CHOOSE TO SEE THESE THINGS THEY PRESENT THEMSELVES, IF YOU DEEM THEM UNSUITABLE AND OUT OF PLACE, THEY VANISH INDIVIDUALLY, BUT LEAVE THEIR LIFE UPON THE WALLS." (399). BY EXPERIENCING ONE SORT OF REALITY, HILDA HAD LEARNT "TO DISTINGUISH ... THE LARGE PORTION THAT IS UNREAL IN EVERY WORK OF ART." (427). THE GENUINE ARTIST WILL FIND THE TRUTH. THE ARTIST WHO CARVED THE NYMPH FOR DONATELLO'S ANCESTOR HAD TO PORTRAY THE STATUE WEEPING. BY THE UNIVERSAL TRUTH OF GUIDO'S PAINTING OF BEATRICE CENCI, SOMETHING OF THE NATURES OF HILDA AND MIRIAM IS REVEALED.

BUT THIS WORLD IS NOT JUST A WORLD OF THE IMAGINATION, THE ARTIST'S GIFT TO LIFE IS ETERNITY. MARBLE ITSELF GIVES A KIND OF IMMORTALITY. HILDA IS SNATCHED AWAY TO A LAND OF PICTURE WHERE SHE MEETS THE MASTERS, BUT IT IS A CELESTIAL LAND WHERE KNOWLEDGE IS NO LONGER PARTIAL. GUIDO FROM THE CELESTIAL LIFE HAD PAINTED BEATRICE CENCI JOYFUL AND RAPHAEL HAD PAINTED THE TRANSFIGURATION AS REVEALED TO HIS ACTUAL SIGHT. TRUTH IS NO LONGER HIDDEN NEEDING TO BE REVEALED IN ALLEGORY, IT IS REPRESENTATIONAL, AND ALL THE PAINTINGS ARE "DIVINER WORKS IN HEAVENLY COLOURS". (511). THE PAINTER REVEALS THE SPIRITUAL IN THIS WORLD, AND SHOWS THE REALITY OF A BETTER EARTH. THE PICTURE WINDOWS, "TRANSMUTE THE COMMON DAYLIGHT INTO A MIRACLE OF RICHNESS AND GLORY IN ITS PASSAGE THROUGH THE HEAVENLY SUBSTANCE." (349).

TO STUDY FRA ANGELICO'S PICTURES IS "LIKE HOLDING A CONVERSATION ABOUT HEAVENLY THINGS WITH A TENDER AND DEVOUT-MINDED MAN." (356). BUT EVER SINCE LOVE HAS STRAYED FROM ITS AIMS, AND BEEN CORRUPTED, ART IS INEFFECTIVE IN DEALING WITH MORAL WRONG. IT IS EXCLUSIVELY THE POWER OF LOVE WHICH IS ABLE TO GIVE PEOPLE WORTH, AND ENABLES THEM "TO RECREATE THE WORLD WITH NEW EYES". (328). KENYON PROVES "THE GREATER STRENGTH OF HUMAN AFFECTION," AND BEFORE IT "THE DIVINE STATUE SEEMED TO FALL ASUNDER AGAIN, AND BECOME ONLY A HEAP OF WORTHLESS FRAGMENTS." (481).

CLOSELY RELATED TO ART AS TRUTH, IS ART AS CREATION. INSPIRATION RATHER THAN TECHNIQUE IS IMPORTANT, FOR THE GIFT OF PAINTING AND SCULPTURE IS AN INNATE RATHER THAN AN ACQUIRED CAPACITY. SPIRITUAL INSIGHT IS MORE IMPORTANT THAN GENIUS AND IMAGINATION. HILDA IS A GOOD COPYIST, BECAUSE SHE PAINTS THROUGH GUIDO AND THE OTHER ARTISTS. HER FRIENDS ARE INCLINED TO BELIEVE THAT THE SPIRITS OF THE OLD MASTERS ARE HOVERING OVER HER AND GUIDING HER HAND. HER CREATIONS ARE WHAT THEY HAVE WROUGHT THROUGH HER. THE LIKENESS KENYON MAKES OF DONATELLO FINDS THE TRUTH WHEN HE ABANDONS HIMSELF TO SOME SPIRIT. IN SCULPTURE TOO, THE ACT OF CREATION IS IN FINDING A FIGURE IN THE MARBLE AND DRAWING IT OUT. KENYON ADMITS CLEOPATRA "IS THE CONCRETION OF A GOOD DEAL OF THOUGHT EMOTION, AND TOIL OF BRAIN AND HAND," (153), BUT IN THE END SHE ROSE OUT OF AN INTENSE PASSION. A GOOD ARTIST INFUSES HIS FIGURES WITH LIFE. THE STATUE OF POPE JULIUS IS CREDITED WITH LIFE AND OBSERV-

ATION, AND THE PICTURE WINDOWS OF THE CHURCH ON THE WAY ARE SET SO THE SUNLIGHT BRINGS OUT A LIVING RADIANCE IN THEM. NOT ONLY THE WORK, BUT THE ATMOSPHERE IS CREATED. MIRIAM PRODUCES A NEW SPHERE OF PURITY AND SENSIBILITY, AND IN THE BORGHESE GARDENS, AS LONG AS SHE CONTINUES DANCING, SHE CONTINUES TO ENJOY THE FREEDOM SHE IS BELIEVING IN.

IN A WORK THE ARTIST CONTRIBUTES THE FORM. OUT OF THE LIGHTS AND SHADOWS HE MAKES A PICTURE. LIKE KENYON HE MAY TRY TO POUR THE PURPLE AIR OF ITALY OVER HIS CANVAS, AND IT MAY BE AN IMAGINATIVE CREATION WHERE THE IDEAL BRINGS A GREATER BEAUTY THAN THE ACTUAL. OR THE WORK MAY BE A PROJECTION OF PERSONALITY; HILDA, AS SHE UNDERSTANDS BEATRICE CENCI FEELS SHE IS ABLE TO PAINT FROM INSIDE HER THOUGHTS. MIRIAM DESCRIBES HER PAINTINGS AS "UGLY PHANTOMS THAT STOLE OUT OF MY MIND", (62), AND IN ALL HER SKETCHES THERE IS A LONELY FIGURE WHICH RESEMBLES THE ARTIST. BUT THE COPYIST HAS A PART TOO, IN PERFECTING THE EXPRESSION OF THE AUTHOR OR PORTRAYING HIS FEELINGS BETTER THAN HE COULD HIMSELF, OR JUST IN GIVING BEAUTY TO SOMETHING THOUGH IT IS NOT ORIGINAL. THE AUDIENCE MUST ADD THEIR OWN RESOURCES OF SENSIBILITY AND IMAGINATION - "NOT THAT IT WILL AFFECT WHAT THE MASTER PAINTED, BUT IT MUST BE ENTIRELY UNDER THE MASTER'S CONTROL." (382). IN THE END A WORK MUST BE A UNITY, ACCEPTED FOR ITS WORTH, "WITHOUT TEARING ITS WEB APART WITH THE IDLE PURPOSE OF DISCOVERING HOW THE THREADS HAVE BEEN KNIT TOGETHER." (514).

BECAUSE HE IS REVEALING TRUTH, THE ARTIST MUST BE FREE. THE COMPANY IN ROME HAVE FEW RESTRICTIONS, AND AS SEASONAL VISITORS, FEW RESPONSIBILITIES. HOWEVER, THEIR FREEDOM IS A FREEDOM OF SPIRIT. HILDA'S ABSORPTION IN THE BEAUTY AND PERFECTION OF HER WORK IS EVIDENCE OF THE CLOSE ASSOCIATION OF HER ART AND HER SOUL. KENYON HAS INNER VISION, BUT HILDA'S CREATION IS LIKE A MIRACLE. AS ARTISTS THEY NEED TO BE LIFTED UP ABOVE THE EARTH TO ENJOY THE WINDY SUMMITS FROM WHICH SO MUCH IS REVEALED. BUT ISOLATION IS THE PRICE OF THIS FREEDOM. THE ARTIST, LIKE THE AMERICAN HERO, MUST FIND A WAY THROUGH TIME WITHOUT BECOMING CORRUPTED. YET THERE IS A BROTHERHOOD OF ARTISTS. A BROTHERHOOD THAT IS PECULIAR TO ROME WHERE THEIR MINORITY IS NOT FELT SO KEENLY. BUT THERE ARE JEALOUSIES AMONG THIS GROUP, AND ART ITSELF HAS BECOME CORRUPT. NO ARTIST CAN AFFORD TO GIVE A FRANK OPINION OF ANOTHER'S WORK, FOR ANY APPROVAL WILL DETRACT FROM HIS OWN POSITION. NO LONGER DO THEY ADDRESS "THEIR WORK TO HUMAN SYMPATHIES BUT TO A FALSE INTELLECTUAL TASTE WHICH THEY ... FIRST ... CREATE." (383). FOR MIRIAM, ART HAS BECOME AN ESCAPE FROM LIFE - NOT EXPRESSING HERSELF, BUT PROJECTING WHAT LOOKED LIKE HER HEART. LIFE IS A DAYDREAM FOR HER.

BRODTKORB DISCOVERS IN THESE IDEAS ON ART WHAT HE CALLS THE ART ALLEGORY IN THE MARBLE FAUN. LIKE ROME, ART IS CORRUPT AND IN NEED OF TRANSFORMATION. IT HAS

SUCCUMBED TO INSTITUTIONALISM AND THIS IS FIGURED IN THE CANDELABRA LOST IN THE TIBER RIVER. ROME AFFECTS ORIGINALITY. PAINTED STATUES WHICH ROB DIVINE FIGURES OF THEIR CHASTITY ARE AN EXAMPLE OF THE DECLINE. TRUE ART IS MISSING. HILDA SEARCHING FOR A DIVINE MARY CAN FIND ONLY REPRESENTATIONS OF MOTHERS OR LOVERS. SODOMA'S PICTURE OF CHRIST IS A RARE EXCEPTION IN THE BOREDOM OF THE ART GALLERIES.

"HOW COULD HOLINESS BE REVEALED TO THE ARTIST OF AN AGE WHEN THE GREATEST OF THEM PUT GENIUS AND IMAGINATION IN PLACE OF SPIRITUAL INSIGHT AND ... ALL CHRISTENDOM IS CORRUPT?" (427).

"ART ... HAD LOST ITS CONSECRATION. ONE PICTURE IN TEN THOUSAND, PERHAPS, OUGHT TO LIVE IN THE APPLAUSE OF MANKIND FROM GENERATION TO GENERATION." (389). KENYON AND HILDA LEARN TO VALUE ART NOT AS AN END IN ITSELF AND COME TO A GREATER APPRECIATION OF WHAT IT IS. BRODTKORB FURTHER RELATES CATHOLICISM AND INSTITUTIONALISM, AND LINKS TRUE ART WITH PROTESTANTISM. TRUE ART RETURNS IN A SMALLER BUT PURER FORM IN THE BRACELET OF SEVEN ETRUSCAN GEMS, RESURRECTED FROM SEVEN SEPULCHRES, LEFT AS A WEDDING PRESENT FOR HILDA.

KENYON AND HILDA TOGETHER PORTRAY THE ARTIST. KENYON THE DETACHED INTELLECTUAL, TO MIRIAM IN TROUBLE, AS COLD AND PITILESS AS MARBLE, IS AN ARTIST BY INSPIRATION, WHO PUTS HIMSELF AT ODDS WITH NATURE TO BE ABLE TO SEE IT TRULY. ALTHOUGH HE IS RESPECTED FOR THE WISDOM OF HIS JUDGEMENTS, AND HIS GIFT OF DISCERNMENT AND APPRECIATION, HE EPITOMISES THE INADEQUACIES OF ART. LIKE AYLMER, RAPPACINI, HAWTHORNE'S SCIENTIST AND MAGICIAN FIGURES, AND ETHAN BRAND, HE IS

INCLINED TO WORK BY THE HEAD AND NOT BY THE HEART. AMY LOUISE REED CLASSIFIES THESE PEOPLE BY THEIR "COMBINATION OF COLDNESS AND ALOOFNESS WITH MUCH OUTWARD CHARM, BRILLIANCE, SENSITIVENESS TO IMPRESSIONS AND INTELLECTUAL CURIOSITY".⁶ SHE THEN APPLIES THIS TO HAWTHORNE'S OWN EXPERIENCE, FINDING A SELF-PORTRAITURE IN THIS TYPE OF CHARACTER. FOR KENYON TRUE INVOLVEMENT WITH PEOPLE IS FOREIGN. HE THINKS IT INEVITABLE THAT "MAN LOSES THE CAPACITY FOR ... (SIMPLE, NATURAL) ... AFFECTION, IN PROPORTION AS HE CULTIVATES AND REFINES HIMSELF." (129). AS JACOBSEN COMMENTS "THE SINGLEMINDED QUEST FOR THE INTENSE AESTHETIC EXPERIENCE WITHOUT REFERENCE TO LIFE, IS CONDEMNED AS EGOTISM, BECAUSE IT LEAVES MAN WITH THE ILLUSION HE HAS DEDICATED LIFE TO A HIGHER CAUSE."⁷ THIS ATTITUDE IS PART OF THE DEGENERATION OF ART. IT CANNOT PROVIDE COMFORT AND NO LONGER HAS THE POWER TO SWEETEN AND SOFTEN AS IT SHOULD. KENYON'S LACK OF ENTHUSIASM IS MOMENTARILY RESTORED WITH THE BEAUTY OF THE VENUS STATUE, THE PROMISE OF THE RETURN OF HILDA AND TRUE ART.

HILDA AS AN EMBLEM OF IDEAL ART IS POSSESSED BY THE MASTERS. AS A COPYIST SHE WORKS FOR LIFE RATHER THAN ACCURACY IN HER PAINTINGS. AS THE HIGHEST ART HAS A RELIGIOUS QUALITY, SO HILDA ALSO LIVES ABOVE THE RUBBISH OF THE STREETS, AT A SHRINE, AS KEEPER OF THE LIGHT. SHE HAS AN INTUITIVE AUTHORITY IN MATTERS OF ART, WHICH IS READILY ACCEPTED BY OTHERS. HER PRONOUNCEMENTS ON THE FIRST SKETCHES OF GUIDO'S ANGEL ARE AN EXAMPLE. BUT WHERE KENYON

IS UNABLE TO EXERCISE THE FAITH THAT WOULD OPEN THE ETERNAL REALM TO HIM, HILDA IS UNABLE TO BEAR THE WEIGHT OF BEING HUMAN. THE STARK REALISM OF THE FLEMISH PAINTERS IS REPUGNANT TO HER. SHE REALLY BELONGS TO THAT CELESTIAL REALM WHERE THE ARTIST PORTRAYS TRUTH WITHOUT ANYTHING TO CLOUD OR DISTORT IT.

THIS PERSPECTIVE OF ART IS CHIEFLY VALUABLE FOR THE USE HAWTHORNE MAKES OF THE ART SYMBOLS TO LINK THE PAST AND THE PRESENT, THE ACTUAL AND IMAGINARY, AND THE NATURAL AND HUMAN. THROUGH IT HAWTHORNE DEALS WITH THE THEME OF TRANSFORMATION IN A MUCH WIDER SPHERE, CONSIDERING HOW TRUTH IS REVEALED AND REPRESENTED. BUT THE ACTION OF THE COMMUNITY OF ARTISTS IS ONLY ONE ASPECT OF THE INVESTIGATION OF ART AND REALITY. IN QUITE A DIFFERENT WAY, GOTHIC AND PASTORAL ELEMENTS ATTEMPT SOMETHING SIMILAR.

CHAPTER NINE

PASTORAL AND GOTHIC

A PARTICULAR ASPECT OF ART AS A REVELATION OF TRUTH, IS THE USE HAWTHORNE MAKES OF PASTORAL AND GOTHIC CONVENTIONS. I HAVE ALREADY INDICATED A PASTORAL PRESENCE IN THE BOOK PARTICULARLY ASSOCIATED WITH DONATELLO AND HIS CASTLE IN TUSCANY; IT REMAINS NOW TO DISCUSS THE "GOTHIC" MOTIFS, THEIR USE AND THEIR RELATION TO THE PASTORAL. IN A STUDY OF THE AMERICAN NOVEL, CHASE PICKS OUT PASTORAL AND MELODRAMA AS THE TWO IMPORTANT ELEMENTS. CHARLES BROCKDEN BROWN WAS THE FIRST AMERICAN NOVELIST TO USE MELODRAMA SIGNIFICANTLY. HE BEGAN WITH THE GOTHIC GENRE, WHICH WAS PARTICULARLY SUITED TO A CULTURE IN WHICH THERE WAS NO FIRM FEELING OF AN ESTABLISHED CULTURE, OR INTEREST IN A WIDE SOCIAL AREA. BUT FROM THE GOTHIC, HE DEVELOPED "THAT PECULIAR VISION OF THINGS THAT MIGHT BE DESCRIBED AS A HEIGHTENED AND MYSTERIOUSLY PORTENTOUS REPRESENTATION OF ABSTRACT SYMBOLS AND IDEAS ON THE ONE HAND, AND, ON THE OTHER, OF THE INVOLUTIONS OF THE PRIVATE PSYCHE."² HAWTHORNE WAS A DIRECT FOLLOWER OF BROWN BOTH IN HIS USE OF GOTHIC FORMULAE TO SHOW THE NATURE OF REALITY, AND IN HIS INTEREST IN THE WORKINGS OF THE MIND FOR WHICH HE MADE USE OF THE ROMANCE FORM.

HAWTHORNE BORROWED BISHOP HURD'S MORAL AND POLITICAL DIALOGUES IN JANUARY 1829 FROM THE SALEM ATHENAEUM. IN THE FORM OF A DISCUSSION BETWEEN MR. ADDISON AND DR. ARBUTHNOT THE CHARACTERISTICS OF THE GOTHIC FORM ARE SET OUT. A

COMMENT FROM THE CHAPTER, "PREFERENCE FOR THE GOTHIC", IN LETTERS ON CHIVALRY AND ROMANCE, SEEMS PARTICULARLY APPLICABLE TO THE TYPE OF UNITY HAWTHORNE WAS TRYING TO ACHIEVE IN THE MARBLE FAUN. IT WAS "UNITY RESULTING FROM THE RESPECT WHICH A NUMBER OF RELATED ACTIONS HAVE TO ONE COMMON PURPOSE. A UNITY OF DESIGN RATHER THAN THE CLASSICAL UNITY OF ACTION".

BECAUSE OF THE BELIEF THAT NOVEL READING WAS A DISTRACTION FROM MORE SERIOUS AND WORTHWHILE PURSUITS, WRITERS ATTEMPTED TO OFFER STORIES AS TRUE WHILE STILL CLAIMING THE LATITUDE OF THE ROMANCE FORM. THIS ATTITUDE WAS TRUE OF BROWN, AND IS IN THE BACKGROUND OF HAWTHORNE'S WRITING. ANOTHER CHARACTERISTIC THEY SHARED, WAS A FONDNESS FOR EXPLORING THE MIND AND WEIGHING AND ANALYSING MOTIVES AND SENTIMENTS. AT THIS TIME THE MARVELLOUS WAS INTERESTING WRITERS AND SCIENTISTS AS A RATIONAL RATHER THAN SUPERNATURAL PHENOMENON, BEING ATTRIBUTED TO IMPERFECTLY UNDERSTOOD MENTAL OR PHYSIOLOGICAL PRINCIPLES. BROWN USES VENTRILOQUISM AS AN UNKNOWN FACTOR. IN THE MARBLE FAUN THE INORDINATE REACTION MIRIAM HAS TO THE SPECTRE BECAUSE OF FEAR, COMES INTO THIS CATEGORY. IN RELIGION THERE WAS A GREATER EMPHASIS ON A "TRANSNATURAL" RATHER THAN SUPERNATURAL PHILOSOPHY, AND HAWTHORNE ASCRIBES THE RELIEF HILDA FINDS IN THE CONFESSIONAL, TO BEING ABLE TO SHARE A SECRET WITH SOMEONE, WITHOUT OVERDUE EMPHASIS ON HIS POSITION AS PRIEST. THIS IS IN LINE WITH A HUMANITARIAN REACTION TO THE HARSHNESS OF CALVINISM, BY PEOPLE SUCH AS OLIVER WENDELL HOLMES. THE INTEREST IN THINGS GERMAN, WHICH CREEPS INTO

THE MARBLE FAUN IN MIRIAM'S SONG AND A PREFERENCE FOR GERMAN FABLES RATHER THAN ITALIAN STORIES WAS ALSO PART OF A CURRENT TREND. HOWEVER, THERE WAS AN AMERICAN CONSCIOUSNESS FUSED WITH THE DEVELOPMENT OF THE NOVEL. "IF FOREIGN LITERATURE IS TO HAVE ANY INFLUENCE LET IT BE MERELY FOR THE IMPROVEMENT ... OF TASTE," ³ WAS BROWN'S COMMENT. THEY WERE TO USE THEIR OWN SYSTEMS, THE LIFE THAT WAS AROUND THEM, THE WESTERN WILDERNESS, TO BRING A DISTINCTLY AMERICAN FLAVOUR TO THEIR WRITING. HAWTHORNE WENT FURTHER WITH THIS IDEA USING THE CONTRAST OF AMERICA AND EUROPE IN A WAY THAT WAS TAKEN UP AND DEVELOPED BY LATER AUTHORS.

SO THE VALUE OF THE GOTHIC FORM WAS ITS CAPACITY TO ELICIT THE DARK SIDE OF CONSCIOUSNESS, AND TO EVOKE COMPLEX MENTAL AND EMOTIONAL STATES AND DRAMATIC CONTEXTS FOR PSYCHOLOGICAL AND MORAL ANALYSES. BUT HAWTHORNE IS NOT FULLY SUCCESSFUL, BECAUSE HE HAS TO REMOVE FROM LIFE TO A NEUTRAL WORLD, HALF ACTUAL, HALF IMAGINARY. AFTER THE SCARLET LETTER, HE REPROACHES HIMSELF: "THE WISER EFFORT WOULD HAVE BEEN TO DIFFUSE THOUGHT AND IMAGINATION THROUGH THE OPAQUE SUBSTANCE OF TODAY." ⁴ BUT THOUGH HE USES HIS OWN TOURS AS BACKGROUND AND THE ARTISTS ARE HIS CONTEMPORARIES, WE IDENTIFY NO MORE READILY WITH HILDA THAN WITH HESTER PRYNNE. THE ABSTRACTNESS OF MELODRAMA PROVIDES THE FREEDOM NECESSARY FOR A PSYCHOLOGICAL NOVEL. AND FINALLY, THE CAPACITY OF THE GOTHIC NOVEL TO USE ULTIMATES AND ABSOLUTES TO DRAMATISE THEOLOGICAL, SOCIAL AND OCCASIONALLY MORAL IDEAS, GIVES SCOPE TO HAWTHORNE'S PROFESSED PURPOSE OF

"EVOLVING A THOUGHTFUL MORAL". 5.

THE PASTORAL ELEMENT IN THIS BOOK MAY BE INFLUENCED BY THE TRANSCENDENTALISTS, OR BY THE FRENCH READING HE DID, PARTICULARLY ROUSSEAU. AS THE GOTHIC IMAGERY CENTRES ROUND THE SPECTRE, THE PASTORAL ELEMENT IS ALMOST ENTIRELY CONCERNED WITH THE FAUN. LIKE SUNSHINE, THE FAUN SPOILS IN THE LIGHT OF DAY; (522) ARCADIA IS LIMITED. HAWTHORNE IS NOT USING THE CONVENTION TO EXALT THE COUNTRY OVER THE CITY; LIKE SHAKESPEARE'S USE OF IT IN AS YOU LIKE IT, IT REPRESENTS A LANDSCAPE OF THE MIND. THE PEACE DONATELLO FINDS AT THE EXCAVATION IS THE TRUE CLIMAX OF THIS IDEA, AND IT IS EXPRESSED BY A HARMONY WITH NATURE, (SYMBOLISED BY THE BUFFALO CALF), AND IMAGES OF LIGHT. LIGHT, AND SHADOWS AND DEPTHS ARE THE KEY IMAGES OF THE PASTORAL AND GOTHIC. THEY REPRESENT TWO STATES. DEATH OR ITS REPRESENTATIVE SHADOW FORMS THE BOUNDARY BETWEEN THE WORLDS, AND TRANSFORMATION TAKES PLACE AT THIS FRONTIER.

IN THE BOOK THERE IS A PLAY ON THE MANY MEANINGS OF "GOTHIC". THE GOTHS WERE THE PERPETRATORS OF THE FOUL LICENSE THAT HAS SPOILED ROME. THEN HILDA VIEWS ST. PETER'S AS "A GOTHIC ORNAMENT, WHICH REQUIRES A GORGEOUS DIMNESS", (416), AND THE WORD CARRIES ARCHITECTURAL ASSOCIATIONS. DARKNESS IS BASIC TO IT. OFTEN THERE ARE MISTS, SHADOWS, A FLICKERING LIGHT OR CLOUDS WHICH DISTORT REALITY. THE SPECTRE IS DESCRIBED AS A WILD VISAGE AND INDISTINCTLY SEEN, FLOATING AWAY INTO A DUSTY WILDERNESS OF MOUSTACHE AND BEARD. CHILDHOOD HAUNTS ARE OVERGROWN. MOVING INTO

SHADOWS OF UNREALITY WE LAUGH, AND TRY TO FORGET IT IS UNREALITY. ALWAYS IN JOY THERE IS A HINT OF TRAGEDY, AND A SAD SIGH AT OUR MERRIEST. THIS IS THE ATMOSPHERE THAT PERVADES THE NOVEL EVEN QUENCHING SPOTS OF SUNSHINE. IF THERE IS FREEDOM, IT IS SPOILT BY THE LIMITATION OF TIME AND WE ARE SO CONSCIOUS OF THE CLOSENESS OF ITS END, WE MUST REFUSE TO BE REALISTIC, AND LOSE OURSELVES IN THAT MOMENT, AS MIRIAM DOES IN THE DANCE.

THERE IS ALL THE USUAL MACHINERY OF GHOSTS, SPECTRES, SKULLS, RUINS, TOMBS, UNDERGROUND PASSAGES, DEEP RED CARBUNCLES, AS RED AS BLOOD WHICH SYMBOLISE A SECRET, AND A SIMILAR STONE WHICH SEEMS THE EMANATION OF THE WEARER. THE ROMAN CATHOLIC CHURCH AS AN INSTITUTION IS PART OF THIS MACHINERY, LIGHT FROM OUTSIDE BEING TRANSMUTED TO SHOW QUITE A DIFFERENT PICTURE INSIDE. THE GOTHIC ELEMENTS BELONG TO THE NIGHT, WHICH IS QUITE DIFFERENT FROM THE DAY, AS KENYON FINDS WHEN HE GOES TO VISIT HILDA'S NEIGHBOURS. DEATH IS THE FINAL TRANSFORMATION, BEING "THE IMMENSER MYSTERY WHICH ENVELOPS OUR LITTLE LIFE." BUT THORVALDEN'S THREE-FOLD ANALOGY SHOWS THAT THIS IS NOT THE FINAL EMPHASIS.

THE GOTHIC MACHINERY OF THE NOVEL IS USED IN THREE WAYS; TO ILLUMINATE THE SPIRITUAL REALM, TO SHOW THE MIND AS A MIRROR OF LIFE, AND TO SHOW THAT ART, EVEN CORRUPT ART CAN BE USED TO SHOW LIFE. THE REALM OF THE MIND IS A WORLD OF DREAM OF FANTASY, OF THINGS THAT FRIGHTEN BECAUSE THEY ARE UNFAMILIAR. THE SPECTRE IS A PERSON FROM THE VOID, A FACE FLOATING, READY TO GRATIFY HIS FIENDISH MALIGNITY. THERE

IS A LITERALLY HAUNTING BEAUTY ABOUT MIRIAM, HER PAINTING OF HERSELF AND HER LIKENESS WITH HILDA'S COPY OF BEATRICE CENCI. THE ARTISTS REACH THE CHASM OUTSIDE THE FORUM AND ASSOCIATE ITS DEPTHS WITH THE UNCONSCIOUS MIND. THE SUBTERRANEAN PASSAGES, AND THE PANTHEON WHICH IMAGES A PERSONAL ACCESS TO GOD, AND DUNGEONS OF THE MIND WHICH HAVE TORTURE CHAMBERS, ALL EMPHASISE THE DARKNESS AND CAPTIVITY ASSOCIATED WITH THE MIND. THE SORTS OF SPIRITUAL UNITY ASSOCIATED WITH THE SPECTRE HAVE A CLEARLY GOTHIC RING: IT IS HIS "VISAGE THAT HAD GLARED UPON THEIR NAKED SOULS" AND "THE INTERMINGLINGS OF IDENTITY WHICH SO OFTEN OCCUR AMONG THE PERSONNAGES OF A DREAM" (221), SPEAKS OF THE WAY HE IS SO MANY PEOPLE, TO DIFFERENT PEOPLE AT ONE TIME.

THE USE OF THE GOTHIC IN ILLUMINATING SPIRITUAL REALITY AND IN ART IS CONCENTRATED IN THE IMAGE OF LIGHT. THE HALF LIGHT OF MIRIAM'S STUDIO IS IRRADIATED BY DONATELLO'S FREE EXPRESSION OF LIFE. TORCHLIGHT IN THE CATACOMBS CREATES THAT SHADOWY WORLD THAT MAKES IT POSSIBLE FOR FIGURES TO BE SHAPED FROM THE DARKNESS. BUT THERE IS AN INNER LIGHT THAT IS A COUNTERPART TO THIS DARKNESS; HILDA IS VISIBLE BY THE SUNSHINE OF HER SOUL. MIRIAM AT THE PONTIFF'S STATUE, HAS A BEAUTY THAT IS RADIANT, AND STATUES THAT BRING BLESSING HAVE A LIFE IN THEMSELVES. BUT THERE ARE OTHER FACTORS. THERE IS A CERTAIN MACABRE HUMOUR, IN THE PHYSICIAN THAT IS A LEGALISED MURDERER. THERE IS THE ODD CYNICAL COMMENT THAT DOES NOT BELONG TO ANY CHARACTER. As IN A GOTHIC TRADITION GODS BECOME MACABRE AND IRRELEVANT, SO DO THEY IN

HIS REWRITING OF TANGLEWOOD TALES. GODS, NYMPHS AND MARBLE DEITIES, ALL COME UNDER A SLIGHTLY SARDONIC VIEW. THE GOTHIC AND PASTORAL ELEMENTS ARE USED TO EMPHASISE ALL THE DICHOTOMIES OF THE BOOK; THE OLD AND NEW WORLDS, PAST AND PRESENT, EUROPE AND AMERICA AND CATHOLIC AND PROTESTANT.

CHAPTER TEN

CONCLUSION

HAWTHORNE'S REFERENCE TO HIS WORK, NOT ONLY DEFINES IT AS A "SEVEN-BRANCHED ALLEGORY" IN FOUR PARTS, BUT SUGGESTS THE WAY IT MIGHT BE COMPOSED. "AS EACH BRANCH IS LIGHTED, IT SHALL HAVE A DIFFERENT COLOURED LUSTRE FROM THE OTHER SIX; AND WHEN ALL THE SEVEN ARE KINDLED THEIR RADIANCE SHALL COMBINE INTO THE INTENSE WHITE LIGHT OF TRUTH." (422). WHAT FOLLOWS IS A DISCUSSION OF THE WAY HAWTHORNE COMBINES HIS SEVEN PERSPECTIVES. IT HAS ALREADY BEEN SHOWN THAT THEY ARE NOT UNRELATED, BUT NOR IS THEIR RELATION A LINEAR ONE, EACH ONE BEING AN EXPANSION OF THE LAST. AN ANALOGY CAN BE DRAWN WITH THE PROCESS OF SPINNING. FROM THE ROLAG OF HIS NOTEBOOK MATERIAL, THE DIFFERENT THREADS WHICH ARE THE PERSPECTIVES ARE TWISTED TOGETHER. BUT THE ORIGINAL MATERIAL IS LIKE SHORT FIBROUS PIECES, AND THE TEXTURE IS UNEVEN, WITH THE RESULT THAT THE DIFFERENT VIEWS ARE MIXED UNEVENLY AND IRREGULARLY. AT ANY POINT THERE MAY BE A HIGHER CONCENTRATION OF ONE VIEW THAN THE OTHERS, AND ALTHOUGH THE IDEAS OF CHOICE AND BROTHERHOOD SHOW THE GREATEST CORRELATION WHEN GRAPHED THERE IS NO REAL RELATION BETWEEN THE FREQUENCY WITH WHICH ANY TWO VIEWS OCCUR. EACH OF THE PERSPECTIVES IS PRESENT IN THE OPENING CHAPTERS AND THROUGHOUT LATER ONES. IN FACT HAWTHORNE'S COMMENT ON THE RELATION OF THE MORAL TO THE DEVELOPMENT OF A ROMANCE, APPLIES EQUALLY WELL TO THE COMBINATION OF PERSPECTIVES IN THE MARBLE FAUN. "A HIGH TRUTH INDEED

FAIRLY, FINELY AND SKILLFULLY WROUGHT OUT, BRIGHTENING AT EVERY STEP AND CROWNING THE FINAL DEVELOPMENT OF A WORK OF FICTION, MAY ADD AN ARTISTIC GLORY, BUT IS NEVER ANY TRUER, AND SELDOM MORE EVIDENT AT THE LAST PAGE THAN AT THE FIRST."¹

HAWTHORNE EXPLORES POSITIONS IN A STATIC MORAL UNIVERSE. RATHER THAN QUESTION THE NATURE OF THE UNIVERSE OR THE MORAL ORDER DIRECTING IT, HE IS CONCERNED TO DO A MINUTE ANALYSIS OF THE REACTIONS AND MOVEMENTS OF THE PEOPLE WITHIN IT. THIS HAS LED TO THE CLASSIC DISCUSSION ON HAWTHORNE'S AMBIGUITY, AND WHAT YVOR WINTERS CALLS "THE FORMULA OF ALTERNATIVE POSSIBILITIES" AND F.O. MATTHIESSEN, "THE DEVICE OF MULTIPLE CHOICE." AMBIGUITY IS A MEANS OF SHOWING A CRITICAL ATTITUDE, AND ANCHORING THE ROMANCE, SO THAT IT DOES NOT "SWERVE ASIDE FROM THE TRUTH OF THE HUMAN HEART", WHILE ALLOWING "A CERTAIN LATITUDE BOTH AS TO ITS FASHION AND MATERIAL."² THIS INCLUDES THE QUALITY OF SUGGESTIVENESS THAT WAS DISCUSSED IN THE CHAPTER ON ART, AND THE AMBIGUITIES ON WHICH HAWTHORNE DEPENDS TO CONVEY THE THEME OF SEX-ROLES.

SPECULATION ON DONATELLO'S EARS, IS A FOCAL POINT OF INTEREST, AND IS THE REASON FOR LINKING DONATELLO, COUNT OF MONTE BENI, WITH THE STATUE OF THE MARBLE FAUN, THE ARCADIA OF NYMPHS AND SATYRS, AND THE GOLDEN AGE. THIS SPECULATION IS FURTHER REINFORCED BY THE ASSOCIATION OF DONATELLO WITH ART THROUGH HIS NAME WHICH IS THAT OF A FAMOUS ITALIAN SCULPTOR. WHY, WHEN HE IS THE ONLY ONE WHO NEVER PRODUCES ANYTHING CREATIVE, IS HE NAMED AFTER

SUCH A RENOWNED ARTIST? BUT MINUTE ELUCIDATIONS OF THIS SORT ARE NOT WELCOMED, ON THE GROUNDS THAT THEY ARE TEDIOUS AND DO NOT ACCORD WITH LIFE WHICH IS "FULL OF EVENTS THAT NEVER EXPLAIN THEMSELVES EITHER AS REGARDS THEIR ORIGIN OR THEIR TENDENCY." (514). HAWTHORNE WAS DISAPPOINTED THAT READERS REQUIRED A CONCLUSION, FEELING THAT PEOPLE HAD COMPLETELY MISSED THE MARK IN APPRECIATING WHAT HE WAS TRYING TO DO. HIS EMPHASIS WAS NOT ON THE NARRATIVE, A FACTUAL STORY WITH A SATISFYING CONCLUSION; IT WAS FAR MORE ON THE REACTION OF CHARACTERS TO LIFE, AND REQUIRED AN IMAGINATIVE READER. HAWTHORNE LOOKED ON JOHN MOTLEY, THE HISTORIAN WHOM HE HAD MET IN ROME, AS THE EPITOME OF THE "GENTLE READER" OR THE "HONOURED READER" WHOM HE ADDRESSES IN THE PREFACE, AND WROTE APPRECIATIVELY OF HIS COMMENT "I LIKE THE MISTY WAY IN WHICH THE STORY IS INDICATED RATHER THAN REVEALED. THE OUTLINES ARE QUITE DEFINITE ENOUGH FROM THE BEGINNING TO END TO THOSE WHO HAVE IMAGINATION ENOUGH TO FOLLOW YOU IN YOUR AIRY FLIGHTS ... "; AND FOR THOSE WHO COMPLAIN, HE SUGGESTS AN ILLUSTRATED EDITION WITH DONATELLO WITH HIS EARS SHOWING THROUGH A NIGHTCAP. 3.

THE SEVEN PERSPECTIVES WHICH HAVE BEEN ISOLATED RATHER ARTIFICIALLY IN THE COURSE OF THIS DISCUSSION, ARE UNIFIED IN THE THEME OF TRANSFORMATION. THEY ARE ALSO UNIFIED BY THE TECHNIQUES HAWTHORNE USES TO EXPRESS THEM. TWO OF THE WAYS SYMBOLS ARE USED TO CONVEY A VARIETY OF PERSPECTIVES CAN BE SHOWN BY A STUDY OF THE SPECTRE, AS HE APPEARS IN THE CATACOMBS. THIS SECTION IS CHOSEN AT RANDOM AND ANY OTHER

PASSAGE WOULD BE EQUALLY SUITABLE. FIRSTLY, EACH VIEW IS BROUGHT OUT BY THE REACTION OF A DIFFERENT CHARACTER. HILDA CALLS THE SPECTRE THE AGENT OF PROVIDENCE, WHILE DONATELLO SEES HIM AS A RIVAL FOR MIRIAM. MIRIAM SEES HIM AS HER FATED ATTENDANT. HE APPEARS TO KENYON, A PHANTOM - BEING CREATED OUT OF THE DARKNESS. IT IS LEFT TO THE GUIDE, AS A PERSON WITH SOME KNOWLEDGE OF THE PAST, TO SEE HIM IN THE CONTEXT OF HISTORY, AND TO THE AUTHOR AS NARRATOR, TO DESCRIBE HIM AS AN ANIMAL, EMPHASISING SIMILARITIES WITH DONATELLO, WHICH WILL BE A BASIS FOR THE LIFE-DEATH APPPOSITION. THE SECOND WAY IS TO DRAW OUT THE RELATION OF THE SYMBOL TO ITS CONTEXT. WITH THE STORY OF MEMMIUS AS BACKGROUND, THE APPEARANCE OF THE SPECTRE INTRODUCES SUGGESTIONS OF DAMNATION, WHICH ARE REINFORCED BY HIS POSITION OUTSIDE THE SANCTUARY OF THE CHAPEL, "ON THE DOUBTFUL LIMIT OF OBSCURITY." (44).

HEIGHT AND DEPTH ARE SYMBOLS THAT WORK DIFFERENTLY IN DIFFERENT CONTEXTS. AT THE TOP OF DONATELLO'S TOWER, KENYON FEELS THE BENEVOLENCE OF PROVIDENCE. HILDA LIVES IN THE PURE RARIFIED ATMOSPHERE OF HER TOWER, WHICH KENYON BELIEVES IS ABOVE THE DARKEST CLOUDS. BUT THERE IS RUBBISH AND CORRUPTION AT THE BOTTOM OF THE TOWER, AND EVIL IN THE ENCOUNTER UNDERGROUND, IN THE CATACOMBS; AT THE BOTTOM OF THE ROCK, AND IN DONATELLO'S DUNGEON. HILDA TOO HAS "TORTURING RECOLLECTIONS" SHUT UP IN "DUNGEONS" AWAY FROM "THE PURE AIR AND WHITE RADIANCE OF HER SOUL". (438). BUT THE DUNGEONS OF THE MIND ALSO HAVE A NEUTRAL QUALITY. THERE ARE "THOSE DARK CAVERNS INTO WHICH ALL MEN MUST DESCEND IF THEY WOULD KNOW ANYTHING BENEATH THE SURFACE

AND ILLUSIVE PLEASURES OF EXISTENCE." (302). DONATELLO FINDS A NEW RESTRAINT, A NEW ABILITY TO CONTROL HIS EMOTIONS "THRUSTING THEM DOWN INTO THE PRISON CELLS WHERE HE USUALLY KEPT THEM CONFINED." (289). LIGHT AND DARKNESS ARE SYMBOLS WITH MORAL SIGNIFICANCE. THE SPECTRE, BORN OUT OF DARKNESS, SHRINKS FROM THE LIGHT. THE FLICKERING TORCH IS EVIDENCE OF MIRIAM'S ENCOUNTER WITH DEATH WHICH HAS PREVIOUSLY BEEN ASSOCIATED WITH DARKNESS. (42). THE ILLUMINATED CHAPEL, THE SMOKY LIGHT THROUGH WHICH THEY SEE THE SPECTRE, AND AT LAST THE TORCHLIGHT LEADING OUT INTO THE SUNLIGHT - IN ALL THESE, LIGHT AS A SYMBOL UNIFIES THE SITUATION. BUT IT IS NOT MERELY THROUGH SYMBOLS, BUT IN THE INTERACTION OF SYMBOL AND CHARACTER, THAT HAWTHORNE GAINS HIS GREATEST EFFECT. AT FIRST THE VISIT TO THE CATACOMBS IS A GUIDED TOUR, LIGHT, DARK AND TOMBS HAVING ONLY PRACTICAL SIGNIFICANCE. THEY GO "JOYOUSLY DOWN INTO THAT VAST TOMB" (39), AND THEN THE TRANSITION BEGINS WHICH TAKES THEM INTO THE REALM OF THE MIND, AND THEY WANDER BY TORCHLIGHT THROUGH A SORT OF DREAM. IN GENERAL THE SPEECH IS DISPASSIONATE, WITH AN OCCASIONAL LIGHT TOUCH. THEN THERE IS AN INCREASE IN THE NUMBER OF WORDS ASSOCIATED WITH LIGHT, AS THE "GLOOMY PASSAGE", IS CONTRASTED WITH THE SUNLIGHT WHICH IS MADE TO SEEM VERY BRIGHT AND DESIRABLE. GRADUALLY THE IMPRESSION OF BEING CLOSED IN IS ADDED, AND AS THE SUBJECT OF CONVERSATION CHANGES TO TOMBS THE DARKNESS BECOMES OPPRESSIVE FOR HILDA AND DONATELLO. LIGHT IS NO LONGER ONLY A PHYSICAL QUALITY BUT IS ASSOCIATED WITH MIRIAM'S CONFIDENCE. THE "GLOOMY PATHWAY" BECOMES "THE LABYRINTH OF DARKNESS", AND THE

POSSIBILITY OF GOING ASTRAY HAS A MORAL PROJECTION, WHICH IS EMPHASISED BY THE STORY OF MEMMIUS. DARKNESS IS INTENSIFIED AND LIKENED TO DEATH, SO THAT WHEN MIRIAM IS LOST, ALL THE FEARS OF THE PARTY AND THE TENSION OF THE MOMENT ARE CONCENTRATED IN THE PHRASE "VANISHED INTO THE GREAT DARKNESS." (42). BY DRAWING ON THE MULTIPLICITY OF MEANING POSSIBLE IN SYMBOLS, HAWTHORNE IS ABLE TO SUGGEST EACH OF HIS SEVEN PERSPECTIVES AND UNIFY THEM USING THE NATURAL RESPONSE OF A CHARACTER.

ANOTHER OF HAWTHORNE'S TECHNIQUES BY WHICH HE IS ABLE TO INVOLVE ALL SEVEN PERSPECTIVES IS THE USE OF SUGGESTIVENESS. HE GIVES THE ILLUSION OF TELLING SOMETHING SPECIFIC, BUT USES AS MANY OF THE PERSPECTIVES AS POSSIBLE TO INTENSIFY THE MYSTERY OF A SITUATION. FOR EXAMPLE, THE STORIES OF MIRIAM'S PAST INCLUDE AN ESCAPE FROM HER PATERNAL HOME AND THE THREAT OF UNION WITH A COUSIN, AN ART THEME IN INVOLVEMENT WITH THE WORLD OF ART, MANY DIFFERENT NATIONALISTIC AFFILIATIONS, AND THE SUGGESTION OF MORAL ABBERANCE IN THAT "ONE BURNING DROP OF AFRICAN BLOOD" THAT LEFT "A SENSE OF IGNOMINY." (38). SIMILARLY THE SPECTRE HAS THIRTY-SEVEN NAMES IN THE CHAPTER IN WHICH HE IS INTRODUCED, IN THE COURSE OF WHICH, EACH OF THE SEVEN PERSPECTIVES IS MENTIONED. AS HEAVEN'S MESSENGER, HE REPRESENTS A THEME OF GRACE; AS THE DEATH-SCENTED APPARITION, THE STRUGGLE OF LIFE AND DEATH; AS MIRIAM'S ILL-OMENED ATTENDANT, DONATELLO'S RIVAL; AND AS AN ASSASSIN WITH BLOOD ON HIS HANDS ONE OF THE BROTHERHOOD OF CRIME. IN THE PERSPECTIVES OF ART AND HISTORY, HE REPRESENTS THE GOTHIC SATYR, THE PHANTOM, AND MEMMIUS, THE

INCARNATION OF A PAST AGE. TO THIS TECHNIQUE OF SUGGESTION AUTHORIAL COMMENT CAN BE ADDED. THE AUTHOR, SOMETIMES USING KENYON OR THE GUIDE AS WELL AS SPEAKING FOR HIMSELF, DRAWS OUT A CRUCIAL POINT TO MORE FULLY INTERPRET THE SITUATION. FOR EXAMPLE, HE POINTS OUT THE SIGNIFICANCE OF MIRIAM CHOOSING TO MEET DONATELLO IN THE MARKET PLACE, DRAWING OTHER IMPORTANT POINTS INTO HIS EXPLANATION. HE INTRODUCES A NEW PERSPECTIVE BY VIRTUE OF HIS SUPERIOR KNOWLEDGE OF THE SITUATION. "THIS SINGULARITY" IS A PHRASE USED TO VOLUNTEER FURTHER INFORMATION (47), OR TO INTRODUCE A POINT OF VIEW THAT DOES NOT AUTOMATICALLY ARISE FROM THE NARRATIVE. FOR EXAMPLE, HAWTHORNE USES IT TO SHOW THE PSYCHOLOGICAL EFFECT THE SPECTRE HAS ON MIRIAM. (50). IN CREATING DESCRIPTIONS OF THE CHARACTERS, HE HAS THE DIRECTION OF THE NOVEL UNDER HIS CONTROL. IN NOTING THE CLOTHING OF THE SPECTRE HE FIRST SUGGESTS HIS LIKENESS TO A SATYR. THIS COMMENT LEADS FROM A MATERIAL LEVEL TO A SPIRITUAL ONE, MAKING ROOM FOR A COMPARISON WITH DONATELLO, AND PREPARING FOR HIS INTRODUCTION IN OPPOSITION TO THE SPECTRE IN THE EARLY SCENE IN THE GROUNDS OF THE VILLA BORGHESE. NATURAL DESCRIPTION IS ALSO USED TO UNIFY THE SEVEN PERSPECTIVES. AS HE BEGINS TO DESCRIBE THE APPROACH TO PERUGIA, MORE EXAMPLES OF MEN'S MODIFICATION OF THE NATURAL PLANE FEATURE IN THE BOOK, UNTIL HE LAUNCHES INTO A DISCUSSION OF THE AGE OF BUILDINGS AND THE WEIGHT OF TRADITION, WHICH LEADS NATURALLY TO THE WEIGHT OF DONATELLO'S SINS.

OCCASIONALLY HAWTHORNE DEPENDS ON LITERARY ASSOCIATIONS TO CONVEY DIFFERENT PERSPECTIVES. THE MENTION OF MILTON AND

A PHRASE FROM IL PENNEROSO BRING TO MIND THAT POET'S RENDERING OF THE FALL, AND DANTE ADDS THE ASSOCIATIONS OF THE INFERNO, THE PARADISO AND YET ANOTHER BEATRICE. WHEN THE SPECTRE IS FIRST INTRODUCED, HIS SPEECH HAS A SYNTAX AND USES CADENCES SIMILAR TO THE 1611 BIBLE EMPHASISING HIS LIKENESS TO MEMMIUS.

HAWTHORNE'S INTEREST IN THE MIND FORMS THE OVERALL UNITY OF THE BOOK. BECAUSE OF THE REALISTIC RESPONSES OF HIS CHARACTERS HE IS ABLE TO CAPTURE THE COMPLEXITIES OF LIFE IN A SINGLE INCIDENT. HILDA'S REACTION TO MIRIAM'S RETURN IS A FLOW OF RELIEVED INSENSITIVE JOY. FEAR, RELIEF AND NOISE PREPARE FOR MIRIAM'S INTRODUCTION OF THE SPECTRE, WHICH IS STARK AND CHILLING BY CONTRAST. MIRIAM, BOUND BY HER FEARS TO THE SPECTRE, FINDS A TERRIFIC RELEASE IN SINGING. AFTER THE CRIME, VERY CONSCIOUS OF THEIR LINK WITH OTHER MURDERERS, THEY FEEL "A FIERY INTOXICATION, WHICH SUFFICED TO CARRY THEM TRIUMPHANTLY THROUGH THOSE FIRST MOMENTS OF THEIR DOOM. FOR GUILT HAS ITS MOMENT OF RAPTURE TOO. THE FOREMOST RESULT OF A BROKEN LAW IS EVER AN ECSTATIC SENSE OF FREEDOM." (207). IT IS AT MOMENTS LIKE THIS THAT HAWTHORNE IS AT HIS BEST. PERHAPS IT IS A LEGACY FROM WRITING SHORT STORIES, BUT HE SEEMS TO CONCENTRATE ON A SPECIFIC SITUATION DRAWING OUT EVERY FEELING THAT IS INVOLVED IN IT, AND FOLLOWING EVERY IMPLICATION THAT ARISES OUT OF IT. THE MOST COMMON PROCESS FOR CO-ORDINATING THESE PERSPECTIVES IS A RANDOM ASSOCIATION OF IDEAS. KENYON IS TALKING ABOUT MODELLING DONATELLO'S FEATURES, AND

REASSERTS DONATELLO'S LIKENESS TO THE FAUN, STRESSING HIS INNOCENCE, THE STARTING POINT FOR THE PERSPECTIVES CONCERNED WITH CRIME. DONATELLO TALKS ABOUT ART; THEN, THROUGH THE COMBINATION OF A SITUATION RECALLED - MIRIAM ASKING TO SEE HIS EARS - AND THE POWER OF A WORD, DONATELLO AND MIRIAM ARE BROUGHT SHARPLY INTO CONTRAST. IN THEIR OPPOSITION LIFE AND DEATH INSTINCTS ARE STRESSED.

AN ASPECT OF PSYCHOLOGICAL REALISM IS THE DETAIL HAWTHORNE USES IN CREATING HIS SCENES. IN THE SCENE AS DONATELLO AND MIRIAM APPROACH HILDA'S TOWER AFTER THE CRIME (208), WORDS ARE CAREFULLY CHOSEN AND COMBINED WITH DRAMATIC ACTION FOR FULL EFFECT. "WANDERING WITHOUT PURPOSE", AND "IT CHANGED" SETS THE ACTION IN A CONTEXT WHICH ALLOWS HAWTHORNE TO READ SIGNIFICANCE INTO EVERY ACTION. IN "EXTREMITY, LIGHT, HIGH, LOFTIEST STARS", HE IS ABLE TO CONVEY, BOTH THEIR DISTANCE FROM GOD AND THEIR DISTANCE FROM THEIR FELLOWMEN WITHOUT MIRIAM AND DONATELLO BEING CONSCIOUS OF THIS DISTANCE. MIRIAM IS STILL EXPERIENCING "A KIND OF SIMPLE JOY AT WITNESSING THE DEVOUTNESS OF HER FRIEND." BUT HER FEELING OF BEING DELIBERATELY SHUT OUT, WHICH WILL COME LATER, IS BEING PREPARED FOR IN THE CAREFUL CHOICE OF WORDS. BECAUSE THE ACTION PROCEEDS ON TWO LEVELS AT ONCE THE READER CAN BE INVOLVED IN IT BUT AT THE DISTANCE OF THE AUTHOR. WHILE HILDA'S WITHDRAWAL EMPHASISES THE GUILT OF MIRIAM AND DONATELLO, IT ALSO REFLECTS HER DISTANCE FROM MANKIND. IN THIS WAY TWO PERSPECTIVES CAN BE SEEN OPERATING SIMULTANEOUSLY.

PARTICULAR WORDS REPEATED RECALL EARLIER ATTITUDES. DONATELLO DESCRIBES THE SPECTRE AS DEATH-SCENTED, AND HILDA PICKS UP THIS SAME WORD TO DESCRIBE HER PART IN THE CRIME. THE SIMILARITY OF THE WORDS MIRIAM USES TO DISMISS DONATELLO ON BOTH OCCASIONS (112, 187), LINKS HER ANXIETY AND THE PRESENCE OF THE SPECTRE. WORDS ARE ESPECIALLY CHOSEN FOR THEIR INHERENT ASSOCIATIONS. "PARADISE" (374) IS USED BOTH TO BRING OUT THE BEAUTY OF THE CAMPAGNA IN SUMMER, A PASTORAL ELEMENT, AND TO GIVE MORAL SIGNIFICANCE TO THE MALARIAL AIR OF ROME WHICH IS A SYMBOL OF CORRUPTION AND STERILITY. THERE IS ALSO A SIMILARITY WITH MILTON'S DESCRIPTION OF EDEN IN PARADISE LOST, XII 629 - 35, WHICH ADDS THE EMPHASIS OF THE FALL.

IN ACTION AS WELL AS IN LANGUAGE, DETAIL IS USED SIGNIFICANTLY. THE CLOSING OF HILDA'S WINDOW (209), AND THE DOOR OF THE COURTYARD SWINGING CLOSED (201), WHICH SYMBOLISE THE FALL OF DONATELLO AND MIRIAM, ARE GIVEN SPECIAL EMPHASIS BY THEIR POSITION AT THE ^{END AND} BEGINNING OF CHAPTERS. USING DETAIL IN THIS WAY CONTRIBUTES TO THE PERVERSIVE ATTITUDE OF ANALYSIS. THE AUTHOR CONTINUALLY DISRUPTS THE NARRATIVE AND RELEASES THE TENSION. ALTHOUGH HE EXPLAINS WHY MIRIAM VISITS THE CEMETERY OF THE CAPPUCINI, HE IS UNABLE TO CONVINCINGLY PROLONG THE INTENSITY OF HER REACTION TO SEEING HIM AND THE INTERLUDE READS LIKE THE COMMENTARY ON ONE OF THE SIGHTS OF ROME THAT IT IS (225). HAWTHORNE DOES NOT TRY TO INVOLVE THE READER IN AN IMAGINATIVE EXPERIENCE BUT ENCOURAGES HIM TO TAKE AN OBJECTIVE VIEW, NOT IDENTIFYING WITH, OR SHARING THE EMOTIONS OF THE

CHARACTERS, BUT RECOGNISING SIMILAR FEELINGS IN HIMSELF. AT THE END OF CHAPTER TEN HE HAS A SCENE OF INTENSE FEELING, BUT AT THE BEGINNING OF THE NEXT CHAPTER, HE DELIBERATELY SPECULATES ON THE NATURE OF THE RELATIONSHIP OF THE SPECTRE AND MIRIAM TO THE REST OF SOCIETY WHICH LEADS ON TO A DISCUSSION OF THE RELATION OF TRUTH TO NARRATIVE TECHNIQUE. THIS LAPSE IN THE ACTION MAY HEIGHTEN THE READER'S EXPECTATION BEFORE THE INTRODUCTION OF THE SPECTRE, BUT IT ALSO ENCOURAGES AN ANALYTICAL ATTITUDE. THE EXACTNESS OF THE DETAIL LEADS TO OBJECTIVITY. SOMETIMES IT IS LIGHTLY COMIC, CONTRASTING WITH THE SERIOUSNESS OF THE SITUATION. FOR EXAMPLE, IN THE CATACOMBS, ALTHOUGH HAWTHORNE SAYS HE IS ANXIOUS NOT TO DWELL ON THE SCENE, HE NOTES THE RANGE OF VOICES THAT CALL INTO THE DARKNESS (43).

AS A SIDE-LINE IT IS INTERESTING TO NOTICE THE DIFFERENCE IN THE WAY IDEAS CONNECTED WITH CRIME AND THOSE RELATED TO TIME ARE EXPRESSED. THE GROUP CONCERNED WITH CRIME ARE PARTICULARLY BOUND TOGETHER BY HAWTHORNE'S INSIGHT INTO THE HUMAN MIND, AND TEND TO FOLLOW A STYLE SIMILAR TO HIS SHORT STORIES. HERE, HIS ABILITY TO CREATE AND CONVEY SITUATIONS AND HANDLE SCENES DRAMATICALLY IS UPPERMOST. WHERE TIME AND ART ARE THE CONCERN, HIS WRITING STYLE IS NOT AS COMPACT, WORDS BECOME LONGER, AND EXPRESSION IS NOT AS CONCENTRATED. OFTEN HE USES DESCRIPTION AS THE FRAMEWORK OF THESE SECTIONS, ESPECIALLY THE COUNTRYSIDE PASSAGES WHICH HAVE BEEN CRITICISED FOR NOT BEING WELL INTEGRATED WITH THE REST OF THE BOOK. THE TWO METHODS SEEM PATCHED TOGETHER, RATHER THAN RISING OUT OF ONE ANOTHER, AS COMPLEMENTARY STYLES. PERHAPS THE

MARBLE FAUN LACKS THE UNITY OF THE SCARLET LETTER BECAUSE HAWTHORNE WAS NOT ABLE TO COPE WITH A BOOK OF THIS SIZE, HIS WRITING TECHNIQUES BEING SUITABLE ONLY FOR THE CLOSE ANALYSIS OF SCENES THAT IS USEFUL IN THE SHORT STORY.

TWO DEVICES HAWTHORNE USES IN LINKING ALL THE PERSPECTIVES TO GIVE THE BOOK A STRUCTURAL UNITY, ARE THE FORM OF THE ROMANCE AND HIS NOTEBOOKS AND PERSONAL LIFE. A THIRD LINK IS FORMED THROUGH THE USE OF THE CHURCH, HISTORY AND THE ISSUE OF FREE WILL AND DETERMINISM. THE ROMANCE IS USEFUL CHIEFLY BECAUSE IT ALLOWS HIM TO DEPART FROM AN EXACT RESEMBLANCE TO REALITY, AND TO CONVEY, IF NOT A FACTUAL TRUTH, THE TRUTH OF THE HUMAN HEART. HE CAN EXPLORE THE ACTION OF THE CHARACTERS' MIND WITHOUT MAKING THEM FULLY-ROUNDED INDIVIDUALS, AND DOES NOT NEED CLOSE OR CONTINUOUS LINKS IN THE ACTION. IN SHORT, IT ALLOWED HIM THE LATITUDE HE NEEDED TO CONSIDER HIS THEME OF TRANSFORMATION. IN THE AMBIVALENCE AND INDEFINITENESS OF RELATIONSHIPS, HE COULD INTERWEAVE THESE SEVEN IMPRESSIONS WITHOUT GIVING PROMINENCE TO ANY ONE, BUT NEEDING EACH OF THEM FOR THE COMPLETENESS OF HIS THEME.

THE MATERIAL FROM HIS NOTEBOOKS AND HIS OWN LIFE, COMES MAINLY FROM HIS ITALIAN NOTEBOOKS, WRITTEN IN THE PERIOD JANUARY 24TH 1858 - MAY 15TH OF THE NEXT YEAR. BESIDES THE IDEA OF THE BOOK BEING PROMPTED BY A VISIT TO ROME WHERE HE SAW THE FAUN OF PRAXITELES, MANY OF THE DESCRIPTIVE PASSAGES ARE COPIED FROM THE NOTEBOOKS, SOME ALMOST EXACTLY, OTHERS ONLY IN OUTLINE. FOR EXAMPLE, THE

WAYSIDE CROSSES MENTIONED ON DONATELLO'S JOURNEY (341), ARE INCLUDED IN THE ENTRY MAY 28TH 1858, HEADED PERUGIA.⁴ THE VISIT TO THE CATACOMBS SEEMS TO BE DRAWN FROM VISITS TO THE TOMBS OF PETER, PAUL, THE SCIPIOS, AND SAINT CALIXTUS, AND THE ENTRIES OF FEBRUARY 27TH - MARCH 9TH 1859 COVER MOST OF THE OUTLINE FOR THE CARNIVAL SCENES ON THE CORSO. NOT ONLY DESCRIPTIONS OF THE COUNTRYSIDE BUT HIS OPINIONS ON PAINTINGS ARE INCLUDED, AND HIS COMPARISONS OF ITALIAN VILLAGES AND NEW ENGLAND TOWNS (318), FORM PART OF WHAT I HAVE CALLED "THE TIME PERSPECTIVE". HOWEVER, AT CRUCIAL POINTS IN THE NARRATIVE IT IS POSSIBLE TO SEE WHAT HE HAS PURPOSELY ADDED.

A CLOSER CONSIDERATION OF HILDA'S TOWER WILL SHOW THE KIND OF EMPHASIS HE TRIES TO ATTACH TO IT IN THE BOOK. THE DESCRIPTION OF THE PALACE AND THE TOWER, IS ALMOST IDENTICAL WITH THE NOTEBOOKS. HOWEVER, THE LEGEND IS LEFT OUT, BUT INCLUDED LATER IN THE LOCAL SUPERSTITION, ADDING TO THE SPIRIT OF FOREBODING THAT SETTLES WHEN THE LIGHT GOES OUT. THIS INTRODUCES A MORAL STRAIN. THE TOWER HAS BECOME A SYMBOL OF PURITY ABOVE FALLEN HUMANITY, AND OF THE INNOCENCE OF NEW ENGLAND ABOVE THE CORRUPTION OF ROME. HAWTHORNE'S DESCRIPTION OF THE TOWER, "AT A HEIGHT ABOVE THE ORDINARY LEVEL OF MAN'S VIEWS AND ASPIRATIONS" (68), BRINGS OUT THE SAME IDEAS. IN THE BOOK HAWTHORNE TIES THE LIGHT MORE CLOSELY TO THE CORRUPTION ^{of the} CHURCH AS AN INSTITUTION. WHERE IN THE NOTEBOOKS THE PENALTY OF THE LIGHT GOING OUT IS LOSS OF TENURE, IN THE MARBLE FAUN THE CHURCH IS EXPLICITLY NAMED AS BENEFITTING BY IT.

THE LINK OF CHANCE HAS ALREADY BEEN DISCUSSED IN THE INTERCHAPTER, BUT ROME WORKS IN A DIFFERENT WAY TO CO-ORDINATE THE SEVEN PERSPECTIVES. ROME IS A SYMBOL OF DEGENERATION, ONCE THE ETERNAL CITY NOW THE MOST CORRUPT. AS SUCH IT WORKS IN CONTRAST TO THE SYMBOLS OF TRANSFORMATION. ROME IS THE PLACE OF THE MOST DECADENT ART, WHERE VERY HUMAN ATTACHMENTS ARE MODELS FOR THE DIVINE, WHERE, HAWTHORNE OBSERVES, PETITION TO VISITORS IS AS FERVENT AS TO THE SAINTS, AND A CAT CAN SLEEP BETWEEN THE CANDLES OF A SHRINE WITHOUT BEING DISTURBED. AND YET, IT HAD ONCE "THE LIVING SPIRIT THAT MADE CATHOLICISM A TRUE RELIGION, AND THAT GLORIFIED IT AS LONG AS IT RETAINED A GENUINE LIFE". (221). THIS IS REFLECTED IN THE WORK OF ARTISTS SUCH AS CIMABUE AND GIOTTO "WHEN THE SOUL OF GOODNESS AND THE SENSE OF BEAUTY" WERE ALIVE.

EACH SYMBOL HAS A VARIETY OF MEANINGS, AND ALL THE MEANINGS ARE PRESENT FOR THE READER ON EVERY OCCASION. HILDA'S TOWER IS A SYMBOL OF HER SEPARATENESS AND PURITY, BUT DONATELLO'S TOWER REPRESENTS REMORSE, AND HIS STRUGGLE BETWEEN LIFE AND DEATH. SIMILARLY BIRDS ARE ASSOCIATED WITH EACH CHARACTER; DOVES WITH HILDA AND OWLS WITH DONATELLO. THIS DUALISM CAN BE TRACED THROUGH THE "DIVINE, HUMAN, ANIMAL, VEGETABLE AND MINERAL" DIVISIONS FRYE USES IN DISCUSSING ARCHETYPES. IT IS, TO USE HIS TERMS, "DEMONIC" WHERE IT IS ASSOCIATED WITH THE SPECTRE OR DONATELLO'S CRIME, AND "APOCALYPTIC" AS IT CONCERNS HILDA. THIS PATTERN BEGINS WITH THE STATUE OF A CHILD CLASPING A DOVE AND ASSAULTED BY A SNAKE, AND IS SUSTAINED THROUGHOUT THE BOOK BY RELATED

IMAGES. THE SNAKE IS ALSO THE WORM THAT ASSAULTS DONATELLO'S TREE, THE DRAGON OF GUIDO'S PAINTING, THE LIZARD THAT IS A SIGN OF DEATH FOR DONATELLO, AND THE SPECTRE. THE TABLEAU OF THE CHILD WITH THE SNAKE AND DOVE IS REPEATED IN THE ENCOUNTER OF MIRIAM WITH DONATELLO AND THE SPECTRE, AND THE FACES REFLECTED IN THE FOUNTAIN. NO MATTER WHICH OF THESE SYMBOLS IS USED IT SHOWS THE CHOICE OF INNOCENCE OR EVIL WHICH IS INVOLVED IN TRANSFORMATION.

"OF THE MAKING OF BOOKS THERE IS NO END," AND DOCUMENTATION OF THIS SORT IS INFINITE. MAYBE HAWTHORNE'S ARTIFICE IS ONLY SURPASSED BY THE ARTIFICE OF THIS DISCUSSION. NEVERTHELESS, THEMATICALLY CONSIDERED THIS IS A GOOD WAY TO APPROACH THE MARBLE FAUN. HAWTHORNE DEPENDS ON THE MULTIPLE MEANINGS OF SYMBOLS TO CONVEY HIS THEME. IN HIS DESCRIPTION OF THE STATUE OF THE CHILD, THE OUTER FORM "YELLOW WITH TIME AND PERHAPS CORRODED BY THE DAMP EARTH IN WHICH THEY LAY BURIED FOR CENTURIES" (19) HAS ONE SET OF ASSOCIATIONS; THE INTERPRETATION OF THE STATUE, "THE HUMAN SOUL WITH ITS CHOICE OF INNOCENCE OR EVIL CLOSE AT HAND", (445) ADDS ANOTHER, AND THE REPRESENTATIONS OF THE SAME TABLEAU ADD FURTHER MEANINGS. BUT ALL THESE PERSPECTIVES COMBINE TO PRESENT THE THEME OF TRANSFORMATION. THOUGH CRITICAL JUDGEMENTS ARE NOT THE CONCERN OF THIS THESIS, TO LOOK AT THE BOOK IN THE LIGHT OF THE SEVEN PERSPECTIVES WILL PROVIDE A WAY OF GETTING TO THE HEART OF THE MARBLE FAUN.

NOTES

CHAPTER ONE: INTRODUCTION

1. SEE J.D.YOUNG. "THE NINE GAMS OF THE PEQUOD", FOR INSTANCE.
2. QUOTED FROM A LETTER FROM HAWTHORNE TO SMITH, ELDER
DATED FEBRUARY 3RD 1860. M.S. COLLECTION OF
MRS. REGINALD SMITH QUOTED THE CENTENARY EDITION
OF THE WORKS OF NATHANIEL HAWTHORNE XXVII
3. M.T.GALE, AN ARTICLE IN THE NEW ENGLANDER VOL 19,
P860-70 OCT. 1861 REPRINTED IN THE NEW ENGLANDER
VOL 56, P 26-36 JAN. 1892, WITH A NOTE THAT THE
ARTICLE HAD BEEN READ AND APPROVED BY HAWTHORNE
WHO "SMILED AND PASSIVELY CONSENTED". QUOTED
B.FAUST HAWTHORNE'S CONTEMPORANEOUS REPUTATION.
4. F.O.MATTHIESSEN 249.

CHAPTER TWO: MALE AND FEMALE

1. LOVE LETTERS. I 224-5.
2. RUDD 152.
3. F.C.CREWS. THE SINS OF THE FATHERS.
4. CF HAWTHORNE'S DESCRIPTION OF THE GHETTO, (441)
AND OF MIRIAM'S PAINTING (60).
5. GENESIS 2 : 24.
6. CREWS, 228.

CHAPTER THREE: LIFE AND DEATH

1. WORKS II 413
2. QUOTED FROM A.L.REED, "SELF-PORTRAITURE IN THE
WORK OF NATHANIEL HAWTHORNE" STUDIES IN
PHILOLOGY VOL 23, P 40-54, 1926.

CHAPTER THREE (CONT'D)

3. FREUD, LECTURES ON PSYCHO-ANALYSIS, 139
4. FREUD, BEYOND THE PLEASURE PRINCIPLE 47
5. FREUD, LECTURES ON PSYCHO-ANALYSIS 52

CHAPTER FOUR: BROTHERHOOD AND ISOLATION

1. WORKS, II 485
2. IBID., X 77
3. E.G. JONATHAN EDWARDS
4. HALL, L.S. HAWTHORNE, CRITIC OF SOCIETY
5. FOGLE 197
6. JULIAN HAWTHORNE, I 248
7. LETTER TO MISS NORTON, JUNE 12 1860. THE COMPLETE WORKS OF JAMES RUSSELL LOWELL, ED. C.E. NORTON, I 302 N.Y. 1904 QUOTED R. STEWART ED. THE AMERICAN NOTEBOOKS
8. BLACKBURNE, THE CONFESSIONAL; OR A FULL AND FREE ENQUIRY INTO THE RIGHTNESS OF ESTABLISHING SYSTEMATIC CONFESSIONS AND DOCTRINE IN PROTESTANT CHURCHES, BORROWED SEPT. 1831. BULLETIN OF THE NEW YORK PUBLIC LIBRARY, VOL. 53, NOS 2-4 FEB. 1949
9. BAXTER A. "ISOLATION V. INDEPENDENCE." NINETEENTH CENTURY FICTION VOL. 10, No. 3, DEC. 1955.
10. CF KILPATRICK T.B. "SUFFERING"
11. FOGLE 201
12. THE FACT OF THE BOND IS STATED RATHER THAN PROVEN, AND NOT WELL INTEGRATED INTO THE BOOK AT THIS POINT, THOUGH IT IS CRUCIAL TO THIS VIEW.

CHAPTER FIVE: CHOICE AND THE FALL

1. WORKS 11 42
2. WARREN NATHANIEL HAWTHORNE
3. WORKS 11 41
4. JONES, B. "THE EARLY HAWTHORNE-THOREAU RELATIONSHIP" P.M.L.A. VOL. 83, P 1429, 1968.
5. KESSELRING, M.L. "HAWTHORNE'S READING 1828-50."
6. FOGLE, 195.
7. WAGGONER, 165.

CHAPTER SIX: INTERCHAPTER

1. MALE, R.R., HAWTHORNE'S TRAGIC VISION

CHAPTER SEVEN: PAST AND PRESENT

1. WORKS 11 407
2. LEWIS, 2.
3. IBID., 5.
4. IBID., 8.
5. WORKS 11 362
6. IBID., 1 209
7. LEWIS, 122
8. THIS IDEA OCCURS CONSTANTLY THROUGHOUT HAWTHORNE'S WRITING. THE ANCESTRAL FOOTSTEP, AND THE HOUSE OF SEVEN GABLES, BOTH CONDEMN THE BUILDING OF HOUSES THAT WILL LAST FOR SUCCEEDING GENERATIONS. IN A NUMBER OF STORIES ENGLAND AND ITALY ARE SET AGAINST ONE ANOTHER, ENGLAND BEING AS ACCEPTABLE AS AMERICA, EXCEPT FOR THE ARISTOCRACY.

CHAPTER SEVEN (CONT'D)

PRIVILEGE IS ATTACKED IN EARTH'S HOLOCAUST 1844.

ELDRIDGE IN THE ANCESTRAL FOOTSTEP IS BORN IN
ITALY, "WITHOUT THE ENGLISH MORAL SENSE AND
SIMPLE HONOUR." XI 451.

9. WORKS X 506
10. IBID., X 219

CHAPTER EIGHT: ART AND TRUTH

1. WORKS I 246
2. STEWART, R. "RECOLLECTIONS OF HAWTHORNE BY HIS
SISTER ELIZABETH" 61 QUOTED KESSELRING.
3. WORKS X 195
4. JULIAN HAWTHORNE II 193
5. IBID., II 143
6. REED, A.L. "SELF-PORTRAITURE IN THE WORK OF
NATHANIEL HAWTHORNE." 48. STUDIES IN PHILOLOGY
VOL. 23 1926 P 40-54.
7. JACOBSON, R.J. HAWTHORNE'S CONCEPT OF THE CREATIVE
PROCESS.

CHAPTER NINE: PASTORAL AND GOTHIC.

1. CHASE, CHAPTER 1.
2. IBID., 30
3. WEEKLY MAGAZINE I 202 MARCH 1798 QUOTED BY
E. MARCHAND ORMOND XX
4. WORKS V 53-57
5. IBID., VI 15

CHAPTER TEN: CONCLUSION

1. WORKS III 15
2. IBID., III 13
3. JOHN LOTHROP MOTLEY, A LETTER FROM WALTON ON THAMES
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QUOTED THE CENTENARY EDITION XXXII
4. WORKS X 216
5. IBID., X 233

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