CHAPTER 3

HAWTHORNE'S DILEMMA AS HEIR AND CRITIC OF

THE PURITANS
While Cooper struggled with conflicting ideas on the socio-cultural and socio-economic planes, Hawthorne did so on the socio-religious plane. The conflicts that Hawthorne was preoccupied with were polar opposites like good and evil, sin and piety, devilishness and saintliness, religious sectarianism and transcendent universalism, belief or faith and skepticism. Since Hawthorne used the American Gothic form, he was able to conveniently project pairs of opposites through pairs of heroines as opposites - the 'fair' and the 'dark'. The ambivalence in Hawthorne, as in Cooper, arises because Hawthorne depicts the 'fair' and 'dark' aspects in pairs or in the same character to portray his own inner conflicts.

The basic difference between Cooper and Hawthorne is that Cooper's ambivalence towards his women characters conveys a variety of subtle conflicts, many of which are unconsciously expressed, rather than deliberately expressed whereas Hawthorne's ambivalence conveys conflicts that are discernible and deliberate. Another difference is that in Cooper, there is a predominant notion that the WASP woman is the ideal of American womanhood, whereas in Hawthorne, the accent is not so much on the WASP woman, though the ideal is a modern American woman cloaked in the virtues of a WASP woman. Both Cooper and Hawthorne could not bring the picture of a married, socially esteemed woman of nineteenth-century America as ideal,
into focus yet and so they resorted to an earlier period, to place the themes of their novels in. This was in itself an ambivalence towards women, which prevented them from portraying women realistically.

In *The Scarlet Letter*, Hawthorne has created two female characters, Hester Prynne and her daughter Pearl in the main. Hester of course is the central character in the novel, and Pearl is more or less a symbol of the potential woman in her. Hester Prynne is the prototype of the 'dark' woman in one sense, and the combination of 'fair' and 'dark' in another. She signifies the 'dark' aspect because she has 'sinned' and defied the moral dictates of society in which she lives. As one of the women, gossipping outside the prison door says of her:

>This woman has brought shame upon us all, and ought to die. Is there not law for it? Truly there is in the Scripture and the State book.

Thus in the seventeenth century, Puritan Society in which Hawthorne places Hester, she becomes the embodiment of everything immoral in a woman, because she has committed adultery. The enormity of the sin springs from the fact that she is a married woman. She is the stereotype of Eve the temptress to the Puritanical Society in which she lives. To that society, anything that threatened the stability or norms of the Church or

---

represented evil as prescribed by the Scriptures, was a
sign of evil and if it was in a woman, it was certainly an
unpardonable offence. A reference is made, to the myth of
Adam and Eve through the townsman's words thus:

Now, good Sir, our Massachusetts magistracy,
bethinking themselves that this woman is
youthful and fair, and doubtless was strongly
tempted to her fall, - and that, moreover,
as is most likely, her husband may be at the
bottom of the sea, - they have not been bold
to put in force the extremity of our righteous
law against her. The penalty thereof is
death. But in their great mercy they
have doomed Mistress Prynne to wear
a mark of shame upon her bosom. 2

Thus, according to the Puritanical society there is
a similarity between the fall of Eve and that of Hester.
Just as Eve had fallen a prey to Satan's temptations,
Hester had fallen a prey to her passions. Hawthorne is
examining Hester not only in relation to her sin at the
individual level, but through Hester's sin, he is also
examining a whole society of the past to which Hester belonged.
Also, in examining this society, Hawthorne is examining
his own puritanical past, as he too is a descendant of the
same puritanical ancestors. And as Judith Fryer writes
in The Faces of Eve:

In making her (Hester) the best - the
most "human" - character... he is at
his most ambiguous in his valuation of
both community mores and individual
deviance, with Hester's life-giving

2 Ibid., p. 59.
but threatening sexuality once again standing for the hazard which indi­
viduality poses to the very survival of the community. I do not use the word
"ambiguous" lightly here; I believe that Hawthorne was not able finally
to resolve his own dilemma. 3

Though Hawthorne was an heir to his Puritan ancestors,
he nevertheless disapproved of their social practices and
traditions, and tried to voice this through art. This was
because, though Hawthorne's sensibility was rooted in his
puritan heritage, he was a product of the nineteenth century,
when the age of enlightenment had ushered in a new outlook
on life, religion and morals. This presents a conflict in
Hawthorne between a sense of guilt for his ancestors' wrong-
doings and a need to examine them critically. While examin-
ing Hester's wrongdoing, he is also criticizing his puritan
forebears for their lack of Christian charity and forgiveness
and their sanctimoniousness and selfrighteousness. Hawthorne's
favourite term is the "magnetic chain of humanity" - by this
he means that all human beings are linked by sin after the
Fall and implies that piety alone cannot elevate one above
others. This gives rise to an ambivalence in Hawthorne's
approach to his Puritan past also.

In The Scarlet Letter, Hester Prynne is projected as
an adulteress and is made to wear the letter 'A' according
to the custom of the time. The letter 'A' that is embroidered

3 Judith Fryer, "The Temptress", The Faces of Eve (New York:
by her own hand, is scarlet in colour and 'embellished' with gold embroidery and stands for the word 'adulteress'. In the eyes of the public of the times, she is a sinner as she has desecrated the sanctity of marriage by taking another man for a lover when her husband is away. NOW, in one sense, the passion that she exhibits, is the dark side of her personality, according to the notions of the society in which she lived where love, passion, sex and sin are considered synonymous. In the Puritanical society, the only passion permissible was between man and wife. As such, Hester is a woman with the dark passion in her, the passion outside the sanctity of marriage. Here, Hawthorne brings in the negative idea of love, passion and sex that the Puritans had, by bringing Hester into focus. The Puritan society is not able to separate love from lust, and is not able to isolate sex from the idea of sin. Hawthorne projects the guilt of his forefathers, that of condemning women like Hester, who could admit her guilt and suffer social ostracism courageously. Such women suffer their punishments stoically and yet never succeed in getting pardoned for their sins. Hawthorne further accentuates the Puritan fanaticism by pointing out that while Hester exhibited openly the fact that she had 'sinned', there were others who had not revealed their sins or allowed them to be revealed, and yet could be accepted as respectable members of the society. The open confession of Hester's sin, to him seems 'lighter' than the 'darker' sins that lurk in the hidden corners of people's hearts. Hawthorne thus represents Hester as nobler than
many sinners of her society who have not confessed their guilt. Hester is morally superior — by the admission of her guilt and by bearing the punishment — to others of her society who profess to be pious and yet are guilty of many sins.

To quote Hawthorne:

Walking to and fro ... she (Hester) felt ... that the scarlet letter had endowed her with a new sense. She could not help believing that it gave her a ... knowledge of the hidden sin in other hearts that the outward guise of purity was but a lie, and that, if truth were everywhere to be shown, a scarlet letter would blaze ... on many a bosom. 4

The sin in other hearts may not necessarily be the sin of adultery but Hawthorne airs his feelings through Hester's thoughts that an evil thought or other evil perpetrated, can amount to sin too. Also he suggests that there could be other scarlet letters which if not adultery could signify some other sin.

To Hawthorne, it seems outrageous to treat a woman so cruelly and he presents her strength of character and courage before us. She is the daughter of well-to-do parents who, according to custom, get Hester married to Roger Chillingworth an Englishman who is much older than her, and for whom Hester feels no love. When Chillingworth is away, Hester falls in love with Arthur Dimmesdale, a clergyman by whom she conceives her daughter Pearl. Though Hester admits to her

guilt of adultery, she refuses to reveal the name of her lover. She suffers to bear the mark of humiliation on her dress, to stand mutely before the crowd of people and also to hide the name of her lover from the gossip-hungry public.

Hester is presented by Hawthorne as fiercely protective of her lover's identity but one wonders whether she would be so presented, had Hester's lover been anyone other than a clergyman. It is to be remembered that the Puritan society was deeply rooted in religious fanaticism. Such being the case, Hester is shown facing courageously the ignominy that society inflicts on her and the silent yet stoic suffering and isolation. Hawthorne projects his conflict between notions of sin and innocence, strength and weakness, disregard for the moral values upheld by society and her sincerity and regard for the honour of her lover, through this characterization of Hester. Hester is an adulteress in society's eyes but her fidelity to her lover is one that she values personally.

If Hester is the symbol of a dark and passionate nature, she is also the epitome of fidelity to her lover and motherly tenderness to her child. That part of Hawthorne's mind which is rooted in the Puritan past, views Hester as a sinner and portrays her as such, through the use of the seventeenth century theme. But another part of him which wants to absolve his own self of his ancestors' guilt, projects her nobility in refusing to reveal her lover's identity. This projection of Hester as both a sinner and a courageous woman, is a projection
of Hawthorne's own ambivalence towards his Puritan heritage and his admiration for Hester's courage. Of Hawthorne's ambivalence stemming from a dilemma between upholding of Puritan traditions or decrying them, Harry Levin in The Power Of Blackness writes:

For, as a dark-visaged stranger remarks with glee, the heart is still unpurged, and from, its cavernous depths the same old wrongs and miseries will pour forth all over again. "That inward sphere", for better or for worse the seat of passion is the ambivalent centre of Hawthorne's values.

One important characteristic of New England idealism was the Anglo-Saxon factor which had originated in England. Hawthorne is unable to shake off his subconscious racial identity with the Anglo-Saxons so that while his heroine Hester marries Chillingworth the Englishman, she does not love him nor does she acknowledge publicly, her American clergyman lover Dimmesdale. Her relationship with Dimmesdale is sacred to her, sacred enough to compel her to guard and shield his identity as well as his child from the gossip-hungry public. This may be Hawthorne's own conflict between whether England / Europe was his true motherland, or whether America was. This is significant especially in the light of the fact that while his ancestors had been staunch in their stand to break away from England, in search of a new identity, he in the nineteenth century, should subconsciously

look to Europe as America's place of origin. This subconscious dilemma as to the real roots of Hawthorne and his compatriots of New England, Puritan 'Anglo-Saxon descent, is the reason for the ambivalence towards Hester in her marital pseudo-divorced status with Chillingworth, and her sinful, yet wife-like devotion towards Dimmsdale.

Hester Prynne is the only heroine among all the heroines of Cooper, Hawthorne and Melville of the WASP stereotype, who is given a marital status. It would be pertinent to note that neither Cooper nor Melville has portrayed even a single, married WASP stereotyped woman. All the heroines of the WASP stereotype portrayed by these three writers, usually, are 'sinless blondes' as Leslie Fiedler puts it. Hester Prynne is of the WASP stereotype and is depicted as a married woman as opposed to the usual 'sinless virgins'. But Hawthorne finds it difficult to come face to face with the reality of the nineteenth century American society whose women were quite different from those in the Puritan times. They enjoyed a dignified status of mother and co-bread winner in a society which realized their necessity both at home and outside. Hawthorne realized the shortcomings of the Puritan society of which Hester was part and at the same time, being in the nineteenth century, he felt compelled as heir to the Puritan society, to portray Hester's stoicism and defiance of social traditions. The juxtaposition of Hester as a seventeenth century woman in his nineteenth century novel, shows in an
ambivalence to her, whereby Hawthorne depicts her both as defiant and submissive. When she meets Dimmsdale, in the forest, she lets loose her long dark tresses, which is symbolic of her defiance and has sexual appeal. Again, the stoic way in which she goes about the town with her child and her refusal to reveal Dimmsdale's identity, stand testimony to her spirit of courage. On the other hand, the very fact that she admits her guilt, undergoes the punishment of wearing the scarlet letter 'A' which stands for adultery and her imprisonment show that she submits to the punishment inflicted by her society. One also wonders whether in her stoicism, there was more of defiance or compliance. This gives rise to an ambivalence on the part of Hawthorne towards Hester.

Next, we have Pearl. First of all, as a girl, Hawthorne depicts through her the possibility of the visitations of her mother's guilt on her as, according to a Biblical saying the sins of the parent would visit the offspring. Here, we cannot help comparing this situation with the one in Melville's Pierre, or the Ambiguities, wherein Pierre has to bear the guilt of his father's 'sin'. In Pearl's creation, Hawthorne is projecting his own predicament between his Puritan heritage and personal expiation.

To the extent that Pearl is Hester's child, born out of wedlock, she is the symbol of sin. Hawthorne sees the potential for a passionate 'sinful' nature like Hester,
in little Pearl when he sees her through Hester:

...she looked fearfully into the child’s expanding nature, ever dreading, to detect some dark and wild peculiarity that should correspond with the guiltiness to which she owed her being.\(^6\)

Yet through Hester as well as those of her society, Hawthorne sees her as the symbol of innocence and purity. Hester tries to bring out this angelic purity about the child by adorning her in ‘virginal’ white clothes to assure herself and those around her that her child could have nothing to do with sin or guilt, being herself infantile and innocent. Of Pearl’s innocence, Hawthorne writes:

So magnificent was the small figure, when thus arrayed and such was the splendour of Pearl’s own beauty, shining through the ...robes...that there was an absolute circle of radiance round her.\(^7\)

Yet Hawthorne tells us that there was “fire in her and throughout her” and that “the crimson velvet tunic” in which Hester sometimes arrayed her, “made her the very brightest little jet of flame that ever danced upon the earth”.\(^8\)

Hawthorne’s ambivalence towards Pearl by representing her as symbolic of both sin and innocence at the same time is a justification he subconsciously seeks for himself. Pearl perhaps symbolizes the bold ideas and revolutionary art

---


\(^7\) Ibid., pp.82-3.

\(^8\) Ibid., p.93.
that Hawthorne wished to give expression to but for which society at large, particularly the Puritan society was not ready. The Puritans were notorious for their non-encouragement of art.

Also, Pearl is the link between Hester's times and the times to come. So in a sense, she is the projection of Hawthorne's own dilemma between the past and the present. By being Hester's daughter, she too undergoes social ostracism but society hopes that she can grow up not as a 'temptress' like her mother, but as the stereotype of the Eve before the 'Fall'. Hawthorne makes the Puritan society view her as a potential saviour, the innocent maiden, whereas he himself envisions the image of the Eve of the New World garden of Eden in her. Thus, the ambivalence comes from Pearl's representation according to the past social traditions as well as the present ones.

The nineteenth century in which Hawthorne lived, witnessed a great change in the matter of women, who were being recognized as individuals to be reckoned with. Even if Hawthorne on a personal level, may have been conservative, he could not but accept and acknowledge a change in the attitude towards women. When Hester wore her scarlet letter, she showed compliance as well as defiance. The compliance was in her acceptance of her punishment and her defiance, of her rejection of sympathy and her refusal to reveal her lover's identity. Again, her acceptance of Chillingworth as her husband, even though she did not love him, was her compliance.
with the traditions of the Puritanical society. But her abandoning Chillingworth, albeit in his absence and her acceptance of a relationship with the clergyman Dimmsdale, which was totally forbidden by her society, is her defiance. Finally, in Pearl's portrayal, there is the projection of both inherited guilt and personal innocence that bring Hawthorne's subjective conflict to the fore.

Thus through his ambivalence towards Hester Prynne and Pearl in The Scarlet Letter, Hawthorne projects his own inner conflicts between his Puritan past and his nineteenth century present, the European past and American present and Innocence and Experience. With the heart at the centre, Hawthorne has suggested that it can be a common source for both passion and nobility. Also the idea of both the 'fair' and the 'dark' aspects of a human being have been merged in Hester as well as Pearl from the perspective of time as well as outlook. What may be considered 'sinful' for some, and in one society, may seem noble and even admirable to others, and in another society.

The House of the Seven Gables is a tale spanning two hundred years in and around the Pyncheon House, set in a small village. The beginning of the novel carries the tale of a craftsman called Matthew Maule, who was considered a wizard, knowing witchcraft, and who claimed the land as his. This was the time when the Pyncheon House had not yet been built. This claim by Maule, was not only challenged by the
first Pyncheon, but Maule was condemned as a wizard by the local people, and sentenced to death. Pyncheon then went on to build his mansion with seven gables at the very place where Maule's ashes lay. It was believed that Maule had prophesied in a curse that Pyncheon would have 'blood to drink' given by God. As it chanced, so the tale tells us, on the day of the housewarming, old Pyncheon was found dead in his chair, with blood on his shirt. This was considered by the local townspeople to be due to Maule's curse. Not only that, an old well at the back of the mansion, which had hitherto yielded sweet water, began to yield brackish water. This too was attributed to Maule and the well began to be called Maule's well.

After narrating the introductory incident, Hawthorne tells us that two hundred years had elapsed since, and the incidents now being narrated were set in the nineteenth century. There are four members of the Pyncheon family, Judge Pyncheon, Clifford Pyncheon, Hepzibah Pyncheon and Phoebe Pyncheon and a permanent young tenant, Holgrave, who is a lineal descendant of Matthew Maule. Of these, old Hepzibah and Clifford, who are brother and sister are inmates of a part of the house, Judge Pyncheon lives elsewhere and comes in occasionally to renew his claim of a share in the ancestral property. Phoebe is a very young relative who is related to the Pynchons through her father. She comes to live in the Pyncheon House and wins everyone's heart - Clifford's,
Hepzibah's, Judge Pyncheon's as well as Holgrave's. Even the mesmeric story albeit imaginary, that Holgrave tells her, about a previous Pynchon member Alice, and Maule's descendant and the fact that Alice was bewitched, does not create any bias in Phoebe, towards the house of Holgrave, Maule's descendant. They ultimately decide to marry and live with Clifford and Hepzibah, Judge Pyncheon having died in a way, similar to the original Pynchon.

This novel is again a bridge between the Past and the Present, the Puritanical seventeenth century and Hawthorne's nineteenth century. In this novel, the conflict between past and present values have been firmly represented through Hepzibah and Phoebe as the women representing these values. It is not so much a 'fair-dark' contrast as it is an old - new one. The old values have been considered of the 'dark' past and the new ones, of the 'fair' optimistic present. The portrayal of Hepzibah as a representative of the old values of the puritanical past and of Phoebe for the new values of the democratic present of the nineteenth century, becomes the source of the ambivalence towards the two women. Both of them are in the same house, at the same time and of the same family. Yet, Hepzibah is of the older generation that has clung to the old traditions. She is a pious spinster, who would die without an heir to her legacy from the past. But Phoebe is of the younger generation who would rather view everyone and everything without bias and decides
to put an end to the old prejudices and conflicts between the Pyncheon and Maule families, by marrying Holgrave, who she knows, is a descendant of her ancestor's rival claimant. On Holgrave's part too, there is no bitterness and Hawthorne lets their union promise the ushering of a new generation with democratic values on equal socio-economic and religious status to all. While in *The Scarlet Letter* Hawthorne has dealt with sin and guilt as prime factors in the puritanical times, he has dealt with the persecution of one set of people by another on the basis of socio-economic or socio-cultural or religious status, in the Puritan era, in *The House of the Seven Gables*.

Robert Clark in *History and Myth in American fiction* writes:

One reason why *The House of the Seven Gables* is now judged a lesser novel than *The Scarlet Letter* may be that it is the more direct and therefore more contradictory expression of Hawthorne's ambivalent relationship to the 'aristocratic' past and the Democratic present.9

Again commenting on Hawthorne's inner conflict as portrayed in the novel, Robert Clark writes:

The dream of release from conceited ancestral status and from the impoverished isolation such conceit now brings may be potent, but when imaged as a clear alternative between past and present aristocracy and democracy, culture and nature, it results in bathos.10

---


10 Ibid., p.127.
Thus in a way Hepzibah becomes the 'dark' heroine because she reminds Hawthorne of religious bigotry, economic inequality, oppressive aloofness and a sense of superiority by the theocrats of the Puritan society. She seems to Hawthorne a symbol of social evil that prevailed in the past and was synonymous with a 'dark' period. He has created Hepzibah, as a recluse and a spinster, who is rooted in old values but nevertheless clings to Phoebe for support as long as she lives. But Hawthorne has left her a spinster to show that the values had best be left unpropagated.

As for the Present, it is represented by Phoebe the 'fair' heroine because she is a symbol of a welcome change - the new order synonymous with liberty, social equality, enlightenment, justice, non-superstitious forthrightness, vitality, happiness and a sense of duty. She reminds Hawthorne of an optimistic outlook in society by which he and his compatriots could look forward to moving far away from their haunting past in the hope of ultimate good for the society.

Phoebe, one of the Pyncheon family, is of the present generation. She had been living far away from the ancestral house, so that all the stories about the old feud between the original Pyncheon and Matthew Maule are merely legendary as far as she is concerned. They leave no mark on her mind as they do on Hepzibah or as they did on her ancestor, Alice Pyncheon, both of whom have been inmates of the House all
through their lives. Of Phoebe, Hawthorne tells us that her 'brown ringlets', 'slightly piquant nose', 'wholesome bloom' and 'clear shade of tan' could not make us 'call her beautiful.' He also tells us that while she could not be ranked among ladies, Phoebe was 'the example of feminine grace and availability combined'.

About Hepzibah, Hawthorne writes:

To find the born and educated lady... we need look no farther than Hepzibah, our forlorn old maid... with... deeply cherished and ridiculous consciousness of long descent.

Contrasting Phoebe with Hepzibah, Hawthorne says that it 'was a fair parallel between new Plebeianism and old Gentility.' In Hawthorne's opinion, Hepzibah too stood for Gentility but the old one, whereas Phoebe stood for the new sense of Plebeianism and sense of equality, with her simple looks and depth of character. Hepzibah was old and wrinkled with a perpetual furrow on her forehead which gave her a cross look but in reality, she was a shy, reserved and matronly spinster. She had never thought of marrying, but to carry on trade in a small tuckshop in the mansion to maintain her dignity and self-reliance. She had thought it necessary to look after her brother Clifford who had earlier lived a life of ease and wastefulness but was now old and infirm. Hepzibah was genteel in the sense of belonging to

---

an aristocratic family and holding the name and image of a
Pyncheon. She hangs on to the shadow of the Pyncheon name
without the substantial wherewithal to be a real aristocrat.
It is immaterial that she occupies only a small part of the
large mansion along with her brother, and that she spends
hours in the tuckshop to earn a few cents. To her, living
in the Pyncheon House is very important, because it is her
idea of status in society. She belongs to the older order,
if not two hundred years, sufficiently old so as to have
imbibed a conservative aristocratic outlook. She has the
same sense of values as those of the Puritanical society,
who considered monetary status or an aristocratic family
name as sufficient to hold them superior to others who were
less fortunate.

Hepzibah has her memories and her brother alone for
companions. Hawthorne leaves us guessing as to why she
did not marry. It may be that she could not find a suitor
who could stand up to her ancestral aristocracy. Or, it
may be that she was so steeped in her place in the house,
that she could not think of leaving it or sharing it with
anyone, even a husband. Hawthorne brings out the idea of
how strongly rooted Hepzibah was, to the old Puritanical
values.

The Pyncheon House itself had been a symbol of ill-
gotten and unjustly earned wealth when the original Pyncheon
felt that Maule was the rightful owner of the land, he, along with the community, had him exterminated by calling him a wizard. Thus, on a land that had been acquired by killing the rightful owner, the Pyncheon House had been erected. Added to that, the original owners as well as others, had died mysteriously. Later, after the lapse of about a hundred and fifty years, one of the Pyncheons, an old bachelor, had thought to obliterate the blot of the wrong done to the Maules by compensation of some sort. But one of his nephews had murdered him. A cousin of the criminal Jaffrey Pyncheon had risen to the position of Judge and was a respectable member of the society. Though he lived away from the Pyncheon House, he nevertheless paid occasional visits and enjoyed the feeling that he was the rightful owner and that it was because of his graciousness, that Hepzibah and Clifford were able to stay in the mansion. Of the inheritance, not only of the property, but the moral responsibility, of the original Pyncheon, to Matthew Maule, Hawthorne writes:

...old Matthew Maule...trod downward from his own age to a far later one, planting a heavy footstep, all the way, on the conscience of a Pyncheon. If so, we are left to dispose of the awful query, whether each inheritor of the property...did not commit anew the great guilt of his ancestor, and incur all its original responsibilities. 12

Such then was the inheritance of Hepzibah and Clifford. Hepzibah had lived in the mansion since her birth and had

12 Ibid., p.18.
even been there when the last elderly Pyncheon had been murdered. She is Hawthorne's 'dark' lady who is symbolic of the subconscious guilt of having wronged the Maules and deprived them of their claim. Of Hepzibah's present status, Hawthorne writes:

A lady - who had fed herself from childhood with the shadowy food of aristocratic reminiscences and whose religion ... was that a lady's hand soils itself...by doing ought for bread - this born lady...is fain to step down from her pedestal of imaginary rank. Poverty treading closely at her heels for a lifetime, has come up with her at last...And we have stolen upon Miss Hepzibah Pyncheon...at the instant of time when the patrician lady is to be transformed into the plebeian woman.13

Hepzibah stands at the point of time when she has to relinquish her gentility, like it or not, and adopt plebeianism. She tries to run away with Clifford but finds that she has to return and continue her pseudo-aristocratic existence in order to survive. This is because, in the Pyncheon House she would at least have a roof over her and she could lean on the young cousin Phoebe who could instil in her, the plebeian, simple, outlook and help her to forget the past before her death. Hepzibah had literally cloistered herself by mentally and physically shutting herself and being 'closely curtained from public view'. But in her last years, she could depend on Phoebe to open her inner and outer worlds to the warmth of her wider horizon.

13 Ibid., p.39.
Phoebe, on the other hand, is also a Pyncheon but having stayed far away from the mansion, is uninfluenced by its haunting memories and aristocratic history. She is unbiased by preconceived notions, enough, to accept the descendant of Maule, Holgrave, for a husband. Holgrave and Phoebe belong to a generation which wants to have nothing to do with the past or its dim and dark memories. By their union, not only have they ended for ever, the ghost of the feud between the Pynchons and the Maules, but also paved the way for a new life which would leave the old ideas of differences, on a socio-economic basis, far behind.

The ambivalence towards these two women springs from the fact that though both belong to the same family, and both belong to the same period in the story, one has more of the past and its values and the other, more of the present and its values. Yet Hepzibah who is symbolic of the old values, is prepared to join hands with Phoebe in an effort to erase her own feelings. Phoebe on the other hand, who is symbolic of the new values, decides to stay on in the house in the company of Holgrave, who is also a reminder of the past, for life. Hawthorne in a sense, tries to resolve his own sense of guilt for belonging to a Puritan family, by placing both the past and the Present, the old and the new, face to face, one helping the other.

Hawthorne creates Phoebe as an antithesis to Hepzibah in every way. If Hepzibah is old, Phoebe is young, if Hepzibah is conservative, Phoebe is broadminded, if Hepzibah is reticent, Phoebe is outgoing.
Phoebe comes to stay for a few weeks at the Pyncheon House, but in the course of time, endears herself to every person in and around the mansion to such an extent that she is pressed to stay on, by all of them, most of all by Hepzibah herself, who had originally said that she could not entertain anyone, not even Phoebe, for more than a few days.

Describing Phoebe, Hawthorne writes:

The young girl (Phoebe), so fresh, so unconventional, and yet so orderly and obedient... was... in contrast... with... gigantic weeds that grew in the... house... and the time-worn framework of the door... But, even as a ray of sun-shine... creates for itself a propriety... so did it seem... fit that the girl should be standing at the threshold. 14

When Phoebe enters the mansion, it is just with a child-like curiosity to see her ancestral home and her cousins Hepzibah and Judge Jaffrey. She asks Hepzibah if Clifford was not dead. Hepzibah answers vaguely, which leaves us guessing if perhaps it was not he who had murdered the well-meaning Pyncheon who had thought to compensate for the wrong done to the Maules. Phoebe however holds out her warmth towards Hepzibah and when asked for her opinion of Clifford in a photograph, she says that she finds it a very 'handsome', 'beautiful' face, 'as sweet as a man's can be or ought to be'. She adds that the face had 'something of a child's expression' and that one felt 'so very kindly towards him'. 15 On hearing this opinion of Phoebe, Hepzibah agrees to

14 Ibid., p. 76.
15 Ibid., p. 84.
keep her for more than just a day. Phoebe helps Hepzibah and gradually wins her heart. At the tuckshop too, Phoebe’s warmth spreads to her customers and she manages to increase the earnings considerably. It seems as if the doors and windows that were tightly shut to keep out human interaction by Hepzibah, were now being opened by Phoebe.

Phoebe inevitably meets the only non-Pyncheon tenant, the young daguerreotypist named Holgrave. He too, like Phoebe, is of the present generation and he too, though a descendant of Matthew Maule, is disinterested in the feud of the past, between the Pyncheons and the Maules. The only occasion when he refers to this old feud is when he tells Phoebe that he has created a story with characters from the two families. In the story that Holgrave relates, Alice Pyncheon was mesmerized by Matthew Maule, a grandson of the original Maule, into submission to whatever he wanted her to do, even when he was physically very far from her. Through Holgrave’s story, Hawthorne tells us that Alice was bewitchingly beautiful so that she attracted Matthew Maule the carpenter, and grandson of the original wizard Matthew Maule. The implication is that evil would beget evil and so, while Matthew Maule had inherited his grandfather’s wizardry, Alice had inherited a certain quality to her beauty, because of her grandfather’s wrongful inheritance. Hawthorne brings out the idea of ironic fate that had turned the tables. Maule was now in a position to command and demand and Pyncheon was ready to forsake the very same mansion...
that had been wrongfully gained, as well as his daughter Alice, in exchange for a paper that goaded him towards great wealth, worth much more than the mansion, the whereabouts of which Maule alone knew.

Thus, Alice, the third heroine, even while she figures in spirit, combines in herself, both the 'fair' and the 'dark,' the good and the evil. She is 'fair' in her innocence, beauty and passive role wherein she is merely an inmate of the house and a descendant. She is 'dark' again in her helpless and indirectly 'evil' role in bringing Maule's witchcraft into the house. The 'dark' aspect is an inheritance from a maternal ancestor, by which she had "brought a fair face from Italy, - fair, and gentle, and proud" as Matthew Maule's words to Scipio, the black servant, tell us. Thus the evil element in Alice, springs from her Puritan as well as Italian ancestries and the subsequent spell of Maule that she became a victim of. By combining the noble as well as 'evil' traits as 'fair' and 'dark' in Alice, Hawthorne has suggested a possible link between the Past and the Present.

Holgrave informs Phoebe of his connection with Matthew Maule, probably in the hope of knowing Phoebe's reactions, she being a Pyncheon. But there is no animosity at all, only a warmth for Holgrave. They discover a similar urge in each other, to discard the Past and live in the Present, an urge to get out of the narrow confines of religion, socio-economic status and notions of high and low.

16 Ibid., p. 212.
Thus of the three heroines, Hepzibah represents the old values of the Puritan past, Phoebe, the new values of a democratic present in which socio-economic values are transcended, and Alice a compromise between the past and the present barriers. Through the portrayal of these three women ambivalently, Hawthorne has projected his own need to reconcile his Puritan past with his nineteenth century present, the values of his ancestors with the values of his own generation, the tenets of a theocratic society with those of a democratic one, the old with the new. The ambivalence acquires special significance, as it is a mental projection of his own inner conflict, a personal dilemma.

The Blithedale Romance was Hawthorne's third major novel and here too he has shown an ambivalence towards the women characters.

This novel deals with an experimental community at Blithedale where different people from different walks of life, gather and live as a self-supporting community. Within this framework, Hawthorne has woven a story, wherein there are six chief characters, namely, Zenobia, Priscilla, Hollingsworth, Moodie, Westervelt and Miles Coverdale, who is also a poet.

The story begins at the Community, with other members besides Zenobia, Hollingsworth and Coverdale. Coverdale soon discovers that Hollingsworth and Zenobia share a closeness beyond that which associates in a common enterprise would.
In the meantime a very young and impoverished seamstress called Priscilla is brought to the community by a certain old man called Mr. Moodie, who, it is later revealed, is her father. Priscilla apparently worships Zenobia and it seems as if she is dominated by Zenobia's personality and superior intelligence. Soon, another visitor drops in at the community and he is found to be Professor Westervelt and to Coverdale it is revealed that he is known intimately to Zenobia. After some time, Coverdale feels very dejected about the apparent disregard for human feelings and hopes for a greater rapport between the members and an equality between the sexes. He feels that it is wrong to go on pretending that it was an idealistic community and leaves it, to come back to the city. By a quirk of fate, Coverdale discovers Priscilla, Zenobia and Professor Westervelt living in a flat opposite to his own. He is unable to contain his curiosity and goes over. Zenobia tells him that it was her practice to come away with Professor Westervelt, once in a while, to act as his medium for his clairvoyance shows and that she had brought Priscilla too with her. He also learns that Zenobia and Priscilla are both daughters of Mr. Moodie who had originally been a rich man called Fauntleroy. After Zenobia's birth, Fauntleroy had lost all his wealth, had become bankrupt and changed his name to Moodie. Zenobia had been adopted by her father's brother, who had been a bachelor, while Moodie had married a seamstress and Priscilla had been born to them.
Now Zenobia, after meeting Hollingsworth, is unwilling to go back to Westervelt but she is compelled to go with him a few times. During one of the clairvoyance shows, both Coverdale and Hollingsworth are present in the audience; Coverdale as well as Hollingsworth realize that the Veiled lady, being used as a medium, is not Zenobia as she had informed Coverdale, but Priscilla. Hollingsworth releases her from her 'captivity' and brings her back to Blithedale with him.

When Zenobia returns to Blithedale, she finds a change of heart in Hollingsworth and that he prefers Priscilla to Zenobia, as his companion. This breaks Zenobia's heart and she commits suicide.

Once again, Hawthorne uses a pair of women to project pairs of contrasts such as aristocracy and plebeianism, inequality and equality, innocence and experience, old and new, occultism and spirituality, impractical idealism and common sense practicality, wealth and poverty, good and evil and so on.

Writing about Hawthorne's pairs of heroines, with particular reference to the heroines of Blithedale Romance, namely Zenobia and Priscilla, Harry Levin mentions in *The Power of Blackness*, Hawthorne, Poe, Melville:

Hawthorne tends to double his heroines and present them in a polar relationship... with...the...stereotypes of the delicate blonde and the spirited brunette, ...with Hawthorne's inveterate symbolism of innocence and experience. In *The Blithedale Romance*
this starts with the ... names, Priscilla
so typically Puritan, Zenobia, so queenly
and oriental... Priscilla... the ... conventional... as Zenobia... having "lived and
loved." 17

Of the two heroines, Zenobia is the dark one, represent-
ing the darker aspects of life as they exist in society -
experience, aristocracy, decadence in society, social inequality
and injustice.

As a person, she is described as a great beauty, youth-
ful, exotic, self-assured and commanding in personality. In-
deed it is her superior airs, that alienate her from society
as a freak, especially as she is a woman, because 'feminine
independence' was still new in the society of nineteenth cen-
tury America. She allured men by her beauty so that those
who came into contact with her, were loath to displease her.
It was this peculiar awareness of her own power and charm,
that gave Zenobia her self-assuredness. At the Blithedale Farm
too, Zenobia was able to be the centre of activities and attrac-
tion, not only because of the fact that most of the others
were men, but also because she had the capacity to charm and
mesmerize everyone by her intellect, wit and bewitching
beauty. As Coverdale remarks in The Blithedale Romance

She was dressed as simply as possible...
with a silken kerchief, between which
and her gown... was one glimpse of a white

17 Harry Levin, The Power of Blackness, Hawthorne, Poe,
Her hair, which was dark, glossy and of singular abundance, was put up... soberly and primly without...ornament, except a single flower...indicative of the pride and pomp...in Zenobia's character...She was... an admirable...woman...on the verge of ... maturity, with features...remarkably beautiful.18

Hawthorne has created Zenobia in the image of Eve in the Garden of Eden, Blithedale appearing like "paradise" to Coverdale and his companions. But actually, the whole novel is ironic and is a satirical commentary on the reform movements in Hawthorne's time and the attempts to set up the ideal community. Hawthorne was always of the opinion that men and women being imperfect, were incapable of renovating society by introducing external changes. Utopia could never be the millenium. The spiritual transformation of man could alone bring about the ideal society. Zenobia was too arrogant and selfish to be a leader of the ideal society. As it happens, both Coverdale and Hollingsworth begin to show an interest in her, which goes beyond mere companionship. But while Coverdale discovers that his interest is not requited, Hollingsworth discovers that he can hold sway over Zenobia with ease. He utilizes this opportunity to win her confidence enough to support him in his leadership of the enterprise at Blithedale. When he discovers however, that there is another far younger woman Priscilla, who has joined the commune and is even more ardent in her admiration of both Zenobia and Hollingsworth, he decides

to utilize his sway over her too, so that his control over the commune may become even more effective.

Zenobia is the 'dark' heroine and works with Westervelt. She uses Priscilla as the medium holding her as a captive and takes advantage of the fact that Priscilla clings to her. Priscilla is the 'fair' heroine, who falls prey to Zenobia's and Westervelt's schemes as she is innocent.

To examine Priscilla's description in the novel, before we can examine the use of the 'fair' and the 'dark' aspects of the women characters, we can resort to Hawthorne's words. He calls her a "slim and unsubstantial girl." Further he tells us:

...she was...a very young woman, dressed in poor but decent gown, made high in the neck, and without...fashion or smartness. Her brown hair fell...not in curls, but a slight wave; her face was of a wan almost sickly hue...like a flower shrub...in...scanty light.19

We find Priscilla's description a contrast to Zenobia's where he writes about her 'dark, glossy' abundant hair, which was put up 'primly', the single flower worn as an adornment and indicative of 'pride and pomp', and her figure that showed 'richest maturity'.

Here, Priscilla, as she appears at the time of joining the community at Blithedale, is the picture of poverty, innocence, maidenly modesty and a certain sickliness probably due

19 Ibid., p.454.
to malnutrition. On the other hand, Zenobia is the picture of maturity, smartness, pomp, pride, and the experience of how to be alluring. The fact that she was slightly immodest and that Priscilla was modest, is brought out by the mention of Priscilla's high-necked gown and the 'white' shoulder that showed through Zenobia's dress.

Priscilla grows into a 'very pretty girl after some time at Blithedale' and keeps 'budding and blossoming, and daily putting on some new charm.' She is Hawthorne's fair maiden with all the attributes of the stereotype. Not only does Hawthorne adorn her with qualities considered wholesome in a woman, such as beauty, fair skin, auburn hair and maidenliness but physical weakness with an inclination to lean on someone for strength and support and a child-like innocence. Added to these, she is described as a 'spirit' — so thin and 'un-substantial', almost ethereal. Her innocence, as Hawthorne sees it, is her most outstanding virtue.

Priscilla was born when Fauntleroy or Moodie, her father, had realized the futility of his wasteful and indulgent life and had turned to a simple and idealistic life. His wife, who was a poor seamstress' daughter, had a nobility of spirit and so Priscilla had imbibed simplicity, nobility, compassion and forgiveness as part of her nature. She also represented that part of society, which is unjustly persecuted, when she was victimized by Zenobia and Westervelt to do their bidding, by misusing her trust in them. Thus she not only submitted her-
self to their immoral ways but sought to suffer patiently. But justice was meted out when Providence sent Hollingsworth to release her from the grip of evil forces in the form of Zenobia and Westervelt.

Priscilla as well as Zenobia know that they are sisters but while Priscilla entrusts herself entirely to Zenobia's care, and serves her most faithfully, Zenobia uses Priscilla as her tool, and treats her condescendingly and patronizingly. Priscilla shows warmth towards everyone much like Phoebe Pyncheon in *The House of the Seven Gables*. When she receives affection, she absorbs it and then goes about her work with enthusiasm and gratitude. She never disobeys Zenobia and is ever mindful of her and everyone else's every wish. Her sole occupation, in her spare time, is knitting purses and this she does, so that she may give them as gifts. Some critics interpret Priscilla's preoccupation with knitting as symbolic of her limited ambitions, as contrasted with Zenobia's limitless ambitions.

As the veiled lady, Westervelt and Zenobia try to draw Priscilla into their 'cult' and realm of occultism, wherein they try to draw human beings into a world of spirits and the supernatural. It will be pertinent to mention that two phony Utopias are portrayed in the novel reflecting the contemporary utopian movements - communes patterned after the models of the French social scientist Fourier. Hawthorne himself
had joined Brook Farm for less than a year and during that
time he had found that mesmerism passed off as a means to a
spiritual utopia. Hawthorne was highly skeptical about both
these movements. Here in *The Blithedale Romance*, Zenobia is
the 'dark' lady representing the mysterious world of occultism
of the Orient, whereas the 'fair' lady Priscilla represents the
enlightened world of Transcendentalism and Spirituality which
was being ushered into nineteenth century America. Hawthorne
was equally skeptical about the Transcendentalist movement.
He satirizes the movement in his sketch *The Celestial Railroad.*
This in itself is an ambivalence towards Priscilla's port-
rayal as it represents both the consciousness of the need for
a spiritual awakening and the unconscious skepticism about
the effectiveness of the transcendentalist movement. This is
specially significant when we consider that there was an aware-
ness of a need for a change in society, as religion, which
had hitherto been the source of social norms, was no longer
found to be adequate for a sense of equality, justice and
homogeneity. There arose a need for a social regeneration
and Hawthorne himself participated in The Brook Farm experiment.
But after the experiment at Brook Farm, Hawthorne was skeptical
about the Utopian theory and gave voice to this in *The Blithe-
dale Romance*. To quote Dr. Lakshmi Mani in *The Apocalyptic
Vision in Nineteenth Century Fiction*:

> Writing a decade after his personal involve-
ment with George Ripley's Brook Farm at
Roxbury, Massachusetts, an experiment combining
in Julian Hawthorne's words, the Gothic Fourier's
utopian theory with "New England notions of propriety", Hawthorne...uses his experiences of the socialistic project as material for his novel (The Blithedale Romance) satirizing reform. There is evidence that the architects of Brook Farm considered it an imminent Apocalypse ushering in the new heaven and new earth. 20

So, as an antithesis to social degeneration that had been witnessed in the earlier epochs, be it in Europe or America itself, there was felt, the urgent need for social regeneration. Here, in this novel, ideas like degeneration and regeneration are discussed and contrasted through the use of characters who stood for this polarity. But mainly, Hawthorne seems to be employing Zenobia and Priscilla to project this polarity.

Hawthorne was a descendant of Puritan forefathers, but through his novels, he emerges more a critic than an heir, and even if an heir, an unwilling one so that he sees Puritanism as having done more harm than good, to the society. In fact, in The Blithedale Romance, the gathering of the members of the Community on the first evening, is given deliberately, the semblance of the landing on American soil, by the Pilgrim Fathers several centuries earlier. But Hawthorne seems to point out that the community should learn by society's earlier mistakes, and strive for a regeneration.

Coverdale, as Hawthorne tells us, finds that Hollingsworth and Zenobia are about to break away to start their own life, rather than work for the common good of the community. This suggests to the reader, the notion of Adam and Eve especially as there is an allusion to 'paradise' when referring to Blithedale. Zenobia is like the Eve of the original Eden. She might repeat Eve's mistake with Hollingsworth, who stands for Adam. In fact, Hollingsworth finds both influences on him - the beneficial, from Priscilla and the bewitching, from Zenobia. Even Coverdale finds himself falling into the spell of Zenobia. Priscilla wishes to share Hollingsworth, with Zenobia and others as a guide and mentor. But Zenobia tries to lead him away from the commune. This irks Coverdale because he finds that it would lead to degeneration again. Here, the experience and worldly knowledge are synonymous with passion, lust and moral degeneration. Thus, in this new 'crisis' Hawthorne seems to be portraying the original "fall".

But just at this point, Zenobia's partner in the other world of occultism, Professor Westervelt, appears and much as she would like to entice Hollingsworth, she postpones doing so and goes to the world of glitter, artifice, materialism and hypocrisy. She is, however, discovered by Coverdale, who also learns that Priscilla, her shadow, is with her too.

Coverdale attends the show of the 'Veiled Lady', the story of which had been told by Zenobia one evening at the
Commune. In the story, Zenobia had made Priscilla, act as the veiled lady. Little did Coverdale or Hollingsworth, or the others know that Priscilla was indeed the veiled lady in the show that had been much publicized in the city's social circles. No one had known the identity of the veiled lady and so mesmeric was her charm, and so true her clairvoyant predictions that it was generally inferred that it could only be a supernatural being who could communicate with the world of spirits.

At the show, Coverdale finds Hollingsworth amongst the audience and asks him about Zenobia and Priscilla. When the show is on, Hollingsworth finds himself drawn towards the centre of the stage where the veiled lady is seated. He suddenly realizes that the veiled lady is none other than Priscilla and surmises that she must have been victimized unwittingly. So, Hollingsworth's strength is regenerated so to say in his role as the new rejuvenated American Adam. He lifts Priscilla's veil of secrecy and exposes Westervelt's power, showing the audience the deceit they had been victims of and also redeeming Priscilla from the prison of evil influences like Zenobia and Westervelt.

Priscilla feels strengthened by Hollingsworth's presence and goes back to the community. Zenobia is there too but she suspects strongly that her double role has been discovered. Coverdale also realizes that the crisis has been averted and that Hollingsworth could be counted on, to be aided by the
mild-mannered gentle maiden Priscilla, to lead the community towards a transcendent idealism. So he returns to the community. Here again, Hawthorne's reference to Hollingsworth as the leader of the community and his dependence on Priscilla for help towards an idealistic goal is an expression of ambivalence. While Hollingsworth has confidence in himself, he can do nothing without the help of Priscilla, who is weak physically but strong in character. This is an ambivalence towards Priscilla who is portrayed as a weakling with Zenobia but a strong complement to Hollingsworth. This could be a reflection of Hawthorne's skepticism about Priscilla's strength in society—the larger one outside the small commune.

When Zenobia, Hollingsworth and Priscilla meet, Zenobia realizes that her hold on Hollingsworth has weakened, but she wants to make a last effort to establish herself in his favour. She tries to justify her involvement in the affair of the 'veiled lady'. She accuses Hollingsworth of selfishness and says that he had tried to wield his influence over everyone, especially Priscilla her sister. But Hollingsworth tells Zenobia that it is a 'woman's view' and that she too was a woman 'whose whole sphere of action' was 'in the heart' so that she could 'conceive of no higher nor wider one'.

Hollingsworth on his part feels justified in having saved Priscilla from the "evil hand" of Westervelt and Zenobia. Here Hawthorne brings the acceptance of 'purity' and 'innocence' and rejection of 'evil' and 'sensuality' through Hollingsworth's

character. This is also the purpose of Zenobia's suicide.

As Judith Fryer writes in *The Faces of Eve*:

What choice has he (Hawthorne) finally, but to kill off the dark lady and (ironically) confess his love for the pale maiden? 22

When Hollingsworth rebukes her, Zenobia tells him that they had wasted their emotions on each other and that they should now part, because, as she says, "I would not be wholly despicable in my own eyes, but would fain excuse my wasted feelings, nor own it wholly a delusion." 23

At this, Hollingsworth beckons Priscilla to come with him.

Hawthorne writes:

Not often, in human life has a gnawing sense of injury found a sweeter morsel of revenge than was conveyed in the tone with which Hollingsworth spoke those two words (Priscilla, come). It was the abased and tremulous tone of a man whose faith in himself was shaken, and who sought, at last, to lean on an affection. 24

Hollingsworth, the American Adam, had escaped becoming a slave to a materialistic passion and had, instead succumbed, to a spiritual idealism. The materialistic passion was the intellectual superiority and impractical and ambitious idealism


24 Ibid., p. 568.
that he found in Zenobia and chose at first to follow. The
spiritual idealism was the common sense practicality and
simplicity that Priscilla embodied and chose later to follow.
But one wonders whether Hawthorne has other subconscious
motives for this preference for Priscilla over Zenobia, his
prejudice against intelligent women for instance or female
intellectualism.

When Zenobia is rejected by Hollingsworth, the natural
recourse for her is to either change her views, or to annihi­
late herself. She chooses the latter and commits suicide
by drowning in the river close by. Her body is discovered,
and due to rigor mortis, the hands are found to be in a prayer­
ful attitude, by chance, and Hawthorne, in Coverdale's words
writes of Zenobia:

She was the marble image of a death-agony.
Her arms had grown rigid...and were bent
before her...her knees too were bent...in
the attitude of prayer...Ah; that rigidity!
...it seemed as if...when Zenobia rose at
the day of judgement, it would be in...the
same attitude as now.25

Zenobia's final resting place was chosen to be at a spot
called 'Eliot's pulpit'. It has been made purposely ironic
that her burial should be at such a place at least by name;
and the allusion to her heretic or non-conformist, non-
conventional attitude towards Christianity is there in the above
description of her body in death. Hawthorne also writes that

25 Ibid., p. 578.
before she decided to do away with herself, she mentioned the realization of her mistake and that she was glad that Hollingsworth had chosen a higher life rather than give in to her own charms. When Coverdale tells her that Hollingsworth 'has a heart of ice' and that 'he is a wretch', Zenobia says:

Do him no wrong...Presume not to estimate a man like Hollingsworth. It was my fault, all along, and none of his...What had I to offer him? ...A life...entangled with a villain's! He did well to cast me off...And yet had he trusted me...longer...I would have saved him...this trouble. 26

Perhaps the last words were an indication that she had chosen to remove herself for ever. Her suicide perhaps is because she finds her experience to have taught her the futility of the whole enterprise and feels that she has no reason to compete with Priscilla, who is symbolic of innocence. Zenobia's suicide could be Hawthorne's indication of an end to past social values and an end to the allure and magicality of materialism and traditionalism. Here, Zenobia's suicide indicates the total rejection of the 'dark' aspect. Similarly in Cooper's Leatherstocking Tales, one finds a similar pattern of acceptance of the 'fair' and rejection of the 'dark'. In Melville however, it is a constant strife for the hero, in choosing between the 'fair' and the 'dark' aspects represented by women. In her final hours, Zenobia who is portrayed as standing for the sensuality and decadence in society at one level, and as the new Eve, at another, realizes that she has no more right to be

26 Ibid., pp.571-2.
present in the world. Zenobia could no longer hope to utilize Priscilla for a communion between this world and the nether world of spirits and evil; instead she had to allow her to help in the communion between the beings of this world itself, through unity, harmony and dignity.

Referring to the triumph of the spirit over earthly passion, Harry Levin writes in The Power of Blackness:

In her morality, as in her sensuality, Zenobia personifies the flesh. By the time her antithesis, the fragile Priscilla, emerges as the one strong character in the parable, a consolation to the penitent Hollingsworth, it should be clear that she is the personification of spirit.27

Thus Zenobia and Priscilla, the two daughters of Fauntleroy alias Moodie, are the 'dark' and 'fair' heroines of this tale. Through their portrayal, Hawthorne brings out predominantly, the fact that a society has to choose between what is progressive for the entire humanity and what is progressive for just a few. When only a small section of society enjoys the comforts of life and is unthinking about other fellow-beings, it cannot hope for peace or happiness. But when the entire society can live in peace and harmony through mutual trust, warmth and cooperation, it can certainly vouch for its own success and real progress. Also a society that holds material comforts alone, as the criterion for happiness in life, will discover that it is moving towards destruction by its own addiction to the illusory, much like the veiled lady. If a society aimed

at real happiness, it had to lift that veil and walk steadfastly, towards selfless service and a spirituality that would transcend all barriers dividing man and man.

Hollingsworth is the new American Adam in the New World garden of Eden, the regenerated American society. So when he is faced with the dilemma of having to choose between Eve the temptress and Eve as the New England stereotype who is full of simplicity, spiritual beauty and tranquillity, he makes the choice of the latter, leaving the former, to extinguish herself forever. On reappraisal, we find that he chose Priscilla because she seemed more yielding and feminine than her imperious sister. But ironically enough she changed him from being an obsessive, power crazy person to someone more humane and more conscious of his faults.

In this confrontation between the two versions of Eve, the myth and the reality, the myth dies, with the obliteration of Eve the temptress forever, and the reality of the New England stereotype alone remains. The veil had to be lifted by Adam, from the modern Eve, to expose what she really stood for, the spirit of freedom in every sense. Thus it is, that Hawthorne’s ambivalence towards women through the portrayal of Zenobia and Priscilla has the dark and fair aspects, is in reality, a projection of changing values in society. The ambivalence is more poignant because Hawthorne himself belonged to an aristocratic family that had descended from Puritan ancestors. On the one hand, he gives to Priscilla a ‘Puritan’ name and on the other
to Zenobia, an Oriental one. Again, on the one hand, Priscilla
stands for conservative, conformistic values and on the other,
Zenobia stands for modern, non-conformist values. Yet, Hawthorne
portrays Priscilla as the better and lasting of the two and
Zenobia as the momentarily alluring and short-lived. Also des-
pite a subtle plea for a change, Hawthorne opts for the tradi-
tionally held maidenly virtues as the norm for ideal womanhood,
and rejects the changing non-conformist aspect of Zenobia for-
ever. The polarities in The Blithedale Romance are between
two classes of people as has been shown, but there is also a
conflict between 'individualism' and social commitment, where
Hollingsworth and Zenobia on the one hand and Priscilla on the
other, are concerned. This then, is the real conflict — the
dilemma between old and new values that find expression through
Hawthorne's ambivalence towards women in The Blithedale Romance.

The Marble Faun, is Hawthorne's fourth major novel and
is a maze of allusions. The story opens with the four friends
Hilda, Miriam, Kenyon and Donatello, meeting in Rome and going
round seeing art collections. They are in a very happy mood
and examine the different statues at the Capitol in Rome. The
statues are of different mythological as well as real-life
personalities. Hawthorne begins his narrative portraying the
conflict between innocence and evil as archetypal. The eternal
human dilemma of choosing between the two is represented sym-
bolically in the different kinds of figures. He writes in
The Marble Faun : a part of The Complete Novels and Selected
Tales of Nathaniel Hawthorne :
Here, likewise, is seen a symbol (as apt at this moment as it was two thousand years ago) of the Human Soul, with its choice of Innocence or Evil close at hand, in the pretty figure of a child, clasping a dove to her bosom, but assaulted by a snake. 28

Hawthorne also sees both animal and human nature meeting in some artefacts such as the marble faun, wherein "the characteristics of the brute creation" met and combined with "those of humanity"

A few months before this, the four had gone to visit the catacombs of St. Calyxtus. Here, the guide tells them that the ghost of a pagan Roman spy had been haunting the place for the past thousand and five years and that he had been in the habit of drawing anyone who was a heretic. On hearing this, Miriam disappears for a short while, and when she reappears, the ghost follows her and, coming into human form, informs Miriam's friends that it was Miriam who had drawn him out and that henceforth he would step into the world and follow her wherever she went. Miriam's friends nicknamed this shadow, her 'model' and it is the statue of this model that the four see at the Art Salloon at the Capitol in Rome, just while coming out of the place. Thereafter, the shadow begins to follow Miriam everywhere. One day Miriam compels Donatello, her Italian friend and admirer, to throw the shadow over a precipice and to kill him. This is witnessed inadvertently, by Hilda. Hilda does not tell

Kenyon but refuses to accept Miriam in her company though she still has a fondness for her. Hilda carries the guilt of her friend's crime and Miriam carries the guilt of having influenced Donatello the innocent young man to commit the crime. Donatello is also weighed down by the guilt and retires to Monte Beni, whither, unknown to him, Miriam also retires and stays in the castle. When Kenyon visits Donatello, to have him model for a marble bust, Kenyon finds him a changed person - from an innocent young man, to a mature adult deeply sombre and thoughtful. Kenyon accidentally meets Miriam too, and promises to arrange a rendezvous between her and Donatello. They meet and decide to live a life of penitence for the crime they had committed.

Kenyon comes back to Rome, only to find that Hilda, who is a Protestant, tries to unburden herself, by confessing knowledge of Miriam's and Donatello's crime, at a Confessional, like a Catholic. Following this, Hilda disappears for a few days, after which Kenyon receives news of her whereabouts. There, he not only meets Miriam, but later Hilda as well. They also learn of Miriam's real identity and learn that Donatello has sought justice for the crime he committed.

In this novel too, Hawthorne has expressed an ambivalence towards women, by again using the 'dark' and 'fair' pattern, the 'fair' being Hilda and the 'dark', Miriam.

First as the names themselves suggest, Hilda is a Christian name whereas Miriam is Jewish. Hilda is an American.
artist whereas Miriam is of mixed English (Judeo-Christian) and Italian parentage. Hawthorne has two conceptions of the Eve motif - Eve as temptress and the new Eve (new American woman and the counterpart of the American Adam) who learns about evil vicariously as Hilda did by watching Miriam. This Eve herself is sinless but she is connected to sinful humanity. Hawthorne is not portraying Hilda as a very commendable character. By her lack of sympathy towards Miriam, Hilda isolates herself and acts coldly.

In this novel, though the religious allegory and implications are there, the 'dark' and 'fair' contrasts have been created, to represent the evil and the innocent aspects of human beings and the conquest of one by another or the submission of one, to the supremacy of the other. Just as the marble images presented different aspects of the human soul, Hawthorne tells us that the ideas of virtue and evil have existed from time immemorial and would do so for a long time. Man had only to look within himself, to know good from evil, so that he could easily seek the nobler traits and discard the ignoble ones.

Through the description of the picture of a young woman, which is actually Miriam's self-portrait, Hawthorne tells us of her appearance:

She was very youthful, and had...a Jewish aspect, a complexion in which there was no roseate bloom, yet neither was it pale, dark eyes...black, abundant...Jewish hair and a dark glory such as crowns no Christian maiden's head. 29

29 Ibid., p. 617.
This portrayal of Miriam is based on a real person that Hawthorne had met, which he has recorded in his English Notebooks in these words:

...my eyes were mostly drawn to a young lady who sat nearly opposite me...she... seemed to be of pure white marble, yet not white, but the purest and finest complexion (without a shade of colour in it, yet anything but sallow or sickly) that I ever beheld. Her hair was a wonderful deep, raven black, black as night, black as death; ... wonderful... Jewish hair... and looking at her, I saw...what Rachel was when Jacob wooed her for seven years and seven more — what Judith was;... what Batnsnepa was; only she seemed to have no sin in her — perhaps what Eve was; though one could hardly think her weak enough to eat the apple... 30

When Miriam sees this portrait which, Hawthorne tells us, looks like that of Judith or Rachael to Donatello and asks him if he recognizes the likeness, he answers, "It is yourself!" Then Hawthorne himself affirms the likeness with these words:

Donatello said the truth; and we forebore to speak descriptively of Miriam's beauty earlier in our narrative, because we foresaw this occasion to bring it perhaps more forcibly before the reader. 31

Miriam's temperament is sometimes sunny and sometimes melancholy and Hawthorne writes that it felt as if "a melancholy maiden and a glad one" were both bound within

"the girdle about her waist".

In contrast to this, we have Hilda the 'fair' heroine, who is tranquil, never too sad nor too happy. The only time her equanimity breaks down, is when Miriam's part in the crime with Donatello becomes known to her. But for that also, she finds a solution - that of the confessional, so that she again feels light-hearted.

Hawthorne has described Hilda as an American artist, pure and maidenly like Virgin Mary, whose shrine she tended, living as she did, in a tower close to the shrine. Hawthorne dresses Hilda in white garments, gives her an angelic form and places her in the company of white doves, whom he describes as her 'sisters.' Indeed, the position of her studio-cum-living quarters, makes us feel that she is closer to heaven than earth. Hilda, Hawthorne tells us, had taken it as a task, to light the lamp at the Virgin's shrine. When Miriam goes to meet her, as she climbs up the steps, to Hilda's studio, Hawthorne tells us that 'a fair, young girl, dressed in white, showed herself at the aperture for a single instant', and threw food to the doves with 'her two small hands'.

Describing Hilda, Hawthorne writes:

This young American girl was an example of the freedom of life...possible for a female artist...at Rome. She dwelt in her tower... - all alone ... independent...unless watched over by the Virgin, whose shrine she tended, doing what she liked without a suspicion or a shadow upon the snowy whiteness of her frame. 32

32 Ibid., p. 621.
At another place, Hawthorne writes:

Hilda's gentle courage...mild unflagging perseverance had made...her...like a flower that finds a chink for itself...Here she dwelt, in her tower, possessing...no home companion except the flock of doves...the fair haired Saxon girl...and her customary white robe bore...an analogy to their white plumage...Hilda...sought such ethereal and imaginative sustenance as God ordains for creatures of her kind. 33

Here Hilda has been represented as the embodiment of innocence, maidenly virtue and angelic purity. She is the stereotyped 'fair' heroine, who is pure-hearted, a virgin, a 'fair Saxon' and light-hearted. She is also Protestant, not a 'Catholic' as Hawthorne has her, tell Miriam:

You must not call me a Catholic. A Christian girl - even a daughter of the Puritans - may surely pay honour to the idea of divine womanhood, without giving up the faith of her forefathers. 34

In Hilda, Hawthorne has portrayed the ideal of womanhood as accepted by the nineteenth century American society. To enhance the notion of purity, he portrays her as a maiden who is 'above' corruption literally and figuratively. She is of a spiritual nature, being 'ethereal', angel-like and 'without a shadow'. Her purity is one, stemming from innocence, with the necessary independence to keep herself away from evil and corrupt forces, almost naturally.

33 Ibid., pp. 621-2.
34 Ibid., p. 620.
and intuitively. Miriam, on the other hand, although a maiden, gets lost in the maze of the mental catacomb which symbolizes the subconscious mind—wherein she encounters the evil of a hoary past and is haunted by it. This may be Hawthorne's subtle allusion to the European past with religious overtones and a special reference to the Judeo-Christian tradition. This seems pertinent when we recall that Miriam has been made the 'dark' heroine and her parentage referred to as partly Judeo-Christian. It may also be a reference subtly to Eve the temptress, and a subsequent subconscious remorse.

Miriam invites the evil, in the form of a mad monk, who is mistaken for the phantom of a pagan heretic of a bygone age. This mad monk is unable to continue his penitence and is drawn to the world outside the catacomb and he is bewitched into following Miriam like a shadow. Her beauty is sensuous and earthly, and has the power of blackness and evil. The evil lies in the charm of temptation that her beauty causes, even in an ascetic. It seems as if Miriam who is herself a non-believer, and a non-conformist carries the evil of earthly passion much as Eve or Judith or Rachel did. But Miriam who carried the seed of goodness too, along with evil, tried to befriend Donatello, the innocent descendant of a nobleman, who had once been a faun, in the hope of shaking off the monk, who was her 'fate' and who tried to extract
the evil in her. It is amazing how Freudian Hawthorne is, even though Freud came much later. His reference to the catacomb in which Miriam lost her way, could be an allusion to her own subconscious mind. Miriam has a passionate nature - this is why she is attracted to both the mad monk and the sensual though naive Donatello. Miriam thus has the power to stir up the libido, which is both Freudian and in the vein of the myth of Eve the temptress, which is Hawthornian.

Miriam found that it was impossible to shake the shadow off, except by killing it. So, on an impulse, she utilizes Donatello's love for her, and has him kill the monk. But this causes a change in Donatello - he loses his innocence and they both share the guilt of the crime.

Here, the allusion, to the faun as Donatello's forebear, is to show how close man was, once, to nature, in his innocence, like Adam in the garden of Eden when he shared the joy of living with fellow creatures. But with Eve, he was compelled to commit the sin which left him bereft of his joy and innocence. The original sin, in this narrative, takes the form of 'murder', which Donatello commits at the instigation of Miriam. Miriam is innocent of the actual crime, but is guilty of having given Donatello sufficient impetus to commit the crime. Thus, Donatello becomes her partner in the crime inadvertently. Miriam's guilt is deeper than Donatello's because she has the knowledge of who the shadow is, his nature and
how he could be got rid of. She is the personification of prior knowledge and experience, especially of the evil that the 'shadow' represented. If Donatello was the representation of Adam, the evil monk was Satan and Miriam Eve. Through these biblical parallels Hawthorne shows how evil and corruption can exist in people's minds and rob them of their innocence. The story of Adam and Eve, even if a mythological one, could show that man, if he wanted to overcome the evil influences, had to rise above the ordinary existence to a higher spiritual existence, and not resort to evil to wipe out evil. Man had to be aware of the recesses of his mind, and of the forces that were likely to influence him from outside. In the catacomb of Calyxtus, it is Miriam alone, who, even after learning that one could lose one's way and that one had to avoid certain paths, deliberately, or rather, helplessly, goes forth alone. Perhaps, Hawthorne wishes to bring out the fact that Rome had been the nurturing ground of not only Catholicism, but also several Pagan cults, and also the place from where the crucifixion of Christ was ordered. Just as Rome could not forget or absolve itself of the guilt of crucifying Christ, however much it may enshrine the Catholic saints, or be worshipful, man could not absolve himself of any evil thought, word or deed. The guilt will remain permanently and cannot be wiped out.

When Kenyon asks Miriam about herself, she tells him of
her life and the facts that throw a gleam over many things
that had perplexed Kenyon. Hawthorne writes:

She (Miriam) described herself as springing from English parentage, on the
mother's side, but with a vein, likewise of Jewish blood, yet connected, through
her father, with one of those few princely families of Southern Italy, which still
retain great wealth and influence.

Miriam has been connected to Rome through her Italian
forefathers and she is an heiress born in an aristocratic
family. But whatever the influence, it is able only to assist
her in escaping a public scandal, for the crime that the
family is connected with. It is unable to erase the guilt
that is stamped on her conscience in the present and the
guilt that has been stamped on her mind by the association
of Rome and its religious history from the past. Indeed, the
present guilt too, is a remnant of the past, that was wrought
with evil. Through the reference to Rome, Hawthorne brings
the past into focus. Even though it is the Roman past, that is
brought out, there is the allusion to America's own past in
Europe and to Puritanism as a Theocracy. The European Past is
connected to the American society as Europe had been the strong-
hold of Christianity and it had also been the original home of
the Americans. But as centuries went by, the Americans had
felt the need to recreate the nation that could be a new garden
of Eden. They wanted to create a new society, wherein, every-
one could live in peace and harmony.

Hawthorne, along with Melville and Poe, was an admirer of the Transcendentalist movement of the nineteenth century. He, along with many others, began to look back at the history of the American society, especially that which was part of New England. Also, he began to hope for a better life morally and socially, through liberty, equality, peace and harmony. Like many of his time, he shared the view that true prosperity could come to a nation only when its people could be allowed equal opportunities without harming the interests of others. This seems like a spiritual awakening, because man had begun to introspect and look for the forces of lasting peace and happiness.

In The Marble Faun, Miriam, the 'dark' heroine, stood for the evil forces, such as those connected with Religious bigotry and socio-economic inequalities. She was the descendant of aristocratic forefathers and thus stood for the class of society that had, in the name of wealth and religion, exploited the weaker sections of the society. Hilda, on the other hand, prefers to be called just a Christian, not a Catholic, and says that even being called a descendant of the Puritans, would allow for ideal woman-hood. The word "even" suggests that Puritanic antecedents were preferable to Catholic ones and that what was most desirable, was to be called a Christian. This carries the implication of Christian charity, universality of spirit, a certain broadmindedness as an antithesis to the fanaticism of Catholicism and Puritanism. The ideal of woman-hood was the White Anglo Saxon Protestant or the WASP woman. Though
Hawthorne is not as blatant about it, he still implies this ideal in veiled terms. If it is not explicitly expressed, it is implied through references to the fair skin or light hair or light eyes or the term 'Saxon' or as belonging to the nineteenth century society or as a Protestant.

Thus, when Miriam suggests that there ought to be a king like Marcus Aurilius, on seeing his statue at Capitoline Hill, Hilda feels that there could be no king on earth she could submit to, meaning that she believed only in the justice and benevolence of a heavenly king.

In a conversation between Miriam, Kenyon and Hilda, Kenyon thinks that the sculptor of the King's statue 'knew what a king should be' and knew how the heart of mankind 'craves a true ruler'. Miriam responds by expressing her view that 'the strife, wickedness and sorrow of' 'poor creatures' like them would be relieved by even one such man. Hilda for her part firmly says that she should never look for such assistance from an "earthly king".

Hilda's is a steadfast faith in a heavenly king. Hers was a strong faith which gave her strength of character and the will to live a life free of all corruptions and evil. She was sure that she could keep all harmful influences out of her life and mind by her faith in a higher power. When Miriam comes to meet her after Hilda witnesses Miriam's share of the murder by Donatello, wherein she had seen Miriam
kneel before him, entreat ing him to commit the crime, Hilda asks Miriam to go away. This outwardly seems heartless, but Hawthorne mentions it, to give Hilda's character, a spiritual strength. About this portrayal of Hilda, Norman Holmes Pearson in his notes written in 1941 as part of his dissertation presented at the Yale University on Hawthorne's French and Italian Notebooks and which he intended as introductory notes on the book entitled Hawthorne's French and Italian Notebooks observes:

His (Hawthorne's) heroine, a New England Puritan found escape from the intolerable psychological tension brought about by her knowledge of a murder committed by friends, by a priest in St. Peter's. In this connection, as with those relating to art, it was possible by conversation of the characters to express unconventional Protestant views. Such a solution to the heroine's spiritual difficulty may have been intended as a mild shock to Hawthorne's predominantly Protestant audience. 36

Speaking of Hawthorne's notions of Protestantism as well as Catholicism, Norman Holmes Pearson quotes Hawthorne's own words in his unpublished but edited work Hawthorne's French and Italian Notebooks on the subject of confessionals:

...the fearful wrong that mankind did to its Redeemer, and the scorn of his enemies and sorrow of those that loved him, came knocking at my heart, and partly got entrance. Once more I deem it a pity that

Protestantism should have entirely laid aside this mode of appealing to the religious sentiment. 37

Again Pearson quotes Hawthorne:

Saint Peter's offers itself as a place of worship and religious comfort for the whole human race; and in one of the transepts, I found a range of Confessionals where the penitent might tell his sins in the tongue of his own country... If I had had a murder on my conscience... I would... kneel down there and pour it into the safe secrecy of the confessional. 38

This was the prime projection that Hawthorne's subconscious mind must have formed—that the extreme expressions of Religion, such as fanaticism, bigotry and rituals, could not be the cause of ultimate good to any society, whereas a spiritual awakening, could, and would be. This was the feeling that a formless Deity, which could guide the spirit of individuals, could take them towards lasting happiness.

The Puritans had come to New England, and established a religious Covenant, to govern the people. Time had proved, that though they had set out from England, with a view to establish the democracy, as they wanted to break free from the Church of England, and its persecution, the same mistake had been committed again this time, by establishing an auto-

37 Ibid., II.p. 358.
38 Ibid., II.p. 73-4.
cracy in the name of Puritanism. This was realized by many in the nineteenth century America, and writers like Cooper, Hawthorne and Melville projected the various contradictions and they used women as symbols in a 'dark-fair' contrast to do so.

In The Marble Faun, Hilda, the 'fair' maiden, is shown to be angelic and pure-'white', Anglo-Saxon, and though of Puritanical descent from New England, yet a Protestant who lays her faith in a Supreme Deity, and believes in working for the upliftment of the soul. Hilda is shown to be so 'pure' and in the image of Virgin Mary, that she appears to have a spot of blood as a stain, on her white dress, in an artist's image, when he intuitively understands that someone's burden is weighing on her tender heart. Of this, Hawthorne writes:

...this artist drew a hasty sketch which he afterwards elaborated into a finished portrait. It represented Hilda as gazing with sad and earnest horror at a blood spot which she seemed just then to have discovered on her white robe. 39

When the artist shows the portrait to an art dealer, and the art dealer asks him if the subject of the portrait has stabbed her 'perfidious lover', the artist answers:

She ! she commits a crime ! ...Can you look at the innocent anguish in her face, and ask that question? No, but as I read

the mystery, a man has been slain in her presence, and the blood, spurting accidentally on her white robe has made a stain which eats into her life. 40

In her innocence, Hilda goes to a Confessional, even though she does not believe in it, and unburdens herself. The Father, who hears the Confession, shrewdly realizes, that she is not of his faith and threatens to expose her as a witness. About this particular episode, Norman Holmes Pearson writes about Hawthorne’s preference to certain aspects of Catholicism in his *Hawthorne’s French and Italian Notes* thus;

Unlike the worshippers in our own Churches, each individual here seems to do his own individual acts of worship and I cannot think it better so than to make a joint stock concern of it, as we do. It is my feeling that a great deal of devout and reverential feeling is kept alive in people’s hearts by the Catholic mode of worship. 41

Finally of course Miriam uses her influence to discover Hilda when the latter disappears, and the four friends meet again, only to learn, that Donatello will admit his crime, and await his punishment. Miriam feels absolved of her guilt, after having lived a life of faith and devotion, for the upliftment of her soul. Also she feels less guilty,

40 Ibid., p. 781.

once she unburdens her guilt to Hilda and Kenyon; to Miriam this is a confessional, and she feels the better, for having been declared 'innocent' by Kenyon. Once the truth is known, both Kenyon and Hilda realize that Miriam had been "suspected of connection with some plot or political intrigue" and that she had been persecuted by the Capuchin who had connections with the priests of Rome; she had tried to break free from this persecution. This is the symbolism of Miriam having the monk killed. She had had to undergo a period of guilt, but finally was able to make a resolve, never to look into the past, but to march towards a future of hope and happiness.

In this novel, Hawthorne expresses his ambivalence towards Hilda and Miriam by portraying them as the 'fair' and 'dark' heroines. The past is the European as well as Puritanical past which represents evil and the Present of the nineteenth century in America represents good. Hilda is of Puritan ancestors and yet the guilt of the past does not find expression as evil but virtue in Hilda. Again, Miriam is representative of both Catholic and Roman Europe, but because of a Judeo Christian ancestry, though she is the dark woman representative of subconscious evil, she is shown as capable of nobility. The ambivalence stems from Hawthorne's dilemma between his Puritan heritage and his inescapable destiny as a Puritan descendant in the present.

Hawthorne's 'fair' heroines Hilda, Priscilla and Phoebe are comparable to Cooper's 'fair' heroines Alice, Mabel or Ellen. They have common traits like 'fair'
skin, 'flaxen hair', 'saxon complexion', 'blue eyes' and so on in the pattern of the New England ideal. Priscilla is similar to Habel, Phoebe to Louisa Grant and Hilda to Alice. Similarly we shall see that these 'fair' heroines resemble Melville's 'fair' heroines Lucy and Yillah. The 'dark' heroines also share some common traits like 'dark' hair, 'dark eyes', a 'wheatish' or 'brown', 'yellow' or 'dark' complexion. Hawthorne's Miriam is like Cooper's Cora or Melville's Isabel and his 'dark' heroine Zenobia is like Cooper's Judith Hutter or Melville's Hautia. Thus, we find Hawthorne's 'fair'-'dark' depictions in women constitute an ambivalence towards them and reflect his own dilemma as heir of the Puritans as well as their critic.