

**Hawthorne's The Marble Faun: A Re-appraisal**

by

**Richard Eugene Mezo**

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## ABSTRACT

Since its publication in 1860, critics have questioned the artistic value of Hawthorne's The Marble Faun. A revival of critical interest during the 1950's and 1960's has done little to change a generally unfavorable opinion of the work. With a few notable exceptions, most recent critics believe The Marble Faun to be inferior to Hawthorne's other completed romances. Such opinions, however, usually seem to be based upon the personal taste of the individual critic rather than upon any sort of objective artistic standards.

The purpose of this study is to examine and evaluate the various critical approaches to The Marble Faun. These interpretations provide the basis for a re-appraisal of the work. A study of the structure, the main themes, and the characters of The Marble Faun reveals that it is not an inferior work of art. In many respects, The Marble Faun reflects the maturity of Hawthorne's artistic and philosophical beliefs. The Marble Faun is a work capable of standing on its own merits.

Some critics have misunderstood Hawthorne's aesthetic principles. Hawthorne thought that art should be used to suggest moral values. The power of art, he believed, was in its suggestiveness. The creation of an ideal beauty which has no exact counterpart in the material world suggests the reality of an unknowable divine providence. However, the value of a work of art depends upon the mood of the viewer. The viewer must assist the artist with his sympathy and imagination in an act of continual creation. The work of art will reflect back only those qualities

which are brought to it by the viewer.

Hawthorne's view of life is similar to the philosophy expressed by modern Christian existentialists. Throughout his writings, Hawthorne's concern for humanity is evident. In The Marble Faun, Hawthorne explores a problem which has become almost an obsession of modern man. This problem is the question of man's moral position in what seems to be a meaningless, if not hostile, universe. The most important theme of The Marble Faun is a consideration of the consequences of man's alienation from other men, from God, and from nature.

The structure and the themes of The Marble Faun are developed through the actions of the major characters. Hilda, Miriam, Donatello, and Kenyon are each transformed by a fall from relative innocence into a world of suffering humanity. Donatello's transformation from faun to man is more striking than the transformations of the other three characters, and it is his fall which leads to the question of the felix culpa. Although Hilda and Kenyon are ultimately less mature characters than Donatello and Miriam, they also benefit from their experiences in Rome.

Hawthorne's belief in the brotherhood of all men is demonstrated by the experiences of the major characters in The Marble Faun. Whether or not it is their wish, each of these characters must accept the responsibility for his own actions and each must become involved with humanity. It is Hawthorne's deep concern for the human condition, profoundly expressed in his art, which makes The Marble Faun a work of enduring importance to our civilization.

# HAWTHORNE'S THE MARBLE FAUN: A RE-APPRAISAL

## Prefatory Remarks

The following thesis (Master of Arts Degree in English, California State University, San Diego) is presented here as it was written and approved in July, 1972, without revision. As is the case with most master's theses, it has not previously been accessible to the general public or even to scholars. At the time it was written, the consensus of most critics seemed to be that *The Marble Faun* was a "failure" or that it was markedly inferior to most other works by Nathaniel Hawthorne. During the past twenty-six years, the critical climate may have changed, but among scholars *The Marble Faun* is still not the most admired of Hawthorne's works.

I have tried to argue that this great romance is a mature aesthetic work, and that the reader must be willing to read it somewhat differently than one might read a novel. I am not arguing for "different standards" of literary judgment for each writer, but rather an acknowledgment that a romance is not the same as a novel, just as poetry is not the same as prose, even though there are similarities. *The Marble Faun* is an excellent introduction to other works of Hawthorne, including *The Scarlet Letter* and his short stories. Hawthorne's nineteenth-century diction may also seem a barrier to students in our time, but patience and a degree of tenacity will certainly be rewarded. And an emphasis upon the distinction between romance and novel will surely make easier and more joyful the task of appreciation. R.E.M. 1998



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A Thesis  
Presented to the  
Faculty of  
California State  
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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts  
in  
English

by  
Richard Eugene Mezo

July 1972



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## CHAPTER I

### HAWTHORNE'S PHILOSOPHY: THE BACKGROUND

#### OF THE MARBLE FAUN

The nineteenth century was an age of profound change for western civilization. The new world being brought about by the industrial and the agricultural revolutions represented only a visible aspect of an even more fundamental and dynamic change. The many and varied challenges to long-standing beliefs and attitudes which had originated during the eighteenth century found their development and expression in the nineteenth. The dawning of the century found the Romantic writers in revolt against eighteenth-century formalism, stressing intuition, imagination, and emotion--the irrational side of man's nature. It was a time of burgeoning nationalism, and during the century, many national boundaries were first established. Especially in England and in America, mass production and new modes of transportation offered the hope of a better life for all men, but the inadequate and unresponsive social institutions made this an empty promise. Individual greed often found its justification in a bourgeois adaptation of Calvinistic doctrine: rich men were God's elect, and poor men were damned.

The nineteenth century was the century of the -ism's: capitalism, socialism, Darwinism, transcendentalism, and so forth. Men were becoming increasingly aware of the possibility of perfection in this world--the possibility of a utopia. Nathaniel Hawthorne's interest in utopian thought is demonstrated by his early association with the Shakers and by his participation in the Brook Farm experiment. The vision of a perfect or a more nearly perfect world gained credibility through the advance of the natural

sciences. Darwin's theory of evolution was extended by analogy to the realm of the social sciences. After all, if men had evolved from the lower, more primitive species, why should societies fail to do the same? With its growing appeal to the popular imagination, science threatened to become a new religion.

The nineteenth century was truly a century of differing and violently conflicting ideas. It was perhaps inevitable that in a period of such high hopes and ultimate frustrations, the consequence would be a renewal of interest in the nature of man. Just what sort of being was this paradox of creation, standing, as it seemed, half-way between earth and heaven?

In an article titled "Hawthorne and Dostoevski as Explorers of the Human Conscience," Vladimir Astrov summarizes the concerns and responses of men in the nineteenth century:

Hawthorne [1804-1864] and Dostoevski [1821-1881] lived in a time of deep spiritual and social change. The whole structure of the inherited civilization was visibly cracking. Man was becoming aware how neglected and dismal was the life in which he had hitherto acquiesced. His first reaction was to tear down the old mansion from top to bottom. Yet soon enough he had to admit that it was easier to destroy than to build anew. Revolutionary enthusiasm and boundless dreaming was [sic] not enough. Instead of general welfare and happiness, Capitalism conjured up new forms of enslavement. Democracy freed the masses, yet too often manacled the best. Something was wrong--not alone without, but within. The very foundations of life seemed crumbling. More and more the eyes of the most sensitive again turned inward.<sup>1</sup>

Perhaps the most fundamental problem of the age, brilliantly expounded by Nietzsche's madman, was the death of God.<sup>2</sup> Heretofore the traditional concept of God had not only provided a basis and a justification for man's social behavior, but even more importantly it had given meaning to man's individual existence. What could be the purpose of a life which would only end in annihilation? In

1855, Hawthorne wrote in his Notebooks that

God himself cannot compensate us for being born for any period short of eternity. All the misery endured here constitutes a claim for another life, and, still more, all the happiness; because all true happiness involves something more than the earth owns, and needs something more than a moral capacity for the enjoyment of it.<sup>3</sup>

In continental Europe, the struggle to find a new moral basis for man's existence was strikingly displayed by such writers as Soren Kierkegaard and Friedrich Nietzsche. In England, Robert Browning's The Ring and the Book reveals a similar concern.<sup>4</sup> Yet it was in America that the problem was to find its most profound literary expression. Rejecting the facile optimism of Emersonian transcendentalism and unable to accept conventional religious dogma, Hawthorne and Melville probed the dark interior of the human heart in their attempts to define man's position in a bewildering and seemingly hostile universe.

Hawthorne's concern with the mythic fall of man (the alienation of man from God and nature) which is illustrated in The Marble Faun is not surprising because the event was parallel to the fall from faith being experienced during the nineteenth century. However, since Hawthorne was not an orthodox Christian, his view of the fall was not quite the same as that of the Milton whom he so much admired. Even so, the question of the felix culpa is perhaps answered in the affirmative by both authors.

Unlike Milton, Hawthorne did not evidence a belief in the traditional concept of heaven and hell. Hawthorne once wrote that on the day of the last judgment, "man's only inexorable judge will be himself, and the punishment of his sins will be the perception of them" (X, 205). The unpardonable sin, as Ethan Brand discovers,

is not blasphemy or the denial of God, but rather the denial of man. When the pursuit of an idea becomes more important than human pursuits, a Hollingsworth is created. The pursuit of purity for purity's sake will make a man of adamant. For Hawthorne, the path to heaven leads through the heart of man.

Hyatt H. Waggoner maintains that philosophically Hawthorne refused

the Idealist-Realist choice. Between Emerson who thought the world plastic to mind and recommended the Ideal theory because it fitted our needs and desires, and later realists, who stressed nature's intractable and even alien aspects, Hawthorne took his stand.<sup>5</sup>

This refusal is an important consideration in a study of Hawthorne's art. It is well illustrated by Hawthorne's most heroic character, Hester Prynne. At the beginning of The Scarlet Letter, Hester hopes that she will become saint-like as a result of her suffering. This hope, however, is only "half a truth and half a self-delusion" (V, 104). For by the time that she and Dimmesdale agree to flee to Europe, she becomes accustomed to looking at life from her "estranged point of view at human institutions . . . criticizing all . . . the tendency of her fate and fortunes had been to set her free . . ." (V, 238). But Hester's freedom is not completely admirable: "Shame, Despair, Solitude! These had been her teachers--stern and wild ones,--and they had made her strong, but taught her much amiss" (V, 239-40).

Dignity, hope, and, above all, involvement with humanity must also play a part in the process of Hester's education. At the end of The Scarlet Letter, Hester has learned something of life from three other teachers. The respect of her community and her own self-respect have given her dignity. Pearl has ceased to be a

reminder of her sin and this has given Hester hope. Finally, Hester has become involved with humanity--not simply because of compelling circumstances, but of her own free will. Thus, her education is complete.

Hester, however, is very much aware of her fallibility. She looks for an ideal woman to give comfort and advice to humanity. This woman must be "lofty, pure, and beautiful; and wise, moreover, not through dusky grief, but the ethereal medium of joy; and showing how sacred love should make us happy . . ." (V, 311). The ideal is needed for man's inspiration. But although humans may strive to reach this ideal, it will always remain outside their grasp. The woman Hester looks for is an "angel"--a being not of this world, but one capable of showing mankind the way to love.

In a study of Hawthorne's theological beliefs, Reverend Leonard J. Fick associates Hawthorne with such men as Kierkegaard, Barth, Niebuhr, Dostoevski, and Melville.<sup>6</sup> These are men of the "Frustrated-Man school" as opposed to the "Natural-Man school" of Rousseau, Hegel, and Emerson. Reverend Fick, however, stops short of calling Hawthorne an existentialist thinker. Instead, he concludes that Hawthorne was an Arminian in his theology, and says that

in contrast to the recognized teachers of Puritanism, he insisted upon each individual's own role of in the important business of working out his happiness. Unlike these same Puritan divines, who thought that the good of man consisted ultimately in glorifying God, Hawthorne believed that the glory of God was to be identified with the happiness of His creatures.<sup>7</sup>

Although the idea of Hawthorne as an Arminian is not an altogether unreasonable conclusion to draw from his writings, it seems based on some sketchy parallels between Hawthorne's writings and Arminian

theology. Fick also says that Hawthorne believed life to be constituted of three layers:

1. the outer shell of natural bliss;
2. the gloom and darkness and frustration beneath this outer layer;
3. the core of "eternal beauty," the operation of God's providence, at the very center of life.<sup>8</sup>

This construction sounds a great deal like a formula for existentialist thought. Other critics have noted similarities between Hawthorne and modern existentialists. In his study, Jean Normand, for example, points out that

if one wishes to seek for a philosophic tendency in Hawthorne's work, then it is not toward Transcendentalism that one must look. Hawthorne's position is decidedly existential--not out of any intellectual conviction, but instinctively, as is clearly apparent from the deep inward sense he had of the individual's radical solitude, an ineradicable sense of apartness that he is able to communicate to us all the more easily today because it is the deepest obsession of the modern soul--so deep that modern man is terrified of it, rejects it, and seeks for refuge in violent collective activity.<sup>9</sup>

Hawthorne avoided churchgoing and maintained that theological works were superfluous. Yet throughout his works a concern with religion is evident--not only with the broader theological issues, but also with the forms and symbols of Christianity. In this respect, his view coincides remarkably with that expressed by Paul Tillich in The Courage to Be.<sup>10</sup> Tillich also believes that Christian symbols should constitute a meaningful part of man's existence. One would not be completely unjustified in considering Hawthorne a Christian existentialist.<sup>11</sup>

In Septimius Felton, one of the unfinished romances published posthumously by Hawthorne's family, Sibyl Dacy expresses a view of death which seems existential--a view which may be found in Hawthorne's works:

What a blessing it is to mortals . . . what a kindness of Providence, that life is made so uncertain; that death is thrown in among the possibilities of our being; that these awful mysteries are thrown around us, into which we may vanish! For, without it, how would it be possible to be heroic, how should we plod along in commonplaces forever, never dreaming high things, never risking anything? For my part, I think man is more favored than the angels, and made capable of higher heroism . . . because we have such a mystery of grief and terror around us . . . God gave the whole world to man, and if he is left alone with it, it will make a clod of him at last; but, to remedy that, God gave man a grave, and it redeems all, while it seems to destroy all, and makes an immortal spirit of him in the end. (XI, 323)

Paradoxically, it is death which offers hope to humanity, and since death is the common lot of all men, it is only possible to ignore death at the cost of denying one's link with humanity. In The Marble Faun, Hilda's attempt to deny her humanity in the isolation of her tower is ultimately unsuccessful; she finds that eventually she must descend into the Roman streets. This idea of death as a common bond between all men is similar to the view of the poet expressed in Wallace Stevens' "Sunday Morning."

Death is the mother of beauty; hence from her,  
Alone, shall come fulfillment to our dreams  
And our desires.<sup>12</sup>

The symbol which Hawthorne uses consistently to illustrate humanity's common bond is one which is traditional in Western thought. The heart is a symbol of man's mortality and of his ties to the natural world. The head represents that part of man which is not to be found in the rest of nature--man's connection to a Providence which, in Hawthorne's view, is inscrutable, but which at the same time keeps him from being merely a clod.

In his article "Hawthorne's Psychology of the Head and Heart," Donal A. Ringe speaks of the consequences of this apparent duality of man's nature:

In The Marble Faun, then, Hawthorne presents both of his solutions to the problem of life. Man can act in either of two ways in this evil world, and each way entails its own sacrifice and its own reward. If man is to develop the noblest qualities of mind and heart and so achieve true and profound insight into the problem of human existence, he must sin, incur the perilous state of isolation and sacrifice whatever happiness can be achieved in a troubled world. On the other hand, he may seek his earthly blisses and sacrifice his individuality in the common anonymity of ordinary life.<sup>13</sup>

Ringe then goes on to explain that "the solutions are equally satisfactory, but Hawthorne implies that only in the former is there hope for true moral progress."<sup>14</sup> But perhaps this definition of Hawthorne's psychology needs some modification. In The Marble Faun, Hawthorne is not presenting solutions as much as he is presenting choices. Donatello and Miriam incline to the way of the heart; Kenyon and Hilda to the way of the head. One might be justified in calling the first choice "heroic" and the second "unheroic," as Kenyon himself seems to realize. He tells Hilda that

I will own to you--when I think of the original cause [of Donatello and Miriam's crime], the motives, the feelings, the sudden concurrence of circumstances thrusting them onward, the urgency of the moment, and the sublime unselfishness on either part--I know not well how to distinguish it from that the world calls heroism. Might we not render some such verdict as this?--'Worthy of Death, but not unworthy of love!' (VI, 437)

It should also be understood that, in Hawthorne's view, a proper balance between the head and the heart must be achieved. The light is no less real than the darkness, but many are deceived by a false light. In one of Hawthorne's sketches, the narrator speaks of the effects of the lights of a town during a rainy night:

Methinks the scene is an emblem of the deceptive glare which mortals throw around their footsteps in the moral world, thus bedazzling themselves till they forget the impenetrable obscurity that hems them in, and that can be

dispelled only by radiance from above. (I, 481)

It is such a false light which bedazzles Hilda in The Marble Faun. Only by a sense of the "impenetrable obscurity" of the night may one distinguish between earthly and celestial light.

In Hawthorne's hands, Christian myth becomes a metaphor to describe the condition of man. Although his writings indicate that he believed in God, his concept of God was quite different from that of most men of his time. As Reverend Fick points out, "the precise nature of his beliefs indicates a personal eclecticism that defies any attempt at easy classification."<sup>15</sup> Hawthorne used conventional and simple Christian imagery to speak of metaphysical concepts--probably because his background was traditionally Christian and because he had little patience for philosophical or theological works. Marion L. Kesselring's study reveals that of all books Hawthorne charged out from the Salem Athenaeum between 1828 and 1850, "only 10% were of a religious and/or philosophical nature."<sup>16</sup> However, Hawthorne's neglect of such works is probably not to be regretted, since his use of conventional Christian imagery adds a great deal of power to his writing.

One cannot read Hawthorne's works without becoming aware of a vein of irony which lies underneath the surface of the writing, often breaking through this surface in the form of humor. Even at the most serious moments, this humor is likely to occur. However, rather than detracting from a basic seriousness, the humor is handled in such a way that it is hardly noticeable. In The Marble Faun, the reunion of Kenyon and Hilda is certainly a serious moment. But in addition to being struck by the rose thrown by Hilda, Kenyon is also struck by a cauliflower (VI, 509-10). The

reader can accept this occurrence because Hawthorne has prepared him by the absurdity of the carnival in which Kenyon and Hilda find themselves.

The Marble Faun remains a problem for most of Hawthorne's critics. Disagreement over the work began with its publication. It was published in England under the title Transformation in February, 1860, and in America as The Marble Faun in March, 1860. A few days after the American publication, Hawthorne added the "Conclusion"--an attempt to anticipate objections. The Marble Faun was the most widely reviewed of all Hawthorne's romances, and most critics objected to Hawthorne's concept of his "poetic or fairy precinct." Other critics praised the work, although some of this praise was for the book's art criticism and for its value as a Roman Baedeker.<sup>17</sup>

Although it might seem an oversimplification to say that little has changed since then, that critics still argue the same points discussed by nineteenth-century critics, such an assertion is nevertheless an accurate assessment. It is still possible for Irving Howe to ask "How much of Hawthorne, apart from one superb novel and seven or eight first-rate stories, remains worth reading? How much of the rest is truly alive and not merely propped up by academic piety?"<sup>18</sup> The question is legitimate, even if the implication is not.

Prior to a revival of critical interest during the late 1950's and the 1960's, most twentieth-century critics considered The Marble Faun an artistic failure. The recent critics are generally more sympathetic to Hawthorne, but they tend to agree that The Marble Faun is overly dependent upon Hawthorne's Notebooks. In his

usually perceptive study of Hawthorne's works, Hyatt H. Waggoner contends that in The Marble Faun "there is too much of Rome, and too much about art. They are a burden the story is simply incapable of carrying."<sup>19</sup> Many critics would agree with the opinion that The Marble Faun is ultimately a literary failure, but nevertheless, a "monumental effort."<sup>20</sup> Other recent critics consider different aspects of the work: Hawthorne's sources, the structure, the characters, the theme of the felix culpa, and the influence of the romance on later writers.

In view of the number of recent articles and books in which The Marble Faun is discussed, a re-appraisal of the work should prove to be useful. It is the purpose of this study to examine and evaluate the various critical approaches to The Marble Faun. A closer look at the structure, the major themes, and the characters of The Marble Faun may reveal a number of reasons why the work should not be considered an inferior specimen of Hawthorne's art.

The background of The Marble Faun has been outlined in this chapter. In the next chapter, some major critical opinions of the work will be considered. Chapters three and four will deal with the structure and the themes of The Marble Faun. The main characters in the romance will be discussed in chapters five and six. Finally, in the concluding chapter, an attempt will be made to achieve an understanding of Hawthorne's moral position as it is evidenced in The Marble Faun.

Perhaps it should be noted that one of Hawthorne's most perceptive critics was his great contemporary, Herman Melville. Not only did Melville respond to Hawthorne's "darkness," but he also displayed an understanding and appreciation of Hawthorne's

"brighter" side. Melville's famous statement about critics of Hawthorne is no less true today than it was in 1850:

In a word, the world is mistaken in this Nathaniel Hawthorne. He himself must often have smiled at its absurd misconception of him. He is immeasurably deeper than the plummet of the mere critic.<sup>21</sup>

## CHAPTER II

### THE MARBLE FAUN AND THE CRITICS

Critical opinion of Hawthorne ranges from Martin Green's belief that none of Hawthorne's writings show the slightest bit of literary value but rather "his petty and carping (because miserable) pessimism"<sup>1</sup> to Joseph Schwartz's following statement.

I am sure that Hawthorne's view of the nature of man was the wisest analysis in fiction form in America in the nineteenth century. . . . Rejecting both universal depravity and human perfectability, Hawthorne found his own via media in his excellent balance of mind and heart.<sup>2</sup>

The controversy about the worth of Hawthorne's fiction seems destined to continue, and it is rather dramatically illustrated by the articles included in the Hawthorne Centenary Essays.<sup>3</sup> Much of the criticism--pro and con--seems to have its basis in personal likes and dislikes rather than in any sort of objective artistic standards.

Such a wide divergence of opinion concerning Hawthorne may be explained by the particular critical approach taken towards his writings. Unfortunately, few critics have been flexible enough to give all of Hawthorne's work a fair reading. One truly unproductive approach to Hawthorne is that of so-called "social criticism." In an article published in 1944, Randall Stewart pointed out the dangers inherent "in the exclusive employment of social criteria in estimating the value of a literary work."<sup>4</sup> This sort of criteria led such critics as Vernon Parrington, Granville Hicks, and Bernard Smith to dismiss Hawthorne as an unimportant writer. In more recent criticism, this same habit of thinking is likely to take the form of imagined slights and insults toward ethnic and religious groups.<sup>5</sup> As Professor Stewart

suggests, a more balanced set of criteria is needed.

Perhaps it is also necessary to consider briefly a method of criticism which has become increasingly popular in discussions of Hawthorne's works. Freudian criticism has been employed by Frederick I. Carpenter and others in their studies of Hawthorne, but this criticism seems to reach a sort of final fruition in the work of Frederick C. Crews.<sup>6</sup> Mr. Crews' purpose, he informs us, is to correct "the impression of Hawthorne that prevails in academe."<sup>7</sup> He characterizes The Marble Faun as a work in which "each irresolute theme is eventually submerged in gloomy ambivalence."<sup>8</sup> In all fairness, one must say that psychoanalytic criticism offers some valuable insights into a work of art when it is directed toward the characters in the work rather than toward the author. However, even when this is the case, a total reliance upon this method usually produces disappointing results. Psychoanalytic theory seems, in fact, to have achieved a greater popularity in literary criticism than it has achieved in the field of medicine--possibly because the checks and restraints of reality are lacking in literature.

Hawthorne evidently believed that his use of Italian art was justified. In his "Preface" to The Marble Faun, he explains that during revision of the manuscript, he

was somewhat surprised to see the extent to which he had introduced descriptions of various Italian objects, antique, pictorial, and statuesque. Yet these things fill the mind everywhere in Italy, and especially in Rome, and cannot easily be kept from flowing out upon the page when one writes freely, and with self-enjoyment.<sup>9</sup>

And it must be admitted that, upon careful examination, all of these objects are used for a definite artistic purpose. Gene A.

Barnett has demonstrated that

the art in the setting of the Marble Faun, so well integrated with plot, theme, and characterization, is the most colorful and interesting aspect of the romance. Without it, the book could hardly exist, for it provides an "objective correlative" around which the theme of "transformation"--the spiritual rise through a moral fall--is worked out. Art is used as a device for characterizing the several aspects of all four principal characters. It contributes to thematic development, and such works as the "Faun" and the "Beatrice" are unifying devices for the novel and important to its structure.<sup>10</sup>

Looking at the work in this respect, it would seem that the criticism of "too much about art" is, again, more a matter of individual taste than of artistic standards.

Hawthorne's works have suffered at the hands of some critics because of his unusual aesthetic theories. In the first place, Hawthorne believed that artistic values were subordinate to moral values. Secondly, Hawthorne thought that the real power of art lay in its suggestiveness rather than in its ability to reproduce reality. What is perhaps Hawthorne's most concise statement concerning his view of art will be found in his French and Italian Notebooks. He appraises the sculpture of the Dying Gladiator in the following manner:

Like all works of the highest excellence . . . it makes great demands upon the spectator. He must make a generous gift of his sympathies to the sculptor, and help out his skill with all his heart, or else he will see little more than a skillfully wrought surface. It suggests more than it shows. (X, 399)

A close look at Hawthorne's works will reveal that it is this sort of suggestiveness which he is trying to achieve. What F. O. Matthiessen calls "the device of multiple choice" and Yvor Winters "the formula of alternative possibilities" is neither device nor formula, but a unique approach to art. Before his works may be