Chapter 7

The Marble Faun: Sin and Art

Written after a long gap of eight years, *The Marble Faun* is the last of Hawthorne's completed romances. It serves as an apt conclusion to the literary endeavour begun with *The Scarlet Letter*. In very many ways this romance is different from the other three. Set in Italy rather than the US, it has a dense texture, with symbols and metaphors swamping the narrative with meanings, suggestions and associations. As Leon Chai puts it: "By the time Hawthorne came to write *The Marble Faun* he had come to experience first hand the splendours of the European artistic heritage in painting and sculpture. That experience, recorded at length in his French and Italian Notebooks, could then act as a shaping influence ..." Critics have, at times, found the book contradictory and confused. But if we focus on the self-conscious dimension we will see that it has, what Bay calls, a "driving unity" that assimilates issues, ideas, motifs and concerns that pre-occupied Hawthorne all his life.

In *The Marble Faun* the ideal of the golden age is repeatedly juxtaposed with the reality of sin, sorrow, death and decay, and the action of the novel once again revolves around the efforts of the characters to come to terms
with the reality of the fallen world. The statues in the Sculpture Gallery in the Capital in Rome, where we first meet the major characters of the book, are described as “shining in the undiminished majesty and beauty of their ideal life, although the marble that embodies them is yellow with time, and perhaps corroded...”

The contrast between the shining beauty and the yellow marble is further emphasized in Hawthorne's description of the statue of the Faun. “...all the pleasantness of sylvan life, all the genial and happy characteristics of the creature that dwell in woods and fields, will seem to be mingled and kneaded into one substance, along with the kindred qualities in the human soul. Trees, grass, flowers, woodland streamlets, cattle, deer and unsophisticated man. The essence of all these was compressed long ago, and still exists, within that discoloured marble surface of the Faun of Praxiteles.”

Donatello, the Marble Faun, “miraculously softened into flesh and blood” in the course of the novel, has to come to terms with the reality signaled by the discoloured stone. In the Borghese gardens, Donatello is shown in his original state. Being a representative of the golden age, he is at one with nature. But the impossibility and infeasibility of the simple, direct and joyous relationship with nature in the present is indicated by the numerous references to falseness, imitation and death that the chapter contains. The final charm of the garden is bestowed by Malaria. “For if you come hither
in summer, and stray through these glades in the golden sunset, fever walks arm in arm with you, and death awaits you at the end of the dim vista. Thus the scene is like Eden in its loveliness; like Eden, too, in the fatal spell that removes it beyond the scope of man's actual possession." 6

Later, Miriam and Donatello sport together until they seem to be creatures of "... the Golden age, before mankind was burdened with sin and sorrow, and before pleasure had been darkened with those shadows that bring it into high relief, and make it happiness." 7 But the Sylvan Dance too is annihilated by a strange figure that shook its fantastic garments in the air and pranced before them. It was the Model. The immediate result of his dance is that the spell which Donatello had cast earlier is broken, and what was Golden age and Arcadia once again becomes the old tract of pleasure ground; "..a tract where the crimes and calamities of ages, the many battles, blood recklessly poured out, and deaths of myriad's, have corrupted all the soil, creating an influence that makes the air deadly to human beings." 8 In The Marble Faun, Rome stands for the oppressive weight of history, and its capacity to pass on sin from one generation to the next. 9 Thûs, in the descriptions of the city during the long night walk which leads to the central crime in the book, the Model is deliberately associated with every historical sight.
In his presentation of Donatello's lost gift of speech with the animals, Hawthorne once again contrasts the ideal of the Golden age with the reality of the fallen world. In the fountain in grove at Monte Beni, Donatello is almost able to recapture his lost language. "The sound was of a murmurous character, soft, attractive, persuasive, friendly. The sculptor fancied that such might have been the original voice and utterance of the natural man, before the sophistication of the human intellect formed what we now call language." However, the only creature that responds to Donatello's voice is a brown lizard, a venomous reptile, and Donatello is left sobbing, "Death! Death! They knew it."

The repeated juxtaposition of the ideals of Golden age with death and decay serve to emphasize what from the very beginning had been the central thematic movement of the book - a cancellation of the Golden age for which is substituted the reality of sin and death. The Arcadia is replaced by the chasm, that pit of blackness that swallows up all human positives--all the heroes, the statesmen, the poets, and human history. In the course of the novel, each character in his own way has to come to terms with this reality.

The accidental encounter with the Model in the catacomb serves to drive home the point that the issue of sin cannot be avoided. By making the act
that connects Miriam with the Model precede the action of the novel, and by deliberately leaving it ambiguous, Hawthorne is able to use the Miriam-Model connection to raise the issue of sin in general rather than particular terms. Though we have no knowledge of the specific act that unites Miriam with the Model, we do know that it was a crime of some sort and that it constitutes a fatal entanglement of both. The repeated reference to Cenci story hints at both incest and murder.\textsuperscript{12}

The Model is both a flesh and blood character, as well as an unreal apparition. His career as an artist model seems to go back to ancient times so that we recognize his image in artistic works produced over centuries. He is also projected as the demon who haunts the underworld of the catacombs, once again appearing in different ages. In his latest avatar he appears as the Capuchin, embodying corrupt patriarchy.\textsuperscript{13}

Donatello's eventual murder of the Model, triggered by a mere look of Miriam's\textsuperscript{14} is a shadowy re-enactment of some original crime associated with Miriam, and it suggests the same structural techniques as *The Scarlet Letter* in which the forest scene re-enacts the adultery, and *The House of the Seven Gables* in which Holgrave almost repeats Matthew Maule's crime against Alice. As in the earlier novels, the re-enactment of a past crime, reveals the inadequacy of the attitudes of the various characters to the reality of the original crime.\textsuperscript{15}
Not just Donatello, but Miriam, Kenyon and Hilda all have to suffer the consequences, and all of them have to cope with what in Hawthorne is always the central dramatic motif - facing up to the reality of universal sin and discovering, if possible, the way of sympathy. In this, the characters and the novel become emblematic of Americans and America. Also they begin to represent all of humanity which too has failed to come to terms with the reality of the original fall.

In *The Marble Faun* the murder of the Model foregrounds the problem of universal sin. “It is a terrible thought that an individual wrong-doing melts into the great mass of human crime, and makes us - who dreamed only of our own little separate sins--guilty of the whole. And thus, Miriam and her lover were not an insulated pair, but members of the innumerable confraternity of guilty ones, all shuddering at each other.”16 And as Hilda later discovers, it is immaterial who is guilty and who is innocent; both suffer equally. “It is very dreadful. Ah! now I understand how the sin of generations past have created an atmosphere of sin for those that follow. While there is a single guilty person in the universe, each innocent one must feel his innocence tortured by that guilt. Your deed, Miriam, has darkened the whole sky.”17

In *The Marble Faun* the re-enactment of the earlier crime, and the ensuing response shows that the various characters need to recognize and cope
with the problem of universal sin. Therefore, after the crime, all four characters change and grow. Miriam, who is very much in the tradition of Hawthorne’s “dark ladies” is, to be begin with, shown to be full of pride, anger and hatred directed against men. But afterwards, she becomes meek and humble. So such so, that Kenyon could not but marvel “at the subjection into which this proud and self-dependent woman had wilfully flung herself, hanging her life upon the chance of angry or favourable regard from a person who, little while before, had seemed the plaything of a moment.”18 After the crime, the amoral Donatello, the natural man, begins to acquire a spiritual consciousness. While Kenyon, a young American artist like Holgrave and Coverdale grows by learning to truly sympathize with the plight of the sinners. Hilda, embodying the notion of purity at the heart of domestic ideal, also changes after witnessing the murder. She not only loses her unrealistic moral severity but also learns to love Kenyon. At the very end, the novel poses the paradox of the fortunate fall.19 Can sin actually work for the betterment of humanity? Miriam asks, “Was the crime--in which he and I were wedded--was it a blessing, in that strange disguise? Was it means of education, bringing a simple and imperfect nature to a point of feeling and intelligence which it could have reached under no other discipline.. The story of the fall of man! Is it not repeated in our romance of Monte Beni--and may we follow the analogy yet further? Was that very sin--into which Adam precipitated himself and
all his race--was it the destined means by which, over a long pathway of
toil and sorrow, we are to attain a higher, brighter and profounder
happiness than our lost birthright gave? Will not this idea account for the
permitted existence of sin, as no other theory can?"20

Hawthorne's understanding of universal sin is, in very many ways, similar
to that of Dostoyevsky in the *Brothers Karamazov*. As individuals we live
in an organic whole much bigger than ourselves, in which everything is
connected with everything else. Each item of what we call reality is
necessarily shaped by all that have preceded it and in turn shapes all that
succeeds it. This reception and transmission is an ongoing, continuous
dynamic process - a transition of energy and identity drawn into the
interiority of each existing thing. Relationships in this sense are constitutive
of existence. All things are woven together and evil anywhere is mediated
everywhere through the relational structure of existence.

In this context, obviously those things most closely related to ourselves in
the vast scheme of things exercise a definitive impact on who we are and
how we are - hence the solidarity of the human race. Through the organic
solidarity of the race, however, we are all affected by all the sins of others,
and our own sins likewise have an effect upon all others. In the short run
this might seem like a great drawback, but in the long run, Hawthorne
would argue, it is the phenomenon of the solidarity of the race, that can lead to the recognition of our connectedness to all others through subjective, compassionate sympathy, enabling us to transcend the viscous cycle of universal of sin. In Dostoyevsky, too, when Ivan Karamazov seeks to deal with the problem of relationality through evil, rationally and objectively, he comes to grief. It is only Zossima and Alyosha who move towards true empathy - the subjective realization of the awareness of interconnected oneness of all humanity translating itself into a life lived in terms of compassionate love.21

II

In The Marble Faun art and life are juxtaposed in such a way that art repeatedly reveals the hidden faces of both its creators and observers.22 Donatello is seen as an incarnation of the statue of the Marble Faun. Later, his murderous self is revealed through the idle working of clay in Kenyon's hand, and his spiritual growth is reflected by the incomplete marble bust. Both Hilda and Miriam appear as subjects of paintings and both are seen to resemble Guido's portrait of Beatrice Cenci. The Model appears in Miriam's paintings and also in Guido's painting as the Devil. Kenyon is revealed through his sculptures and also through the broken up statue he discovers in the end. The novel itself goes on to self-consciously reflect Hawthorne's view of art. Hawthorne uses this aspect of art to re-examine
the theories of expressive and mimetic art in light of his concept of universal sin, and also to question the value of much that passes for great art.

In *The Marble Faun*, painting is presented as an expressive art form while sculpture is seen in mimetic terms. All through the book, the two art forms are compared and contrasted. When Miriam visits Kenyon's studio, she compares her own art form which according to her is "too nervous, too passionate and too full of agitation" with that of Kenyon's which is calm and cool. She goes on to say, "sculptors are, of necessity, the greatest plagiarists in the world." Kenyon does not agree with her but cannot contradict her either.

The several separate stages of production of works in both the arts are described in detail to bring out the expressive and mimetic features of each. In her studio, Miriam explains to Donatello how the expressive artist works. "We artists purposely exclude sunshine, and all but a partial light, because we think it necessary to put ourselves at odds with nature before trying to imitate her. That strikes you very strangely, does it not? But we make pretty pictures sometimes with our artfully arranged light and shadow."
The significance of the sketches in expressive art is highlighted later in the chapter “The Aesthetic Company”. The sketches, we are told, are valuable because they reflect, more accurately than even the finished painting, the mind of the artist at the creative pitch. “But this hasty rudeness made the sketches only the more valuable because the artist seemed to have bestirred himself at the pinch of the moment, snatching up whatever material was nearest, so as to seize the first glimpse of an idea that might vanish in the twinkling of an eye. Thus by the spell of a creased, sliced and discoloured scrap of paper, you were enabled to steal close to an old master, and watch him in the very effervescence of his genius.”

As we have shown, Hawthorne's romances too, while they play with light effects repeatedly seek to self-consciously present to the reader not just the tale, but also the creation of the tale so that we too are able to see a romance writer at work.

Miriam's sketches also reveal her personality. She shows Donatello two sets of sketches and both reveal aspects of her personality. One set of sketches show images of common life, but in the other set of sketches there is the idea of woman “acting, the part of a revengeful mischief towards man”. Miriam explains to Donatello that they are “ugly phantoms that stole out of my mind; not things I created, but things that haunt me.”
Because she is an expressive artist and because she has had experience of sin, it is Miriam who pinpoints the central problem which all expressive artists, including Hawthorne, face. Since the world is sinful, individual artist, need to first of all confront the issue of its ever-present reality without any shade of falsification or the cushion of escapism. Given the inevitable presence of negative realities in themselves, and in their world, when the expressive artists create, they have to cope with the deepest of anxieties for they can never take it for granted that their art will reinforce the principle of goodness, and not end up celebrating or enacting the triumph of evil. Miriam criticizes Guido's painting of Michael destroying the devil precisely because it does not capture this particular fear and anxiety of the artist, the risk that he needs to take when he attempts to create. "With what half-scornful delicacy he sets his pretty sandalled foot on the head of his prostrate foe! But, is it thus that virtue looks the moment after its death struggle with evil? No, no, I could have told Guido better... the battle never was such a child's play as Guido's dapper Archangel seems to have found it." She goes on to say that if she were to paint the painting she would have done it differently: "The picture would have its share of truth I assure you, ...but I am sadly afraid the victory would fall on the wrong side. Just fancy a smoke blackened, fiery eyed demon, bestriding that nice young angel, clutching his white throat with one of his hinder claws; and giving a triumphant whisk of his scaly tail, with
poisonous dart at the end of it. That is what they risk, poor souls, who do battle with Michael's enemy." 28

The stages of production of sculpture emphasize its essentially mimetic nature. First come some hastily drawn figures on the white wash of the walls. Next, there are roughly modeled figures in clay or plaster. Then there is the exquisitely designed shape of clay from which the plaster cast is made which is then transformed into a statue in marble. The essentially mimetic and mechanical nature of art is emphasized by the fact the final product is created not by the artist but by skilled craftsmen.

The problem with mimetic art is that art objects begin to replace life, breeding coldness and lack of sympathy in the artist. Thus Kenyon, when he falls in love with Hilda, sculpts her hands. "The sculptor sighed as he put away the treasure of Hilda's marble hand into the ivory coffer, ...He dared not even kiss the image that he himself had made: it had assumed its share of Hilda's remote and shy divinity." 29 The inhumanity and the falsification inherent in this attitude becomes apparent when Kenyon is faced with the issue of sin in real life. While sculpting the statue of Cleopatra, he has, as Miriam points out, seen far into womanhood, but when it comes to helping out a real, suffering woman, he is found wanting. When Miriam wants to tell him about her troubles he is reserved and alarmed and Miriam tells him,
“You are cold and pitiless as your own marble... As for my griefs, I know how to manage them. It was all a mistake. You can do nothing for me unless you petrify me into a marble Companion for your Cleopatra there.”

Significantly, Kenyon's growth as a sympathetic character is illustrated in the scene when he finds the broken up statue of the goddess Venus. As Kenyon himself puts it: “What a discovery is here! I seek for Hilda and find a marble woman.” It was a discovery which made the world richer than it was, by something far more precious than gold. But Kenyon, who had been guilty of replacing life with art, has outgrown the weakness since then. After discovering the statue, Kenyon "strove to feel at least a portion of the interest which the event would have inspired in him a little while before. But, in reality, he found it difficult to fix his mind upon the subject. He could hardly, we fear, be reckoned a consummate artist, because there was something dearer to him than his art; and, by the greater strength of human affection, the divine statue seemed to fall asunder again, and become only a heap of worthless fragments."

Through Kenyon's growth as an artist, Hawthorne once again confronts what has been an ongoing theme in his romances - the issue of Eros, in
human affairs as also in art. Kenyon, to begin with, believes in the Victorian ideal of art as the culmination of the artistic progress through the centuries. His encounter with classical art, however, plunges him into confusion and depression for the artist in him recognizes the superior greatness of ancient sculpture. As Nina Baym points out, his dilemma at this point is severe, "for the classic art is great in proportion to its possession of just those qualities that Victorian art prides itself on having left behind. Classical art is an undisguised, though brilliantly controlled expression of Eros, shamelessly and freely passionate, exulting in the flesh. It is 'ideal' in a sense directly opposite to Victorian art. The latter 'idealizes' the body by reluctantly employing it to represent an abstract idea, while classical art makes the body ideal because it sees virtue and beauty in the flesh."33 Kenyon's Cleopatra sculpture records his development as an artist. Not only is he able to capture life in stone, but, more important, he is able to celebrate Cleopatra's erotic nature.

However, it is when Kenyon begins working on Donatello's bust that Kenyon confronts a typically Hawthornian problem. Since mimetic artist is committed to a one to one representation, he finds it almost impossible to record the process of spiritual growth. "He had never undertaken a portrait bust which gave him so much trouble as Donatello... he was chiefly
perplexed how to make this genial and kind type of countenance the index of the mind within. His acuteness and his sympathies, indeed, were both somewhat at fault in their efforts to enlighten him as to the moral phase through which the Count was now passing." 34

It is only by accident that the bust eventually succeeds in reflecting the growing moral power of Donatello. As Hilda points out, "Forgive me, but I question whether this striking affect was brought about by any skill or purpose on the sculptor's part. Is it not perhaps, the chance result of the bust being just so far shaped out in the marble, as the process of moral growth had advanced in the original?" 35 Paradoxically, the success shows up the limitation of mimetic art for the effect could never have been captured in the finished statue. As we have already seen, Hawthorne's concept of Romance is grounded in a similar critique of realistic representation.

Hilda is portrayed as someone who has the gift of discerning and worshipping excellence in a most unusual measure. She admires the worth of the mighty old masters to such an extent that she gives up painting herself and becomes a copyist. "Reverencing these wonderful men so deeply, she was grateful for all they bestowed upon her, too loyal and too humble, in their awful presence, to think of enrolling herself in their society. Beholding the miracles of beauty which they had achieved, the
world seemed already rich enough in original designs, and nothing more was so desirable as to diffuse those self-same beauties more widely among mankind."36

Hilda is also shown to be the ideal spectator of art.37 "No other person, it is probable, recognized so adequately, and enjoyed with such deep delight, the pictorial wonders that were here displayed. She saw--no, not saw, but felt - through and through - a picture; she bestowed upon it all the warmth and richness of a woman's sympathy; not by any intellectual effort, but by this strength of heart, and by this guiding light of sympathy, she went straight to the central point, in which the master had conceived his work."38

The accuracy of Hilda's eyes is related to the accuracy of her moral perception. She is equated with doves all through the novel, and has to keep Virgin's lamp alight. After her inevitable encounter with sin, her moral standpoint and aesthetic vision are both seen to be inadequate. After witnessing the murder of the Model, Hilda not only loses the gifted simplicity of vision, but also loses her enjoyment of art. "For the first time in her life, Hilda now grew acquainted with that icy demon of weariness who haunts great picture galleries."39 Hawthorne uses Hilda's disillusionment to pinpoint the limitation of most great art in face of sin.
The love of art... if art had not strayed away from its legitimate paths and aims, it ought to soften and sweeten the lives of worshippers... But, of its own potency, it has no such effect, and it fails, like wise, in the other test of its moral value which poor Hilda was now involuntarily trying upon it. It cannot comfort the heart in affliction, it grows dim when the shadow is upon us.40

The great masters are now criticized for their lack of truth.

..She saw beauty less vividly, but felt truth, or the lack of it, more profoundly. She began to suspect that some, at least, of her venerated painters, had left an inevitable hollowness in their works because, in the most renowned of them, they essayed to express to the world what they had not in their own souls. They defied their light and wandering affections, and were continually playing off the tremendous jest...of offering the features of some venal beauty to be enshrined in the holiest of places.41

The narrator himself goes on to give the reason why modern art had failed Hilda. "How indeed should she have found such? How could holiness be revealed to the artist of an age when the greatest of them put genius and imagination in the place of spiritual insight, and when from Pope, downward, all Christendom was corrupt."42
The works which are offered as exception to this general failure in art give a clue to the kind of ideal of art that Hawthorne is upholding. There is Fra Angelico's painting of the Angel. Perugino's painting of Virgin, and Sodoma's painting of Christ bound to a pillar. All these paintings are inspired by sincere feeling which borders on the religious. "Fra Angelico... must have breathed a humble aspiration between every two touches of his brush in order to make the finished picture such a visible prayer as we behold it..." "Perugino was evidently a devout man..." and Sodoma "beyond a question both prayed and wept while painting his fresco." It is this deep religious feeling which helps these painters to make the kind of paintings that "may still help a struggling heart to pray."43

Of all these paintings, it is only Sodoma's painting that is discussed in detail. In this picture, Christ is depicted as worn out, tired, exhausted and utterly lonely. But despite all this, the son of God remains divine. By presenting Christ's Divinity, Sodoma has shown that it is possible to conceptualize and create the image of the highest good even in the midst of most intense suffering. This, as Hawthorne says, cannot but inspire the suffering humanity. In short, the ideal artist in Hawthorne is to be inspired neither by imagination, nor by empiricism, but by sympathy - an almost religious feeling which will enable him to recognize and depict the suffering and guilt of humanity without losing sight of that which is good
and just. And when it is able to achieve this effect, then like Sodoma's painting, it is able to reconcile "the incongruity of Divine omnipotence and outraged suffering humanity." The hallowed picture shows that art at its best performs the same function as the "most eloquent words of the preacher and the prophet" for it brings the "deeper mysteries of Revelation closer to man's heart."44

Hawthorne's praise of Sodoma's painting of the Christ on the cross helps us to understand that in the final analysis Hawthorne's ideal of sympathy is a secularization and humanization of the message contained in Christ's sacrifice for fallen humanity for on the cross Christ identifies with all sin the and sinners and is therefore able to redeem all sinners from sin. In the Hawthornian version sympathy also brings about a feeling of oneness with others which can then empower action towards inclusive well being.
NOTES

1 Chai 145

2 Rosemary Mims Fisk. "The Marble Faun and the English Copyright: The Smith, Elder Contract" Studies in American Renaissance, 263-75. The article looks at the novel in light of the Hawthorne's original contract with his English publishers which required a three volume work, explaining why Hawthorne padded the work with background material from his Italian notebooks.

3 Hawthorne, Novels 857.

4 Hawthorne, Novels 861.

5 Hawthorne, Novels 860.

6 Hawthorne, Novels 912.

7 Hawthorne, Novels 922.

8 Hawthorne, Novels 927.


10 Hawthorne, Novels 1058.

11 Hawthorne, Novels 1059.

12 Stacy Vallas, "The Embodiment of the Daughter's Secret in The Marble Faun," Arizona Quarterly 46.4 (Winter 1990): 73-94. For Vallas, Miriam's resemblance to the figure of Beatrice, rather than Donatello's resemblance to the Faun, forms the keynote of the narrative. In the essay, Vallas sets out to show how The Marble Faun embodies the unspeakable in ways that both express and suppress the novel's secrets, specifically, "the role that father daughter incest, and the silence surrounding it, play in the coercive modelling and framing of femininity within patriarchal culture" (74). For other discussion of the incest motif in The Marble Faun, see Evan Carton, "'A Daughter of the Puritans' and Her Old Master: Hawthorne,

13 Nina Baym, "The Marble Faun: Hawthorne's Elegy of Art," New England Quarterly 44 (1971): 355-76. Baym argues that the Model is made so monstrously evil that he fits in with the tradition of fable where an imprisoned maiden is rescued from the ogre or dragon. She points out that Guido's archangel Michael, trampling on the fiend to whom Hawthorne gives the Model's face is certainly not depicted as a criminal - why then is Donatello? Her answer: "It would appear that his act has spontaneously generated its own set of guilt feelings, and with them the desire for punishment and restraint that leads men, perhaps, to create, the authoritarian institutions that repress them ... What, then, is this transforming and ambiguous deed, that makes man at once heroic and guilt ridden? Simply, its is a parricide" (101).

14 For John L. Idol, "'A Linked Circle of Three' Plus One: Nonverbal Communication in The Marble Faun," Studies in the Novel 23(Spring 1991): 139-166. Central to the action of the romance, and a chief force in the interaction of its characters is the gaze prompting Donatello's murder of Miriam's model. Through an insightful reading of the romance, he demonstrates that long before modern research in Kinesics (the study of body movements as means of communication) and Proxemics (the study of interpersonal space and distance), Hawthorne was observing nonverbal behaviour and "showing how it functions to provide information, regulate interaction, express intimacy, exercise self-control and facilitate service to others" (140).

15 Critics have pointed out that the dominant question of the times, that of race, shapes Hawthorne's presentation of characters in The Marble Faun. Nancy Bentley in The Ethnography of Manners: Hawthorne, James, Wharton (New York: Cambridge Univ. Press, 195) 24-67, sees Donatello's characterisation as Faun in terms of racial essentialism and primitivism suggesting that Hawthorne seeks to connect "aesthetic segregation" and racial segregation. For Elissa Greenwald, "Hawthorne and Judaism:
Otherness and Identity in *The Marble Faun* Judaism becomes a focus for some of Hawthorne's major themes: the roles of history and narrative, the status of the outsider, and the view of woman as Other. Surprisingly, despite Hawthorne's virulent anti-Semitism expressed in fairly direct terms in the novel, Greenwald finds that "Hawthorne's discovery of common points of history and even belief between Judaism and Christianity, as well as his ultimate refusal to assimilate his character to Christianity, indicate his respect for Miriam's "difference" as a Jew. Hawthorne seeks to escape the anti-Semitism of his day ..." However, if we contrast Miriam's alleged sense of ignominy at the mere possibility of trace of African or Jewish blood in her ancestry, with the repeated assertions of Hilda's "white purity" then one has to agree with Vallas estimate that Hawthorne was far less ambivalent about his culture's racism, then he was about sexism.

16 Hawthorne, *Novels* 1000.

17 Hawthorne, *Novels* 1028.

18 Hawthorne, *Novels* 1088.

19 Will and Mimosa Stephenson, "Oxymoron in *The Marble Faun*," *Nathaniel Hawthorne Review* 21.1 (Spring 1995): 1-11. Point out that for the first time Hawthorne uses oxymorons extensively: "Almost nothing in *The Marble Faun* is stated to be ambiguous, but virtually everything possesses contradictory qualities, and reality becomes more complicated than one is accustomed to consider it. In their inconspicuous ubiquity, the oxymorons of *The Marble Faun* represent a rhetorical tour de force, for this trope is blatantly self-reflexive." The authors see the concept of Fortunate Fall as the novel's most famous oxymoron.

20 Hawthorne, *Novels* 1214-1215.

21 John Michael, "History and Romance, Sympathy and Uncertainty: The Moral of the Stones in Hawthorne's *The Marble Faun* " *PMLA* 103 (1988): 150-61. Behind the distinction between novel and romance is one that is larger, older, and morally loaded: the distinction between fiction and history, with Hawthorne repeatedly identifying sympathetic understanding with proper reading. For John Michael, *The Marble Faun* records a crisis of sympathy with civilizational implications. At the end of the book, when Hawthorne talks of readers who do not know how to read romance, he is also referring to their inability to come to terms with history as well. According to Michael, "Throughout *The Marble Faun*, from the Preface to
the final page, Hawthorne indicates that Sympathy fails where it is most needed." According to my reading this is not so. As a value sympathy is always under strain. Since it is rooted in a lived awareness of sin - it does not cancel or do away the consequences of past sin, but it does enable individuals to tackle the future better. Hawthorne's point is that in terms of any ultimate solution to human problems, sympathy will always be wanting - but in terms of what is possible for us as human being in real life, in real terms, it is all that we have.

22 Eugenia C. Delamotte, *Perils of the Night: A Feminist Study of Nineteenth Century Gothic* (New York: OUP, 1990). Delamotte sees in such repetition, an inheritance from the narrative structure of the original Gothic romances - in the eighteenth century terms, the Renaissance romance of Spencer and Aristo as well as medieval romance. According to Delamotte, *The Marble Faun* is filled with two kinds of repetition: the one that characterizes the mirror world of the haunted mind and the other consists of those images that art makes of life. "In Hawthorne's romances," writes Delamotte, "repetition shows how the haunted mind projects itself outward, recreating the world in its own image... But repetition of this sort is visionary in a positive sense as well ... because for Hawthorne the psychology of guilt is the psychology of imagination, of the "sympathetic imagination" both in the moral and the aesthetic sense of the term" (116).

23 Hawthorne, *Novels* 956
24 Hawthorne, *Novels* 885
25 Hawthorne, *Novels* 967
26 Hawthorne, *Novels* 888
27 Hawthorne, *Novels* 1006.
28 Hawthorne, *Novels* 1006.
29 Hawthorne, *Novels* 954.
30 Hawthorne, *Novels* 964.
31 Hawthorne, *Novels* 1206.
32 Hawthorne, *Novels* 1207.
34 Hawthorne, Novels 1077.

35 Hawthorne, Novels 1169.

36 Hawthorne, Novels 899.


38 Hawthorne, Novels 898.

39 Hawthorne, Novels 1131.

40 Hawthorne, Novels 1135.

41 Hawthorne, Novels 1133.

42 Hawthorne, Novels 1165.

43 Hawthorne, Novels 1134.

44 Hawthorne, Novels 1134.