

SEIJO ENGLISH MONOGRAPHS

————— NO. 9 —————

LURID INTERMIXTURE  
IN  
HAWTHORNIAN ROMANCE

BY

MASARU OHBA

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# I

## Ambiguity

When we read Hawthorne, we are often asked questions, and left to decide for ourselves. To our perplexity, we are requested to participate in completing the romance with the author. We experience such perplexity, for example, in the last chapter of *The Scarlet Letter*. There we are forced to choose the valid explanation of the scene where Dimmesdale exposes his bosom and some people say that they have seen a scarlet letter on the pastor's bosom, offering various explanations for the appearance of the remarkable letter. If one of the aims of this romance is to discover the effects of a sin on the characters including the pastor, the scarlet letter of the Reverend Mr. Dimmesdale is an essential problem which goes to the very core of this romance.

Such ambiguities are roughly divided into two groups, superficial and deep-seated ambiguities.<sup>1)</sup> One is naturally easy to notice, while the other is not only hard to grasp but apt to lead us to erroneous interpretations. Moreover, they are subtly intertwined and mislead us, or sometimes the former is doubled and forms a difficult ambiguity.

In *The Marble Faun* it is persistently repeated that innocent

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1) Richard Harter Fogle says, "Hawthorne's simplest ambiguity is a playful mystification." *Hawthorne's Fiction: The Light and the Dark*, (Norman, 1965), p. 11.

Donatello's ears which are hidden under his hair are just like those of the Faun of Praxiteles,<sup>1)</sup> which emphasizes Donatello's naive and subhuman character.<sup>2)</sup> In addition, in the last chapter some readers ask for explanation as to the mysteries of the story, and the author says that the passages about which the readers feel too much in the dark have much to do with the essential qualities of the romance.

“I know, but may not tell,” replied Kenyon, smiling mysteriously. “On that point, at all events, there shall be not one word of explanation.”<sup>3)</sup>

This is a point-blank rejection of the readers' solicitation. Coming thus far, we are aware that the question of Donatello is important in a quite different light. The impossible, subhuman character of Donatello is very clearly impressed upon us. This effect is noteworthy. We are thus oriented into the weird realm of Hawthornian romance.

Donatello lives in the sun, while young Goodman Brown's experience occurs in the flickering light of the fire in the forest. It is extremely obscure and ambiguous, so it perplexes us.

One evening Goodman Brown bids farewell to Faith, his young wife, wearing the pink ribbons, and starts for the forest where a black mass is going to be held. There he sees a pink ribbon fluttering down, and hears his wife who should not be there, and other villagers talking. Then his immature conception of the world collapses.

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1) In *Passages from The French and Italian Note-Books of Nathaniel Hawthorne* we find such mentions as, 'lengthened, but not preposterous ears' or 'pretty hairy ears.' (Boston, 1883), pp. 172-73.

2) Cf. *Ibid.*, p. 167. Hawthorne says, "The faun is a natural and delightful link betwixt human and brute life, with something of a divine character intermingled."

3) *The Marble Faun*, Centenary Edition, (Columbus, 1968), p. 467. Quotations from this romance are from this edition.

In the morning he comes back to his village and is met by his wife who wears the pink ribbons. Now Goodman Brown has been transformed into a stern, sad, and distrustful man.

Here readers are asked,

Had Goodman Brown fallen asleep in the forest and only dreamed a wild dream of a witch-meeting?<sup>1)</sup>

Naturally readers are bewildered. But one thing may be safely said: whether Brown's overnight experience is a wild dream or not, it is a *real* experience at least to Goodman Brown and it has a real influence upon him.

It is quite natural that readers should ask questions about incredible or ambiguous phenomena, as they do in the last chapter of *The Marble Faun*. As to the appearance of the scarlet letter on Dimmesdale's bosom, various explanations are conjectured, and we are tempted to believe in the phenomenon but, after all, no definite assurance is given. Is it possible that Donatello's ears resemble those of the Faun? Is it right to conclude that Goodman Brown actually met his wife and villagers in the forest? These questions cannot be answered either in the affirmative or in the negative. At least it may be said that to give a definite yes or no shows our insufficient understanding of Hawthornian romance.

In these cases, readers are first put into perplexity by the superficial ambiguity and then fall into deep-seated ambiguity like ants falling into an ant lion. In "The Birthmark" (1843), the birthmark which Aylmer, a scientist, tries to eliminate, certainly exists unlike the doubtful scarlet letter on Dimmesdale's bosom of

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1) *The Complete Short Stories of Nathaniel Hawthorne*, (New York, 1959), p. 255. Quotations from tales are from this edition.

which we are not sure whether it really exists or not. But as to the significance of the birthmark there are various explanations. We will take one more example. In "The Minister's Black Veil" (1836) the black veil with which the Reverend Mr. Hooper wraps his face, also does exist. To our eye, Hooper seems to be blameless. Then, why does he wear the veil which is considered to symbolize sin? What does his strange deed mean? These questions are respectively examples of deep-seated ambiguity which is inseparably interwoven with the essential quality of Hawthornian romance.

Almost all these cases of ambiguity are very conscious devices of Hawthorne, which bring about various interpretations. Concerning one of the above examples, Dimmesdale's scarlet letter, we are informed that "there was more than one account."<sup>1)</sup> Many people who were present say that they have witnessed the scarlet letter on Dimmesdale's bosom, about which there are various explanations. But they cannot be more than mere conjecture. Here three explanations are given. The third one is offered by those who believe that the scarlet letter is the influence of Dimmesdale's extremely keen sensitivity on his body. Those people Hawthorne calls "those best able to appreciate the minister's peculiar sensitivity, and the wonderful operation of his spirit upon his body."<sup>2)</sup> After these explanations are given, Hawthorne says,

The reader may choose among these theories. We have thrown all the light we could acquire upon the portent, and would gladly, now that it has done its office, erase its deep print out of our own brain; where long meditation has fixed it in very undesirable distinctness.<sup>3)</sup>

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1) *The Scarlet Letter*, Centenary Edition, (Columbus, 1962), p. 258. Quotations from this romance are from this edition.

2) *Ibid.*

3) *Ibid.* p. 259.

In this case we may say that we had best select the third 'theory,' or that at least Hawthorne's intention is to influence us in that direction.

Beatrice in "Rappaccini's Daughter" (1844) is given what should have been a lethal dose of poison, by her own father, Dr. Rappaccini. The poison is portent enough to wither the flowers in her hand, or to kill a lizard on the spot when she breathes on it. But she is a lively, healthy, and vigorous girl with an innocent, gentle face. When her 'beautiful' lover, Giovanni Guasconti sees her, he asks in spite of himself,

"What is this being? Beautiful shall I call her, or inexpressibly terrible?"<sup>1)</sup>

Beatrice is the greatest ambiguity in this tale. The most immaculate heart and the most poisonous body may mean "evil inwardly" and "good outwardly." The poisonous Beatrice, however, looks extremely beautiful and healthy. Appearances are unbelievably deceptive. Beatrice, physically charged with poison, is killed by the antidote given by the shallow-minded young man. Does this poison symbolize a sin which is common to all men,<sup>2)</sup> or the black heart that cannot be separated from all mortals? Anyway, the perfect innocence cherished by Beatrice is too difficult an ambiguity for Guasconti to "appreciate."

Does the black veil in "The Minister's Black Veil" signify a secret sin? Why does a minister who seems to be a righteous man, wear a veil? Its effect, or influence, is divided in two, and does it

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1) *The Complete Short Stories*, p. 262.

2) *Ibid.*, p. 39. "Why do you tremble at me alone?" cried he, turning his veiled face round the circle of pale spectators. "...I look around me, and, lo! on every visage a Black Veil!"



really fulfill Hooper's aim? Hooper may be a strange man who is inclined to concealment. Is Hooper, then, a caricature of a Puritan? We readers are not given any definite explanation for his character, or for the meaning of the black veil, but this question should be solved, at least to some extent, by contrasting Hooper with Elizabeth, his fiancée, who is obviously an ordinary person in contrast to him.

These ambiguities come into existence through a considerably complicated process. Lundblad mentions twelve items of devices in the traditional romance.<sup>1)</sup> The first of them is 'the manuscript.' This is a device which provides plausibility to the romance. Plausibility tries to conceal absurdity. As a result, ambiguity is apt to be brewed. In "The Custom-House" Hawthorne says that at the Salem Custom House where he worked from 1846 to 1849, he found an old manuscript about Hester Prynne which was prepared by Mr. Pue, a surveyor, in a corner on the second floor along with dusty public documents. From this manuscript, he assures us, he borrowed only the outline for *The Scarlet Letter*.

In the case of "Rappaccini's Daughter" the work of M. de l'Aubépine who is a fictitious author,<sup>2)</sup> is said to be the original of this tale. Hawthorne prefaces this story saying that M. de l'Aubépine has "an inveterate love of allegory"<sup>3)</sup> and his productions "have little or no reference either to time or space."<sup>4)</sup> Strangely or not, this fictitious author is very much like Nathaniel Hawthorne himself.

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1) *Nathaniel Hawthorne and the Tradition of Gothic Romance* (New York, 1964). pp. 17-24.

2) Aubépine means 'hawthorn.'

3) *Complete Short Stories*, p. 256.

4) *Ibid.*

By assuring us that in writing *The Scarlet Letter* he uses only the outline of Mr. Pue's manuscript, he can freely fictionalize the details, and plausibility is also preserved.<sup>1)</sup> M. de l'Aubépine gives plausibility to "Rappaccini's Daughter" which is entirely Hawthorne's fiction. Mr. Pue's manuscript, when compared with M. de l'Aubépine's manuscript, may impress us with great credibility, but we must notice that it is not a direct account of Mr. Pue's personal experience. It is rather a secondhand accounts from the jaded memories of aged people who had not even actually witnessed the event in question. It means that they rely upon 'memory'<sup>2)</sup> which is hardly trustworthy, and that it was after many years of fading.

In the last chapter Hawthorne says that there are various opinions even among the personal witnesses, who, after years of oblivion and discoloration tell the event to Mr. Pue and his contemporaries. Then Mr. Pue puts it down. Coming down through so much corrosion, the recorded "versions" in the manuscript cannot be the same as the original "facts". They ought to be quite different. The manuscript and M. de l'Aubépine's work are essentially the same. They serve the purpose if only they offer plausibility. This is "agreement" of Hawthornian romance. Upon this agreement is based Hawthorne's fiction which hangs between actuality

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1) In "The Cusum House" the exact size of the cloth with a scarlet letter on it, which was discovered along with the manuscript, is mentioned.

2) Cf. Jac Tharpe, *Nathaniel Hawthorne: Identity and Knowledge*, (Carbondale and Edwardsville, 1967), pp. 139-40. A new dimension is added to *Doctor Grimshaw's Secret* in the use of memory, particularly associated with the Doppelganger theme and the feeling of another self to be discovered. *Memory* also adds a new difficulty. Hawthorne makes it the technical source of his usual ambiguity and uses it to confuse the hero and complicate the search for identity that memory, in part, urges made. The use of memory adds a touch of the archetypal mythic element, one that Hawthorne obviously meant to emphasize. [italics mine]

and fantasy. It is a microcosm in the twilight. Old romance-writers, Hawthorne's predecessors, could present absurdity as it was, without any comment or excuse, while, though Hawthorne's way of representation is very much like them, he uses the form of romance in a radically anomalous way. It is a form which is indispensable to Hawthorne who tries to charge it with the truth of the human heart. Old romance could be absurd, but Hawthorne puts truths in the guise of apparent absurdity. He cannot, however, present absurdity so casually as his predecessors did.

In "Rappaccini's Daughter" the bouquet which Guasconti throws at Beatrice begins to wither when it is held in her hand. An old romance-writer would not have had to add anything, but Hawthorne cannot but say,

... it seemed to Giovanni, when she was on the point of vanishing beneath the sculptured portal, that his beautiful bouquet was already beginning to wither in her grasp. It was an idle thought; there could be no possibility of distinguishing a faded flower from a fresh one at so great a distance.<sup>1)</sup>

Hawthorne explains this apparently incredible phenomenon convincingly, saying it is because of ocular deception, but we must still conclude that Hawthorne really intends to say that the flowers did fade.<sup>2)</sup> "Distance" is only a probable explanation. The simple, or very clever, (paradoxical though it may seem), readers in old days must have accepted absurdities in romance without feeling doubtful, while the readers of Hawthorne's time no longer live in such an

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1) *The Complete Short Stories*, p. 263.

2) Cf. Romance art, we must remember, is oblique art, the true meaning often contradicting what apparently is being said. Joel Porte, *The Romance in America* (Middletown, 1969), p. 110.

uncritical world<sup>1)</sup> and they need explanations about unlikely things. After that they are expected to accept absurdities.

Giovanni Guasconti is not blessed with "a deep heart" and he cannot but wonder at the withered bouquet. In the beginning Beatrice says that Guasconti should believe only what he has witnessed himself, and then she emphasizes the truths behind the visible things. Hawthorne agrees with Beatrice and adds,

There is something truer and more real than we can see with the eyes and touch with the finger.<sup>2)</sup>

As Hawthorne suggests, his readers will doubtlessly accept some deeper meanings which were not noticed by the readers in former days.

Hawthorne says that we may choose any of the reasons, but at the same time he proclaims that there are "those best able to appreciate." It means that readers are expected to have a deep heart with which they can refrain from being distracted by superficial absurdities, to read as Hawthorne writes, to listen to his explanations, and to accept what he says. This is certainly a refracted way of reading. As Hawthorne fictionalizes the details, not to say the outline, readers should sound the ambiguous passages closely.

A second factor which produces ambiguity is Hawthorne's deliberate way of avoiding affirmation. When an old romance-writer would have only said that a 'rose-bush had sprung up under the footsteps of the sainted Ann Hutchinson,' Hawthorne cannot help saying,

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1) Donatello's love, Miriam says, "... the world is sadly changed nowadays; ... since those happy times. ... " *The Marble Faun*, p. 42.

2) *The Complete Short Stories*, p. 272.

This rose-bush, by a strange chance, has been kept alive in history; but whether it had merely survived out of the stern old wilderness, so long after the fall of the gigantic pines and oaks that originally overshadowed it,—or whether, as there is fair authority for believing, it had sprung up under the footsteps of the sainted Ann Hutchinson, as she entered the prison-door—we shall not take upon us to determine.<sup>1)</sup>

Though he says, “there is fair authority for believing” he, at the same time, adds “we shall not take upon us to determine,” and consciously evades affirmation.

Take again the scarlet letter on Dimmesdale’s bosom.

When there were various explanations, all of which must necessarily have been conjectured<sup>2)</sup>

Hawthorne says, “The readers may choose among these theories,” as if the readers were allowed unconditioned liberty. Some people say that they saw the letter, while others deny the testimony. But as regards both sides, the author deliberately avoids determination. Hawthorne’s ambiguity is entirely different from Faulkner’s “show window method” which finally clarifies everything.

Another example is found in “Young Goodman Brown.” After the author has asked,

Had Goodman Brown fallen asleep in the forest and only dreamed a wild dream of a witch-meeting?

he leaves us in the fog by saying, “Be it so, if you will.” This is also a method which former (or regular) romance-writers did not

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1) *The Scarlet Letter*, p. 48.

2) *Ibid.*, p. 258.

pursue, and "if you will" does not mean "if we readers will." Something more is expected of us. Besides, to decide definitely is not the best way to understand Goodman Brown's strange experience.

A third cause is concealment or mystification. In "The Custom-House" Hawthorne says,

... it may be pardonable to imagine that a friend, a kind and apprehensive, though not the closest friend, is listening to our talk; and then, a native reserve being thawed by this genial consciousness, we may prate of the circumstances that lie around us, and even of ourself, but still keep the inmost Me behind its veil.<sup>1)</sup>

This passage hints the reason for not telling all about a character or not deciding anything. "Inmost Me" is only reflected on a tarnished mirror. The seemingly opaque range is Hawthorne's microcosm where cleancut truths are hidden.

Then, what leads Hawthorne to such elusiveness? Duality can be an essential factor. Good and evil, head and heart, appearances and reality, are always apparent in Hawthorne's microcosm. When these are intermingled, readers are often tempted into the mazes of ambiguity. It is said that Hawthorne was not a devoted Christian, and his religious skepticism comes partly from repulsion for Puritans' dogmatic opinions. To Hawthorne, the balance of head and heart is absolutely necessary. We can find criticisms against those who are too much inclined to the side of 'head,' including Hawthorne himself: for example, Dr. Rappaccini, Aylmer, the scientist in "The Birthmark", and Ethan in "Ethan Brand." On the other hand, as regards 'heart' he shows (emotionally at least) sympathy for Puritan-

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1) *The Scarlet Letter*, p. 4.

ism, but even then Hawthorne's critical attitude towards the hypocritical lives of the ministers, Dimmesdale and Hooper, is revealed beyond doubt.<sup>1)</sup> Hawthorne himself is well conscious of the irresistible attraction towards 'heart.' When Hawthorne, brought up in the Puritanical atmosphere which was "dyed in grain," considered his ancestors who were impetuous Puritans, he noticed that he was always too deeply trapped in the Puritans' spell coming down from olden times. Therefore Hawthorne tries all the harder to keep a delicate balance between head and heart. This subtle attitude often produces ambiguity. The Puritans' world of duality struggles in Hawthorne's mind, to make for monistic unity. And confusion and opaque qualities are brought out, which readers feel ambiguous.

A fourth factor of Hawthorne's ambiguity is lack of trust in 'senses.' Human senses are of course unreliable. The last scene of *The Scarlet Letter* gives us the evidence of unreliable sense—eyesight. "Rappaccini's Daughter" gives us two examples: the poisoned lizard and the faded flowers. In the former case Hawthorne says,

It appeared to Giovanni,—but, at the *distance* from which he gazed, he could scarcely have seen anything so minute,—it appeared to him, however, that a drop or two of moisture from the broken stem of the flower descended upon the lizard's head. For an instant the reptile contorted itself violently, and then lay motionless in the sunshine. [*italics mine*]<sup>2)</sup>

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1) See R. H. Fogle, pp. 39-40. Folge says, "His heart, his imagination, the inherited bent of his Puritan ancestry—all his instincts, in short—bind him in sympathy with the possessed minister, who broods over the vague and bottomless abyss of Evil. But his head, his intellect, is with the calm and steady-minded Elizabeth, who is unable to look upon the minister's vow as other than a sad but groundless whim."

2) *The Complete Short Stories*, p. 262.

In Beatrice's case Hawthorne mentions 'distance' as a probable factor. In both cases Hawthorne mentions 'distance' as the cause of ocular illusion. For the time being, this explanation may seem valid, but later we come to the revealing scene. Beatrice says to Giovanni,

"Forget whatever you may have fancied in regard to me. If true to the outward senses, still it may be false in its essence; but the words of Beatrice Rappaccini's lips are true from the depths of the heart outward. Those you may believe."<sup>1</sup>

These two extraordinary scenes are superficial facts, and truths lie behind them. Strangely these scenes can be undeniable facts so far as they are concerned with Beatrice, a beautiful, innocent lady in the allegorical garden, Hawthorne's rational explanation is just for Giovanni Guasconti and his kind who try to be only rational, and cannot see the realities otherwise. Or probably the explanation is for the readers of his day in general who preferred real stories to fiction. Harriet Beecher Stowe had to write *A Key to Uncle Tom's Cabin* (1853) to prove that the events in *Uncle Tom's Cabin* (1852) are all facts, or based on facts. Herman Melville had to emphasize that his adventure stories were real. But, no. Hawthorne does not feel that he should be concerned with facts. In the first part of "Rappaccini's Daughter," which looks like the prefaces attached to his romances, Hawthorne says,

His [M. de l'Aubépine's] writings, to do them justice, are not altogether destitute of fancy and originality; they might have won him greater reputation but for an inveterate love of allegory, which is apt to invest his plots and characters with the aspects of scenery and people in the clouds, and to steal away the human

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1) *Ibid.*, p. 267.



warmth out of his conceptions.<sup>1)</sup>

And again he says,

In any case, he generally contents himself with a very slight embroidery of outward manners,—the faintest possible counterfeit of real life,—and endeavors to create an interest by some less obvious peculiarity of the subject.<sup>2)</sup>

Thus his explanation is not intended as the usual elucidation: it is strangely rather for concealment and emphasis. Such explanation surely impresses us with Beatrice's extraordinary character.

We must add at least one more cause of ambiguity. It is, in a word, oppression both from religious and social points of view. He very often announces that his characters are in the clouds, not on earth. Or he seems to avoid taboos carefully, though actually he treats them in a very faint and roundabout way. He says almost anything with excessive reserve.

These causes are put together to reveal Hawthorne's subtle situations and elusive views of the world which are hard to concisely express.

In the prefaces of the major works Hawthorne discusses romance or Hawthornian romance. Romance exists in moonlight. He says,

Moonlight, in a familiar room, falling so white upon the carpet, and showing all its figures so distinctly,—making every object so minutely visible, yet so unlike a morning or noontide visibility,—is a medium the most suitable for a romance-writer to get acquainted with his illusive guests.<sup>3)</sup>

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1) *Ibid.*, p. 256.

2) *Ibid.*

3) *The Scarlet Letter*, p. 35.

Readers are invited into a moonlit room. This is like a stage, separated from the outside world,<sup>1)</sup> lighted artificially. Hawthorne insists that something which never occurs in the sun, can be performed there, and it can be spared from criticism for its unreasonable quality. This is

a neutral territory, somewhere between the real world and fairyland where the Actual and the Imaginary may meet.<sup>2)</sup>

In this neutral zone must lie the truths of which Hawthorne is in search. Looking for something which is neither actual nor imaginary, Hawthorne should confront what is flexible and suggestive—elusive ambiguity. Therefore, if readers are too hasty in determining its identity, this microcosm which is uncertainly supported in a delicate balance will be shattered on the instant.

Hawthorne's truths at the bottom of this microcosm present an ambiguous appearance just like an image reflected on a tarnished glass. Light and dark, the actual and the imaginary, are intertwined, preventing the effort to catch the image. Sometimes even the existence of the image itself seems doubtful. In the original or traditional romance, the image of each scene was clear in its own way, that is, in its strange and absurd way. Hawthorne has chosen an apparently traditional way of writing but he has broker down one by one, so to speak, the columns which supported the edifice of romance. Thus 'Hawthornian romance' comes into existence. This implies that Hawthorne's cosmos cannot be contained within the limits of traditional romance. Hence the necessity of, for example, excuses or awkward explanations which were not necessary in the world of

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1) See *The Marble Faun*, p. 463.

2) *The Scarlet Letter*, p. 36.

old romance. This shows that Hawthorne lived in the day when romance was making way for the novel. When Hester begins to live beyond the role which has been allotted to her, and exhibits her own will, allegorical romance is led into bankruptcy, gradually approaching novel.

It is noticed that 'ambiguity' makes the very core of Hawthornian romance which is chimeric. The moonlit image in the neutral territory is "Hawthornian" for the very reason that it looks ambiguous. It seems subtle and elusive, but it does exist.

## II

### Innocence

It is very interesting to find that each of the intimate writers, Nathaniel Hawthorne and Herman Melville, wrote a noteworthy work with innocence as its theme. Hawthorne's *The Marble Faun* with Donatello as its innocent hero, and Melville's *Billy Budd* with Billy Budd in the same role, both consider innocence, though with quite different attitudes, as is shown in the endings of the two works. It is not clear if Melville was very conscious of *The Marble Faun*, which was published in 1860 and whose copy Melville was presented in the same year, but in *Billy Budd* Melville mentions one of Hawthorne's tales.<sup>1)</sup>

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1) Chap. II says, "Though our Handsome Sailor had as much of masculine beauty as one can expect anywhere to see; nevertheless, like the beautiful woman in one of Hawthorne's minor tales, there was just one thing amiss in him. No visible blemish, indeed, as with the lady; no, but an occasional liability to a vocal defect." Richard Chase(ed.), *Selected Tales and Poems by Herman Melville* (New York, 1961), p. 300. This passage may refer to "Rappaccini's Daughter."

Though the complicated and ambiguous view of the world is cherished by Hawthorne, innocence is, in a sense, the extreme opposite of ambiguity. Hawthorne chooses Donatello as an essentially innocent character that is sharply contrasted by his love, Miriam who is experienced and sophisticated as Europeans should be, at least in Hawthorne's mind. Donatello, therefore, is exceptionally simple and inexperienced. His murder comes from passion as in the case of Hester's adultery. He is innocence itself; he is ignorant; he is absolutely free from evil; he is unbelievably immaculate. Miriam says to Donatello,

“. . . what should a boy like you—a Faun, too—know about the joys and sorrows, the intertwining light and shadow, of human life? I forgot that you were a Faun. You cannot suffer deeply; therefore, you can but half enjoy. . . .”<sup>1)</sup>

Donatello will not breathe in a novel; he can only live in Hawthornian romance. He is the product of Hawthorne's “inveterate love of allegory.” He is ‘innocence in a costume’ rather than an innocent young Italian. Hence *The Marble Faun* is an allegory of innocence.

Donatello is unhuman or subhuman, to an extent of unnaturalness. One of the most ambiguous phenomena in *The Marble Faun* is Donatello's ears hidden in his hair. Donatello is said to be just like a Faun, and his ears may be covered with fur,<sup>2)</sup> but no evidence is given as we have already seen in Part I. This vague condition simply heightens the effect of expressing Donatello's sub-

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1) *The Marble Faun*, pp. 46-7.

2) Chap. III says, “How mirthful a discovery would it be, (and yet with a touch of pathos in it,) if the breeze, which sported fondly with his clustering locks, were to waft them suddenly aside, and show a pair of leaf-shaped, furry ears.” p. 71.

human and innocent nature. Hawthorne is stubbornly determined in making Donatello look thoroughly innocent. Donatello comes from pastoral Tuscany, where a long line of his family goes back to the age of Greece, even to the period before history. His family is said to be mingled with animal blood.<sup>1)</sup> The ancestors of his family lived in the country where the corruption of Rome was never known. They could brew a very good wine symbolically named Sunshine, which could be kept mellow only where it belonged, at Monte Beni among the Appenines. Here Donatello, the only descendant of the ancient family, can live an unbelievably innocent life, playing with wild animals which are as innocent as Donatello himself.

This innocent boy comes down to Rome, that is, into corruption and defilement. Just like the delicate wine, Sunshine, Donatello cannot be safe from the evil atmosphere. A young man from the Arcadia where no sorrow is known, falls in love with a young lady who is quite remote from innocence. In order to guard her from a harmful-looking man, Donatello pushes the man over a fence. Now he is stained and has decidedly lost his long-cherished innocence. He has a tragic experience and knows a crime. This scene is witnessed by Hilda, an innocent Puritan girl from New England who is, in a way, also berieved of her innocence then and there. As a result Donatello is put into prison and incurs punishment, with his innocence lost for ever. This is the story of Donatello's fall, whether it is unfortunate or otherwise. He now knows sorrow; he is wiser now. But he is imprisoned, and will be till the day of his death. By the fall Donatello is transformed into a human being, which is

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1) *The Passages* says "The faun is a natural and delightful link betwixt human and brute life, with something of a divine character intermingled." p. 167.

the essential condition to live in this world of corruption. Still the situation is not bliss, at least to Hawthorne, and Donatello should be kept chained, Donatello is not blessed by the author, whereas Billy Budd is the beloved youth of his author, and is raised into the heaven, as beautiful as he has been on the earth, though only for a short period of twenty years. Donatello was innocent (or ignorant) but now he is experienced. The murder is a costly price for his experience which is his unhappy but successful first step to the perfect initiation. Donatello is different from Goodman Brown, who is maladjusted to complicated reality and lives as a sorrowful and solitary man after his strange experience in the forest. Donatello is different from Robin, too, who is successfully introduced into the complex world of adults which is clearly symbolized by a grotesque man whose face is red on one half and black on the other half. Robin is the only fortunate case where Hawthorne blesses the hero with initiation. Robin's success has probably come from the fact that he is "shrewd." Besides, though Robin is too young to be very wise, he must be exceedingly flexible and unbiased. This inclination leads him to a deeper understanding of the mysterious reality<sup>1)</sup> into which he is driven. Robin's original intention was frustrated but he is not remorseful. He simply accepts the new development of the event with equanimity. He is essentially an observer who just observes the weird parade and does not commit himself too much to the situation. He is different from Goodman Brown who goes into the evil forest in spite of Faith's persuasion, and is disillusioned (or doubly illusioned), to live thereafter as a con-

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1) He hears people "utter a few words in some language of which Robin knew nothing" (p. 523), or gazes on the unprecedented physiognomy: "One side of the face blazed an intense red, while the other was black as midnight" (p. 524).

finer man believing obstinately that only he is innocent. Robin is different from Donatello, too, who is unfortunately driven into murder. Robin is fortunate in that he has a discreet guide.

It is not too irrelevant to cite here the case of the Reverend Mr. Hooper who wears a black veil even after his death. His obsession with his own perception of sin results in a gloomy life thereafter. Then his obsession may be safely given the appellation of ignorance, or lack of full understanding of the complex manners of the world.

Significantly *The Marble Faun* begins with the scene at the sculpture gallery in the Capitol at Rome.

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.<sup>1)</sup>

The above passage suggests the crucial point of this lengthy romance. R.W.B. Lewis says,

Donatello in *The Marble Faun* is the most innocent person and the figure least conscious of the force and challenge of time in nineteenth century American literature, with the exception of Billy Budd.<sup>2)</sup>

And Joseph C. Pattison agrees with Lewis, but adds, saying,

However, closer examination of Donatello's act than is usually given shows that Donatello is not the epitome of innocence and

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1) *The Marble Faun*, p. 5.

2) R. W. B. Lewis, *The American Adam*, (Chicago, 1968), p. 121.

that he should be contrasted to Billy rather than identified with him. Donatello is a tragic actor. Billy Budd is a tragic victim. Unlike Billy, Donatello knows enough to be free to choose. Accordingly, again in contrast to Billy, Donatello is guilty as well as sinful in his crime.<sup>1)</sup>

But we may safely say that Donatello is quite innocent. At least Hawthorne tries by all means to picture Donatello as an incredibly innocent young man. His efforts begin with insisting on the resemblance of Donatello to the Faun of Praxiteles. He carefully adds the suggestion that Donatello's ears may be furry. This suggestion is not given any evidence. The author takes pains to pick up the subject again in the last chapter, still giving no satisfactory explanation. In the middle of this romance Hawthorne tells of some episodes which would persuade us to believe that Donatello may be so sub-human as to have pointed furry ears just like one of the animals among which Donatello used to live.

...it was said, from a period beyond memory or record, there had ever and anon been a descendant of the Monte Benis, bearing nearly all the characteristics that were attributed to the original founder of the race. Some tradition even went so far as to enumerate the ears, covered with a delicate fur, and shaped like a pointed leaf, among the proofs of authentic descent which were seen in these favoured individuals.<sup>2)</sup>

When the young man threw himself into the position in which the statue of the Faun of Praxiteles has been standing for two or three thousand years, "Donatello might have figured perfectly as the

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1) "The Guilt of the Innocent Donatello," David B. Kesterson, (ed.), *Studies in The Marble Faun* (Columbus, 1971), pp. 89-90.

2) *The Marble Faun*, p. 234.



Marble Faun, miraculously softened into flesh and blood.”<sup>1)</sup> And the Faun is the marble image of a young man, leaning his right arm on the trunk or stump of a tree,<sup>2)</sup> and “has a capacity for strong and warm attachment, and might act devotedly through its impulse, and even die for it at need.”<sup>3)</sup> The similarity lays an subplot for the murder scene.

Donatello’s primeval character is supported by the unquestionable antiquity of the Monte Beni family, which

drew their origin from the Pelasgic race, who peopled Italy in times that may be called pre-historic.<sup>4)</sup>

Moreover, Kenyon finds that “not only Tomaso, but peasantry of the estate and neighboring village recognized his friend [Donatello] as a genuine Monte Beni, of the original type.”<sup>5)</sup>

Thus far we have known more than enough that Donatello is intended to be a young man of innocence in this allegorical romance. This is repeatedly emphasized and impressed on the reader. The author’s effort is kept throughout the romance, from the first to the last chapter, because this is the indispensable situation of this allegorical romance.<sup>6)</sup> Donatello is far more innocent than Robin, David Swan, or Beatrice.

Donatello goes down to Rome out of this ‘Arcadia’ among the Appenines which is the only right home for him. Rome is corrupt,

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1) *Ibid.*, p. 8.

2) *Ibid.*

3) *Ibid.*, p. 9.

4) *Ibid.*, p. 233.

5) *The Marble Faun*, p. 236.

6) See *Passages*, pp. 172-3.

as all cities are.<sup>1)</sup> The reason why Hawthorne has chosen the Eternal City as the background of this allegory of innocence will reveal a secret. In "Rappaccini's Daughter" which was written sixteen years before *The Marble Faun* Hawthorne chooses the old Italian city of Padua as its scene. In that tale, too, he is interested in the problem of innocence. Rome and Padua are corrupt. Rome especially is a proper setting as a place of corruption, with a long history, just as Monte Beni is a suitable one for a fairyland of innocence also with its own ancient past. 'A long history' of human beings, that is a long history of corruption, we may add, is the reason that Rome is chosen. This makes a good contrast, and renders the story of his 'fall' all the more effective, when in the city of Rome Donatello commits murder.

Donatello cannot overcome the evil influence of Rome. Donatello is urged by 'passion' and kills a monk who, Donatello suspects, will be harmful to Miriam, Donatello's mysterious love. Donatello cannot be an observer, as Robin fortunately is, and is fatally involved with a tragic experience. This obvious motivation brings about 'transformation.'<sup>2)</sup> He goes back to the old home as a quite different man. When he is still innocent, as Hilda says,

"...He has nothing to do with time, but has a look of eternal youth in his face."<sup>3)</sup>

### Visiting Monte Beni,

- 1) Miriam says, "You are getting spoilt in this dreary Rome, and will be as wise and as wretched as all the rest of mankind, unless you go back soon to your Tascan vineyards." *The Marble Faun*, p. 143.
- 2) As is well known, *The Marble Faun* was first published in England and the title was *Transformation*, which Hawthorne did not like, but it shows a crucial theme of this romance.
- 3) *The Marble Faun*, p. 2.

Kenyon, however, (naturally and professionally expert at reading the expression of the human countenance,) had a vague sense that this was not a young friend whom he had known so familiarly in Rome; not the sylvan and untutored youth, whom Miriam, Hilda, and himself, had liked, laughed at, and sported with; not the Donatello whose identity they had so playfully mixed up with that of the Faun of Praxiteles.<sup>1)</sup>

So the innocent Donatello is not to be found again. After the unhappy event he has lost and gained something. He has lost innocence, or, as Hilda's remark suggests, eternity. He has committed a sin and known it. Then what is it that he has gained? It must be essentially the same as what Robin has acquired and Goodman Brown has failed to get. But, when we look into the matter more closely, Donatello's experience should be seen as the transformation from a subhuman into a human being. In this respect it is different from Robin's happy initiation which will endow him with "the viable mode of confronting adult realities."<sup>2)</sup> We know that the story of Robin reveals the one single case of successful initiation in all of the works of Hawthorne.

"My Kinsman, Major Molineux" was published as early as 1832, and Hawthorne who is less than thirty years old at the time is unjaded enough to write a story of lucky initiation. After that his views become less optimistic, though he is not thoroughly pessimistic or in despair. The case of Donatello is the ultimate goal of Hawthorne's idea of fall whether fortunate or not. Donatello's fall is an indispensable trauma if Donatello is going to be a human being. If the transformation from a faun to a man, from a subhuman

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1) *Ibid.*, p. 216.

2) Ihab Hassan, *Radical Innocence* (Princeton, 1967), p. 41.

to a human being, is, though reluctantly, happy experience, Donatello has experienced a fortunate fall. Kenyon says,

“He perpetrated a great crime ; and his remorse, gnawing into his soul, has awakened it ; developing a thousand high capabilities, moral and intellectual, which we never should have dreamed of asking for, within the scanty compass of the Donatello whom we knew.” . . . “Sin has educated Donatello, and elevated him. Is Sin, then—which we deem such a dreadful blackness in the Universe—is it, like sorrow, merely an element of human education, through which we struggle to a higher and purer state than we could otherwise have attained. Did Adam fall, that we might ultimately rise to a far loftier Paradise than his?”<sup>3)</sup>

If a human being has high capabilities and Donatello is elevated into a human being, his fall must be fortunate. We may say that the fall of Donatello is likened to that of Adam, and Hawthorne considers the meaning of Adam's fall which is, to Hawthorne, an irresistible fact and it has nothing to do with being fortunate or unfortunate. When Kenyon says “high” or “elevated” he must be accepting and admiring Donatello as a human being rather than as a wild faun. After his “fortunate” fall Donatello still has a long way to a perfect initiation which will almost always result in failure, as in the case of Goodman Brown or of Giovanni Guasconti, though Robin is a rare exception.

Like the innocent Donatello at Monte Beni, Beatrice in “Rappaccini's Daughter” is confined in a secluded place, Dr. Rappaccini's artificial garden. She is ignorant of anything outside her ‘Garden of Eden.’ Her innocence is kept by seclusion, but when she knows love, her extraordinary character which is unnaturally forced into

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3) *The Marble Faun*, p. 460.

her, obstructs the fulfillment of love. Her innocent heart is accompanied by her physical poison. As she says herself, she is created by God, and she is not responsible for her poison. Beatrice's poison is of course unnatural, but when we compare her with Aylmer's beautiful wife, Goergiana, who has a birthmark which is natural, on her cheek, the two women are quite similar, especially in the physical imperfection, which causes their death. Beatrice's poison can be regarded as Hawthorne's allegorical device to symbolize human fault. Therefore Beatrice is essentially one of the ordinary women as far as 'poison' is concerned. If so, Beatrice's beautiful features and poisonous flesh can exist at the same time, and her ambiguity is nothing uncommon. Her poison is her indispensable element, and the antidote is more harmful than good. She has to die. Who is the murderer? It is, directly, Giovanni, and indirectly the two scholars, Baglioni and Rappaccini. Beatrice's perfect purity dies away without being admired as Billy Budd's was by his fellow sailors. Hawthorne cannot so freely admire her as Melville admires and glorifies the last moment of Billy Budd who will easily be transported to heaven.

Unlike Billy Budd, Donatello does not die, but is put into prison. He is neither admired nor glorified. Melville tries to preserve Billy Budd's beautiful memories by raising Billy to heaven, while Hawthorne keeps Donatello on earth where he collides with the earthly laws which are fetters to his purity. Billy dies, while Donatello is alive. Here lies a difference between Melville and Hawthorne in their later years. The apparently dark ending of *The Marble Faun* hides hope to be fulfilled here on earth. Hawthorne can, after all, believe in light at the remotest depths. He writes about 'heart' in *The American Notebooks* :

The human Heart to be allegorized as a cavern; at the entrance

there is sunshine, and flowers growing about it. You step within, but a short distance, and begin to find yourself surrounded with a terrible gloom, and monsters of divers kinds; it seems like hell itself. You are bewildered, and wander long without hope. At last a light strikes upon you. You peep towards it, and find yourself in a region that seems, in some sort, to produce the flowers and sunny beauty of the entrance, but all perfect. These are the depths of heart, or of human nature, bright and peaceful; the gloom and terror may lie deep; but deeper still is the eternal beauty.<sup>1)</sup>

Hawthorne never moans in despair, while Melville cannot hope for the admirable sailor living on earth. Hawthorne's faith in 'the eternal beauty' embarrasses Melville to the end. When Hawthorne's son Julian visits old Melville in New York long after Hawthorne's death, Melville says that Hawthorne had something hidden in his heart, which he never showed to anyone. Melville cannot believe that a human heart is like such "a deep cavern."

Hawthorne was lucky in having such faith, while Melville is more fatally skeptical and cannot find anything beyond the wall. He cannot believe in Billy Budd on earth, and has to raise him up to the heavenly regions.<sup>2)</sup> It is strange that after serious involvement in the unknown, mystery, and limitations of man, Melville has come back to innocence by which he was attracted in his younger and happier days. Not to say faith, he finally has admiration for innocence. He admires the 'Handsome Sailor.' Melville describes Billy Budd:

He was young; and despite his all but fully developed frame in

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1) Randall Stewart, (ed.), (New Haven, 1932), p. 98.

2) Cf. (*The Marble Faun*, p. 338.) We see Cherubs, by Raphael, whose baby-innocence could only have been nursed in Paradise.

aspect looked even younger than he really was, owing to a lingering adolescent expression in the as yet smooth face all but feminine in purity in natural complexion but where, thanks to his seagoing, the lily was quite suppressed and the rose had some ado visibly to flush through the tan.<sup>1)</sup>

Billy Budd is apart from common people. The following passage suggests that such an innocent boy cannot find a suitable home on earth.

Asked by the officier . . . his place of birth, he replied, "Please, Sir, I don't know."

"Don't know where you were born?—Who was your father?"

"God knows, Sir."

Struck by the straightforward simplicity of these replies, the officer next asked, "Do you know anything about your beginning?"

"No, Sir. But I have heard that I was found in a pretty silk-lined basket hanging one morning from the knocker of a good man's door in Bristol."

. . . Noble descent was as evident in him as in a blood horse.<sup>2)</sup>

Billy Budd is somewhat like Jesus Christ. The *Indomitable's* Chaplain "felt that innocence was even a better thing than religion wherewith to go to Judgment."

The two writers clearly present their attitudes towards innocence, and they are in contrast with each other. Melville, at least in later years, has nothing to hope for in this world and adores Billy Budd's innocence preserved in the heavenly regions. Both Donatello and Billy are judged by earthly laws, and Hawthorne concedes to them but can allow Donatello to continue living, though in prison. Mel-

1) *Billy Budd, Selected Tales and Poems*, p. 297.

2) *Ibid.*, p. 298.

ville, on the other hand, thinks that Billy is too noble to live among mortals. Donatello and Billy are important characters who show the last phases of these two writers. Hawthorne is always earthly and persists with the matters of being human.

Donatello's loss of innocence is, in the world of Hawthorne, an indispensable requirement to become a human being. He can no longer enjoy an innocent life. He is forced to know "the lurid intermixture" which is beyond Giovanni Guasconti's philosophy and inevitably ambiguous. When Donatello can overcome ambiguities which are essential parts of human life, his initiation is finished and therefore his fall can be fortunate. It is not till then that Donatello will have "a deep heart".

### III

#### A Deep Heart

The consideration of Hawthorne's interest both in ambiguity and innocence leads us to the search for what will unite the seemingly infinite distance between ambiguity and innocence. Some of the ambiguities which are likely to reveal Hawthorne's "inmost Me" will compose a complex idea, which should be well-balanced and ideal. Naturally these ambiguities are closely connected with profound understanding of realities. A country boy, Robin, encounters a man with a two-sided face; it must suggest reality which is far from being simple but will probably be accepted by this "shrewd" boy.



Young Goodman Brown, who is too simple, unfortunately, cannot discern his real situations. This young man is somewhat similar to David Swan who is quite ignorant of various events which have happened while he is asleep waiting for a stage-coach. They are strangers to the facts or truths which would lead them into a much better adjustment to life. Aylmer, a scientist, does not know the true meaning of his wife's birthmark.

"Rappaccini's Daughter" is a tale which is complicated on the whole, and therefore interests and challenges us. It is filled with ambiguities. Is Dr. Rappaccini a modern Adam? Is Beatrice dreadful or beautiful? Is Giovanni good or evil? Is there more poison in his nature than in Beatrice? Or, concerning innocence, whether Beatrice is really "simple" and innocent is a question which eludes a decisive conclusion. But our concern now is Giovanni who is the 'subject' of Dr. Rappaccini's experiment. Giovanni must be our subject, too. His innocence (or ignorance) serves as the direct cause of Beatrice's pathetic death. Is his ignorance, then, excusable? It should be, so long as Aylmer is not aware of the deep secret of the birthmark, or as Goodman Brown is not in the power of grasping the subtle nature of man. Giovanni is just an average man, or, though he is a young man from the southern part of Italy and cannot have anything to do with rigorous and narrow-minded New England Puritans of old days, Giovanni has, like the rigid strangers in a far-off country, one serious characteristic, narrow-mindedness, in common. He is simple enough to see Beatrice either as a good or bad girl. He is fatally immersed in the too clear-cut Puritan dualism. To Giovanni, Beatrice must be either delectably "beautiful" or "incredibly terrible." Such a dualist can be a thoroughly cruel extremist. Giovanni can be a great admirer of Beatrice's ethereal beauty and the next moment

will see him blaming her physical poison most ruthlessly. He cannot accept her as a human being, both beautiful and terrible, or at once "half childish and half woman-like." She has grown up confined; her father has instilled poison into her and rendered her physically unnatural. The poisoner, Dr. Rappaccini has a face which is "singularly marked with intellect and cultivation."<sup>1)</sup> Is Dr. Rappaccini, then, the reincarnation of the snake which tempted and corrupted Eve and caused Adam to fall? Anyway, his purely intellectual character has defiled Beatrice, though this clever scholar always believes heartily that he is doing good for his dear daughter, without realizing at all what a foolish thing he has done.

As a result she is a mysterious and questionable being now, who troubles and disturbs Giovanni, a student who is going to be a scientist and, as a matter of course "inclined to take a most rational view."<sup>2)</sup> Beatrice is the mystery which is deemed "the riddle of his own existence."<sup>3)</sup> Here he has the chance to sound the profound mystery, but he can only get so excited that he believes that it does not matter whether she is an angel or a devil. This is just a short spell of credulity of a passionate young lover. The words of Beatrice's lips are, as she herself affirms, true from the depths of the heart outward. Her heart has been sleeping, just like Donatello's before he comes over to Rome, his destined place of "fall." She is completely ignorant of the outside world. Her soul is transparent, so human and so maiden. She has been ignorant of the "frightful peculiarity in her physical and moral systems."<sup>4)</sup> She

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1) *The Complete Short Stories*, p. 258.

2) *Ibid.*, p. 260.

3) *Ibid.*, p. 266.

4) *The Complete Short Stories*, p. 268.

has been an innocent Sleeping Beauty,<sup>1)</sup> waiting for the prince to come to awaken her. There comes a "beautiful" young man through whom she becomes conscious of her peculiarity. He has raised an ill-omened mirror which reflects her unnatural character. But it is also unlucky for Giovanni, because in him "hope and dread kept a continual warfare."<sup>2)</sup> He tries every means to bring this mystery "within the limits of ordinary experience."<sup>3)</sup> Here starts Giovanni's dilemma. Giovanni tries to stay in a rational world, but he finds himself "within the influence of an unintelligible power by the communication which he has begun with Beatrice."<sup>4)</sup> He can love only the beautiful Beatrice and intends obstinately to be blind to her horrible attributes, and at some moments when he is excited enough it is undoubtedly possible, but at other moments his misgivings dominate him, and lead him to ask,

"Am I awake? Have I my senses? . . . What is this being? Beautiful shall I call her, or inexpressibly terrible?"<sup>5)</sup>

When Giovanni is confronted with various mysteries he is in a dilemma and suffers from a continual warfare of hope and dread. The lurid intermixture of these two emotions produces "the illuminating blaze of the infernal regions." But Giovanni cannot go down to hell. He is a man of intellect, in a very small size compared with Dr. Rappaccini who is a man of piercing and active intellect. When Giovanni becomes aware that he, too, is charged with the magic of fragrant but fatal breath, he rushes out of the mystery, and at the same time his possibility of entering into the

1) See R. H. Fogle, *op. cit.*, p. 102.

2) *Complete Short Stories*, p. 264.

3) *Ibid.*, p. 263.

4) *Ibid.*

5) *Ibid.*, p. 262.

mysterious world is utterly shattered. He is a dyed-in-the wool Puritan to think in the simplest way. To him, Beatrice is a too mysterious mixture. If he had "a deep heart" he could realize that she was both beautiful and horrible. He is too superficially rational. He wants to be, and really is, within the ordinary limits. He may be a Goodman Brown; he may be an Aylmer; but he cannot be a Robin who is "shrewd" and is successfully oriented.

Then, where would "a deep heart" be found? First we must remember "those best able to appreciate" in *The Scarlet Letter*. They can discern the true situations in the last scene of the romance. The second clue comes from the last part of "The Birthmark."

...had Aylmer reached a profounder wisdom, he need not thus have flung away the happiness which would have woven his mortal life of the selfsame texture with the celestial. The momentary circumstance was too strong for him; he failed to look beyond the shadowy scope of time, and, living once for all in eternity, to find the perfect future in the present.<sup>1)</sup>

Next we can find some more clues in "Rappaccini's Daughter" itself. Dr. Rappaccini is described as having "a look as deep as Nature itself, but without Nature's warmth of love."<sup>2)</sup> And his face "could never, even in his more youthful days, have expressed much warmth of heart."<sup>3)</sup> Thus it is revealed that "Nature" is regarded as something ideal or standard. Nature is considered to be what is composed of intellect (or head) and heart, with both factors well balanced. Here again we come across the 'head and heart' problem. Besides, to Nature must be added something more.

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1) *Ibid.*, p. 238.

3) *Ibid.*, p. 264.

3) *Ibid.*, p. 258. See the first footnote on p. 2.

While describing Giovanni's dilemma, Hawthorne refers to "infernal regions." Hawthorne's conception of Nature has reached its zenith where two extremes are harmonized and resolved into one, a deep heart. Robin will have a deep heart, because he accepts the incongruous situations of Major Molineux or the strange, red-and-black face. Here he is far from being a simple (or innocent) boy. Then and there he loses his innocence without being tortured like Donatello or Aylmer. Donatello experiences a grievous transformation from a subhuman Count of Monte Beni to a more human being, but he has the possibility of acquiring a deep heart. Aylmer learns man's limits after losing his dear beauty, so he may also be able to have a deep heart. Giovanni who is once passionately in love still suffers from misgivings, and when she comes in front of him,

there came . . . recollections which, had Giovanni known how to estimate them, would have assured him that all this ugly mystery was but an earthly illusion, and that, whatever mist of evil might seem to have gathered over her, the real Beatrice was a heavenly angel.<sup>1)</sup>

Giovanni, who has a "weak, and selfish, and unworthy spirit" does not know how to estimate his precious recollections; he is bound up in fetters of an earthly illusion. He is so ignorant that his spirit "could dream of an earthly union and so much earthly happiness as possible, after such deep love had been so bitterly wronged as was Beatrice's love by Giovanni's blighting words."<sup>2)</sup> Thus we know what Giovanni should have known, what he should

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1) *Ibid.*, p. 273.

2) *Ibid.*, pp. 274-75.

have realized if he had had a deep heart. It is Beatrice, an enigma, "this ugly mystery."<sup>1)</sup>

Georgiana's birthmark is also a disagreeable mystery to Aylmer, though it is inborn and natural, while Beatrice's ugly mystery is *not* natural. Beatrice says,

"... though my body be nourished with poison, my spirit is God's creature..."<sup>2)</sup>

Her spirit is natural, but is hidden (for Giovanni who is now skeptical as regards her character) inside her poisonous body. Giovanni can never help being aware of her poison, neglecting to appreciate her pure spirit. He is always so foolishly one-sided, and is such a simple dualist, just as Puritans unavoidably are apt to be. Hidden in *The Marble Faun* is another dualist.<sup>2)</sup>

"Ah, Hilda," replied Kenyon, "you do not know (for you could never learn it from your own heart, which is all purity and rectitude) what a mixture of good there may be in things evil; and how the greatest criminal, if you look at his conduct from his point of view, or from any side-point, may seem not so unquestionably guilty, after all."<sup>3)</sup>

She is a daughter of Puritans who have the inveterate love of dualism.

Aylmer cannot realize the significance of Georgiana's birthmark. The naive young wife shivers when she hears Aylmer's plan of

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1) *Ibid.*, p. 274.

2) Hilda's refusal to accept her own sexuality—in effect, to admit that her "pure" self harbors "impurity" and is therefore a mixed, or human, nature—turns her into a rigid dualist, an absolutist in morals and the sworn enemy of ambiguity. Joel Porte, *The Romance in America*, p. 148.

3) *The Marble Faun*, p. 383.

removing her birthmark. She is unconsciously afraid of something fatal assaulting her. Aylmer, a man of science who of course should be a man of intellect which sometimes runs to excess, goes past his limitation, violating God's sphere. This is Aylmer's fatal and tragic ignorance. But even when Hawthorne mentions Aylmer's lack of "a profounder wisdom" he is far from being sarcastic towards Aylmer's failure and ignorance. Aylmer, too, is just one of the many rational people who are inclined to rely too much upon intellect. Part of the motive for his foolish deed comes from his love towards Georgiana. This point enables us to conclude that both 'head' and 'heart' can mislead a man.

But in "The Birthmark" the probable sinfulness of intellect is especially allegorized. Science, a new field of learning, is certainly apt to make us so proud that scientists, and people in general, come to be convinced that they can solve anything, can accomplish anything, and can be human gods themselves. Thus we know that "a profounder wisdom" means insight into the ambiguous and complex realities of man which are limited in a circle<sup>1)</sup> predestined for him by Providence.

The last chapter of *The Scarlet Letter* presents three theories as explanations for what has been witnessed on the scaffolds. The third group of people who are the best appreciators, have an insight into the inmost heart of the minister. They know the destiny of man well enough. They have, of course, greater insight than Goodman Brown and Aylmer and are more versed in Providence and man's limits than Dr. Rappaccini and Ethan Brand. They are much closer to having a deep heart.

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1) Cf. Miriam says to Kenyon, "... He [Donetello] has travelled in a circle, as all things heavenly and earthly do, ..." *The Marble Faun*, p. 434.

Giovanni cannot look at Beatrice as a human being, congeries of mystery. Ignorant Aylmer rushes at the illusive windmill of perfection like Don Quixote. Unlike witnesses of the scarlet letter, neither Giovanni nor Aylmer is blessed with a deep heart. It is interesting to note that "The Birthmark" was published in 1843, and "Rappaccini's Daughter" in the following year. A profounder wisdom or a deep heart was one of Hawthorne's chief concerns in those days.

Giovanni, in the end, draws back into his shallow world of simple emotions. He is too one-sided and shudders at the mention of the infernal regions, though it is quite natural for an innocent young man. He is alien to the lurid intermixture. Moreover, he stirs one step further.

He resolved to institute some decisive test that should satisfy him, once for all, whether there were those dreadful peculiarities in her physical nature which could not be supposed to exist without some corresponding monstrosity of soul.<sup>1)</sup>

After all, he cannot possibly realize the meaning of the question when Beatrice cried,

"...Oh, was there not from the first, more poison in thy nature than in mine?..."<sup>2)</sup>

What would "a deep heart" enable Giovanni to see? It must first be the "mystery which he deemed the riddle of his own existence." It is closely connected with him as a human being. If we pay some attention here to what can be considered to be

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1) *The Complete Short Stories*, p. 272.



Giovanni's weaknesses, they will offer a way of solving the mystery.

First, "he was inclined to take a most rational view of the whole matter." This is the weakness of Dr. Rappaccini and other scientists created by Hawthorne.

Second, he tries to contain everything within the limits of ordinary experience. Ordinary things are within reach of the ignorant Giovanni.

Third, he has "a certain shallowness of feeling and insincerity of character."<sup>1)</sup>

In trying to be rational, which narrows the range of comprehension, Dr. Rappaccini is still much more thorough-going than young Giovanni. The author says:

... let us do him justice, he is as true a man of science as ever distilled his own heart in an alembic."<sup>2)</sup>

And it is noteworthy that Dr. Rappaccini is compared with "Nature." Baglioni says,

"For some purpose or other, this man of science is making a study of you. I know that look of his! It is the same that coldly illuminates his face as he bends over a bird, a mouse, or a flower; a look as deep as Nature itself, but without Nature's warmth of love..."<sup>3)</sup>

Dr. Rappaccini's attributes are the type toward which Giovanni's inclinations may deteriorate in the future. Dr. Rappaccini is lacking in "warmth of heart" or "Nature's warmth of love." In contrast

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1) *Ibid.*, p. 272.

2) *Ibid.*, p. 271.

3) *Ibid.*, p. 264.

with head or intellect, heart and love are emphasized, and "Nature" is presented as an ideal state.

Then come "ordinary experience" and "shallowness." These two points are associated with the very usual image of "common men" or "ordinary women." The two points are, nevertheless, weaknesses, and they will hinder satisfactory realization. "Nature" surely contains something beyond ordinary, shallow people's appreciation: Providence, of which Aylmer is sadly ignorant. Ethan Brand, too, is seriously ignorant of Nature, and finally commits an "Unpardonable Sin." He dies a miserable death and the countryside recovers normalcy.

The village, completely shut in by hills, which swelled away gently about it, looked as if it had rested peacefully in the hollow of the great hand of Providence.<sup>1)</sup>

Stepping from one to another of the clouds that rested on the hills, and thence to the loftier brotherhood that sailed in air, it seemed almost as if a mortal man might thus ascend into the heavenly regions. Earth was so mingled with sky that it was a day-dream to look at it.

To supply that charm of the familiar and homely, which Nature so readily adopts into a scene like this, the stage coach was rattling down the mountain-road, and the driver sounded his horn, while Echo caught up the notes, and intertwined them into a rich and varied and elaborate harmony, of which the original performer could lay claim to little share. The great hills played a concert among themselves, each contributing a strain of airy sweetness.<sup>2)</sup>

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1) "Ethan Brand" in *The Complete short Stories*, p. 483.

2) *Ibid.*, p. 484.

“Providence” and “Nature” are, though loosely, connected, and besides “harmony” is referred to. Hawthorne’s idea of “Nature” is more precisely defined here. It is intimately related to the blissful cosmos surrounded by bright summits, and even heaven is not neglected, either. “Ethan Brand” was published in 1851, one year after *The Scarlet Letter*, and the pastoral countryside suggests the image of “Nature,” the object which “a deep heart” is expected to embrace. What the rational young man, Giovanni Guasconti needs most is a deep heart. It is the intermixture of intellect and emotion, head and heart. “If true to the outward senses still it may be false in its essence”. A “deep-hearted” person should be capable of internalizing these complicated truths.

Far into this misty cloud-region, however—within the domain of Chaos, as it were—hill-tops were seen brightening in the sunshine ; they looked like fragments of the world, broken adrift and based on nothingness, like portions of a sphere destined to exist, but not yet finally compacted.<sup>1)</sup>

Here again “Nature” is represented as a bright landscape. This brightness is always present at the farthest depths of Hawthorne’s mind. In spite of its apparent darkness, it is one of the basic characteristics of Hawthornian romance.

No wonder he frequently wrote allegory, but allegory generally so fluid and subjective that Bunyan might have recognized it only in those tales and sketches that today we like the least, and would not have recognized it at all in such things as “Roger Malvin’s Burial.” If Bunyan had read Hawthorne, he might have put him in one of his own allegories and called him Mr. Shaky-faith. We

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1) *The Marble Faun*, p. 265.

can imagine Bunyan recognizing the outlines of historic belief, presented in types and emblems and reinforced by Biblical allusions (Bunyan would surely catch more of these than we do, and understand them better) but also noting the hovering "as if" and disapproving it.<sup>1)</sup>

Waggoner compares the two allegorists and very aptly points out Hawthorne's "fluid and subjective" quality. This indication is also applied to Hawthornian romance. "Mr. Shaky-faith" is the very expression for Hawthorne's flexible attitude. The frequent use of "as if" shows a conspicuous contrast with the decisive affirmation of Hawthorne's predecessors. Thus Hawthorne has created his own allegorical method.

Traditional romance, though it is very often fantastic, presents clear-cut shapes. It tells an absurd story in an objective way. It produces an external and objective cosmos, while Hawthorne has broken the rules of romance. He is more interested in mind than in the outside world, so he consciously transforms romance into an internal and subjective kind. He is more concerned with reality suppressed under appearance. His eye as a cold observer perceives the tragic destiny of man "based on nothingness," which gives a despairing, gloomy impression. But he is still able to believe in the light in the abyss of despair. We may say that it is a kind of strength of a man who has seen the depths of the infernal regions. (We can notice here the seemingly incredible similarity between Hawthorne and Hemingway.) Hawthorne does not fear the infernal regions: he looks up at heaven admiringly, too. But he is free from the Puritans' narrow-minded dualism. He is more attached to the mundane world. He does not raise Donatello into the heavenly

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1) Hyatt H. Waggoner, *Hawthorne: A Critical Study*, (Cambridge, 1963), p. 259.

regions. Donatello has become human and he must live as a man.

These complex factors bring forth his ambiguous and flexible romance. Hawthornian romance is supported in a very subtle manner. Its subtlety necessitates a deep heart.