THE SCARLET THREAD: NATHANIEL HAWTHORNE'S
TYPOLOGICAL AND ANALOGICAL CONTEXT

by

Andrew E. J. Gutteridge

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APPROVAL

NAME: Andrew E.J. Gutteridge

DEGREE: Master of Arts

TITLE OF THESIS: The Scarlet Thread: Nathaniel Hawthorne's Typological and Analogical Context

Examining Committee:

Chair: Mary-Ann Stouck

Peter Buitenhuis
Senior Supervisor
Professor of English

John Mills
Professor of English

Roger Seamon
External Examiner
Associate Professor of English
University of British Columbia

Date Approved: February 20, 1991
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The Scarlet Thread: Nathaniel Hawthorne's Typological and Analogical Context

Author:

Signature

Andrew F. J. Guttridge

Name

Feb 2091

Date
ABSTRACT

Hawthorne's use of the Bible and his assumption of his audience's knowledge of it is apparent throughout his work. This use finds particular expression in his stress on a regenerative process that frequently demands suffering and blood sacrifice. Although his major novels spring out of biblically-rooted doctrinal questions, his use of the Bible as a source does not presuppose that his understanding of regeneration is essentially Christian. Instead, he elaborates on the biblical text in order to demonstrate the multiplicity of answers each question evokes. By examining the biblical texts from which Hawthorne draws, and by studying his analogical and typological use of them, we can further illuminate his work and better understand the significance of his characters and their actions.

The Scarlet Letter pictures Hester as the biblical woman caught in adultery and traces her movement toward regeneration in a process that examines the nature of guilt and the individual's relation to the community. Understanding the biblical significance of the letter Hester wears sheds light on Pearl's role both as the embodiment of the letter and as an instrument in the regeneration of Hester and Dimmesdale. Biblical allusions also point up Hester's sacrificial activity and Dimmesdale's agony and its resolution.

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in The House of the Seven Gables, which also deals with guilt but in this case guilt by extension, we see that both the inciting action and the curse attached to it have biblical antecedents. Focussing on the power of retributive justice to reach across time, Hawthorne illustrates the process for this expiation of guilt by using an analogy to the Levitical house-cleansing rite.

Suffering and blood sacrifice is also the stress in The Marble Faun. Hawthorne's most deliberate reenactment of the fall and his clearest consideration of the felix culpa paradox. The biblical text illuminates the roles of the characters and their symbolic significance and demonstrates again Hawthorne's focus on the functional quality of pain.
I extend my sincere thanks to Dr. Peter Buitenhuis for his patient and helpful criticism and to Dr. Elsie Holmes and Dr. Philip Wiebe for their wise advice and steady encouragement. I extend special thanks to my wife, Ruth, for her technical help, endurance, and love.
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Critics are almost unanimous in recognizing the profound influence that the Bible has had on the work of Nathaniel Hawthorne. They are divided, however, on what such an influence signifies. Some believe that Hawthorne's use of the Bible was Christian and orthodox, and others believe that it was neither Christian nor even theological. Each group finds support in Hawthorne's ambiguous writings for its particular presuppositions.¹ I do not intend to discuss whether Hawthorne's fiction communicates his religious position, nor whether his notion of redemption has anything transcendent about it. Such a pursuit would say little if anything about the value of the text and would only be possible if one denied the deep stratification of ambiguity of which Hawthorne is so fond. It would also ignore the possibility that Hawthorne used the Bible not only to grant variety and depth to his repetitive underlying material but also as a sourcebook for themes, characters, plots, and
language--much as Shakespeare, for example, used the chronicles of Hall and Hollinshed. Recognizing Hawthorne's use of the Bible as a source permits the reader to use the biblical account as an index against which to measure the action and by which to gain perspective. In this intensifying and clarifying role the biblical allusions frame the narrative and capitalize on the hermeneutical and iconographic traditions that frequently spill over into literature. Typology, for example, which enjoyed an energetic revival among Hawthorne's contemporaries and had a significant influence on Hawthorne himself, is a tradition of particular importance in any study of biblical antecedents.

I intend my focus to be on Hawthorne's use of the Bible rather than on his attitude toward it. To study how he used his sources, is, for me, to study his texts in the light of their biblical parallels. It is to consider, in other words, the ways in which the Bible illuminates his work. For, as Roland Barret points out, biblical allusions invite "the reader to use his knowledge of the Bible to interpret the work before him" (14). Occasionally, however, we will see that observing the use and supposing reasons for the use will intersect: but these suppositions will be peripheral to the major concern of identifying the sources.

I do not mean to suggest that Hawthorne used the biblical text in order to moralize or to promote the Bible's
teachings. Nor do I align myself with Jean Normand who believes that Hawthorne. "... animated by ... moral sentiments... set about making the Bible more palatable...

Rather, I want to examine claims such as the following by W.R. Thompson: "[Hawthorne's] employment of Scripture is extensive, subtle, and must be considered an organic aspect of a most complex literary method" (qtd. in Stock, "History and the Bible in Hawthorne's 'Roger Malvin's Burial': 279n). Part of the method is the triggering of "archetypal reverberations" (Stock, Studies, 206) and the creation of what Crews would perhaps call "psychological metaphors" (263). These metaphors we will consider in greater detail below.

Hawthorne's use of the Bible is seen not only in direct biblical parallels and patterns of allusion but also in biblical elements that encourage us to contrast the biblical account with Hawthorne's account; as Stock writes of one of Hawthorne's tales, the theme "emerges from the contrast between what happens in the foreground of events and the biblical background..." (146). We further see the Bible's influence when we consider Hawthorne's predilection for types and symbols, and again we must distinguish between his use of a system such as typology and his commitment to it. George P. Landow speaks of the power of typological thinking and argues that it can endure long after its reference point has
been abandoned. Speaking of the nineteenth-century's methods of reading and interpretation, he writes: "... many men and women retained habits of mind associated with typology long after its initial religious basis had changed or vanished" (56).

Recognizing the intellectual climate in which Hawthorne's novels were written, a climate that was permeated with and bounded by a biblical thought and expression that had lost its authority, equips us to grasp the paradoxical significance of Hawthorne's use of the Bible. Landow comments on what this loss meant to Victorian England (his comments are particularly pertinent to my discussion of The House of the Seven Gables). He writes:

Despite the fact that Ruskin had already abandoned his childhood faith . . . . he still persists in citing the scriptures as though every word they contain were literally true. . . . Therefore, if the Bible contains certain incidental facts about the Levitical sacrifices. . . . then he draws upon such facts as if they were divinely authenticated ones. (112)

Hawthorne draws upon his familiarity with biblical typology but uses it to express a scheme secondary to the
biblical one. His practice has its antecedents in American literature. Sacvan Bercovitch tells us that the Puritans "had brought it with them from England, where it permeated the literature of all factions of Puritanism, and they proceeded to use it explicitly from one generation to the next as an integral part of their outlook . . ." (3). Jonathan Edwards's use of typology. Mason I. Lowance, Jr. tells us in his essay "Images or Shadows of Divine Things' in the Thought of Jonathan Edwards," is "more than an extension or rehabilitation of the biblical types: it is an original epistemology by which Edwards and his successors learned to read the vast and complex Book of Nature" (Bercovitch 244). Perhaps part of Hawthorne's fictional use of natural typology is reflected in his focus on the human mind and his ambivalence between the natural and the supernatural. Examples of this ambivalence are seen in such things as the forest scene and the "A" in the sky in The Scarlet Letter, Maule's Well and the Pyncheons' deaths in The House of the Seven Gables, and Hilda's birds and Donatello's ears in The Marble Faun.4

Many critics base their interpretation of Hawthorne's work on the premise that he used the Bible because he accepted it as objective truth: from this premise they then create analogical readings. But Hawthorne's debt could as readily suggest that he used the biblical text to exorcise
it. In fact, if we were to note the thread that connects his choice of recurring biblical allusions—his relentless obsession with guilt, blood, sacrifice, and so on—we could possibly draw conclusions regarding the particular elements he sought to exorcise. The many biblical allusions to blood-sacrifice, for example, surely suggest obsession and anxiety. His debt to biblical material, in other words, not only needs to be explored, but explained. A further study, for example, may find that the specific choices function metaphorically as psychological states. Critics observe his compulsive return to Puritanism but pay little attention to the possibility that his seeming return to Puritan dogma is actually a return to the Bible: we see a lot more biblical material than dogmatic material. As Crews writes, "the denied element surreptitiously reappears in imagery and innuendo" (20). This need to exorcise his religious demons may also account for the superfluity of which some critics complain, and which Crews describes in his remarks on The Marble Faun as "... the heaping up of useful coincidences and the cheap mystification that is never justified or explained ..." (214).

Understanding the significance of the choice and connotations of the biblical material may permit us, then, to discern the underlying elements central to Hawthorne's work. Detecting these common denominators must be subsequent to the
present exercise for it requires that the choices, which perhaps serve as "a document of the unconscious," must first be identified. To identify these elements and to focus on Hawthorne's use of biblical analogy and typology and the broader base of suggested meaning such a focus grants. I will concentrate on those allusions that have alienation and functional suffering as a common denominator.

Without question, Hawthorne was familiar with the biblical text. Not only had he been saturated in it as a child, but he also had studied it to quite a high level of proficiency. To enter Bowdoin College, for example, he was required, according to the College catalogue, "to be well versed in . . . the Greek Testament . . ." (Stewart 14). Throughout his four years at the college he was also required to take part in weekly "recitations from the Bible" and to study theology and Christian Apologetics (Stewart 16-17). Ely Stock adds:

There can be little doubt that Nathaniel Hawthorne knew the Bible very well. Julian Hawthorne notes that his father "read much at various times, in the New Testament, and in certain portions of the Old . . ." and, apparently, reading the Bible aloud was a Hawthorne family custom, especially when the children were young. James T. Field, Hawthorne's
friend and publisher, comments that "Hawthorne was a diligent reader of the Bible, and when sometimes, in my ignorant way, I would question, in a proof-sheet, his use of a word, he would almost always refer me to the Bible as his authority." (Studies iv)

The average man or woman of nineteenth-century America was similarly well versed in the Bible and would have responded to it with readiness and understanding. Biblical references, in other words, had a greater resonance and were more accessible for Hawthorne's contemporaries than for most of his readers today.

Focussing on a different issue in each novel, Hawthorne uses biblical allusions to encourage the reader to engage and assess the practical outworkings of major doctrinal questions. As Richard Harter Fogle writes, "the framework of Hawthorne's fiction is customarily a doctrine, a belief, or a moral proposition which he proceeds to test by using his imagination" (80). The Marble Faun, for example, focussing on the individual's place in community and following the progress toward restoration of one who repeats the pattern of the biblical fall, tackles the controversial felix culpa issue.

The Scarlet Letter's question places the reader in the
position that the scribes and Pharisees placed Christ when they brought "a woman taken in adultery" before him (John 8.3-11). Reminding Jesus of the Mosaic law and its decree, they challenged him: "but what savest thou?" Hawthorne is asking the same question and requiring that we recognize that part of the answer lies in the questions asked; as Kenneth Dauber suggests, "Hawthorne offers us not conversation, but the opportunity to converse . . ." (18). The Scarlet Letter's reader becomes part of the crowd in the marketplace and sees Hester on the scaffold from the community's perspective. Perhaps this is partly what James Folsom means when he speaks of the scarlet letter as "a symbol of perception as well as an emblem of adultery" (60). Written seemingly to test or to exorcise another aspect of guilt. The House of the Seven Gables examines the claim that the wrongdoing of the fathers is visited "upon the children unto the third and fourth generation . . ." (Exod. 20.5). The motivating force of the novel's plot closely parallels a biblical example of how power can be used to justify the appropriation of coveted property (1 Kings 21.1-22). The two accounts are quite approximate: Maule and Colonel Pyncheon replace Naboth and King Ahab, and Maule's land replaces Naboth's vineyard: each piece of land was valued for its proximity to land already owned, and each rightful owner was falsely accused and executed. In both
cases innocent blood was requited by blood, and both accounts close with the guilty father's "son" lying dead in the appropriated property (H7G ch. 18: 2 Kings 9.26).

When Hawthorne stresses innocence it is frequently only to point up guilt. As Fogle notes, "The world of Hawthorne's fiction. is a fallen world . . ." (2i3). Hawthorne expresses this position quite succinctly in "The New Adam and Eve" when he imagines a trial in which the judge, the jury, and the prisoner are arraigned together and one found "no less guilty than another" (Mosses 204). This seeming bleak view is not a negative one, however. Rather, it simply places everybody on the same footing. As Nina Baym explains, Hawthorne draws attention to a "subjective feeling," guilt, rather than an "objective reality," sin (72).

Hawthorne's use of the word "sin" can be misleading. What he means by it is probably best found in Waggoner's claim that Hawthorne was concerned "not with abstract sin but with personal guilt" (44), in other words, with a universal subjective phenomenon popularly articulated by the Bible. We will see that Hawthorne's activity is not accusatory but liberating. His focus is repeatedly on the process that will bring a regenerative healing, psychological or otherwise—a healing that can be understood in terms of both redemption and regeneration. Life for Hawthorne, then, is not necessarily a vale of tears but a vale of "soul-making;" even
the darkness is illuminating.

Those who would argue that Hawthorne saw redemption as external to the person must account for Hawthorne’s semi-Pelagian belief in an innate goodness that lies side by side with innate evil. The orthodox position is that "the heart is deceitful above all things, and desperately wicked..." (Jer. 17.9): the orthodox would confess: "in me... dwelleth no good thing" (Rom. 7.18). In The American Notebooks, Hawthorne compares the heart to a cave in which lies both good and evil. He writes:

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 reproduce the flowers and sunny beauty of the entrance, but all perfect. These are the depths of the heart, or of human nature, bright and peaceful; the gloom and terror may lie deep; but deeper still is the eternal beauty. (Martin 77)
As Terence Martin observes, "... Hawthorne's most fundamental attitude toward the possibilities of human existence depended upon an abiding faith in the heart as the agent of redemption" (77).

Despite Hawthorne's "guilty identity" (Crews 38), then, he did not despair but recognized the possibility of what Crews describes as "a burial and forgetting of past unpleasantness" (39. Crews' emphasis throughout). Perhaps his fiction is part of this process.

Stock suggests that Hawthorne "... uses biblical material as a means of furnishing a mythical perspective for viewing human action" (15). How Hawthorne saw human action is clearly related to how he saw the soul. Whether he thought of the soul in psychological, religious, or mythological terms is not clear, but it is clear that his major concern was at least to create a means of comprehending action implicit in being human. Perhaps Hawthorne, making the Bible into a type of decoding device, used it to convey psychological truths that he expected his reader to separate from the biblical medium of these truths. Heinze observes a similar process in Vergil's work. He suggests that Vergil "translated psychological facts and the 'educated' reader retranslates them into psychological terms ..." (qtd. in Poschl: 72). Furthermore, alluding to a work of authority and magnitude gives the questions, by association, authority
and magnitude themselves. We will see, then, that however we describe it. Hawthorne’s elaboration of the biblical texts, to which he turns whether consciously or not, is a process that when recognized will enhance the net effect of his work—or, at least, invert the pious account most readily available and most frequently bought.

Tharpe bleakly claims that "... when [Hawthorne] uses certain of the Christian myths ..., he uses them for demonstrations that do not include hopefulness or salvation" (6). At a later point, he adds that these myths are set in "... a universe that made human life seem grotesque and human action valueless" (152). I grant that Hawthorne shared with many others a fatalistic approach to the necessity of suffering, but the suffering had a cause and a purpose. As Matthiessen, paraphrasing Melville, points out. "... existence became real for Hawthorne only through suffering" (Am. Ren. 343). "[Hawthorne] shared the belief," Matthiessen continues. "that only those who can suffer intensely are fully alive. since, as he said, there are 'spiritual depths which no other spell can open'" (344).

The terms Matthiessen uses to describe the functional element of suffering capture the risk implicit in the antinomy "... he that loseth his life ... shall find it" (Matt. 10.39). When understood in the light of its source, the Bible, this theme of gain through loss will take us back
repeatedly to Christ, a key example of regenerative suffering. Furthermore, we will see that several of Hawthorne’s characters function both as types (or "emblems," to use Dauber’s term [99]) and symbols, and that the biblical characters, to whom they are compared, serve as foils—sometimes, however, in ironic contrast.

For some critics, this use of symbol is a weakness. Henry James, for example, speaking of The Scarlet Letter, complains of "a certain superficial symbolism," and writes: "The people strike me not as characters, but as representa-tives, very picturesquely arranged, of a single state of mind . . ." (90). No doubt James is correct in his observation and is probably detecting the influence of Hawthorne’s background in typology. Like the biblical characters, then, Hawthorne’s characters function not only as symbols and types but also as characters in their own right. Because of this three-fold use, each character can be best understood by appealing to the biblical text. This interplay of literary character, symbol, and type is possibly the source of the complexity in Hawthorne’s work; it is also, however, possibly the source of the richness.

Hawthorne suggests of his characters, in keeping with the biblical pattern, that if they are prepared to suffer and to "die" to themselves they will come alive as changed creatures in a new life. In plots that are enhanced by
biblical allusions. Hawthorne presents an actual or metaphorical death that is followed by a regeneration into new life and insight. But, again, this does not mean that he uses the biblical text to promote an orthodox Christian position or, for that matter, a clearly defined position of any persuasion. He obviously intends to invoke the biblical record but it does not mean that he commits himself to its objective implications. His use of biblical metaphors of atonement, for example, need not be understood as having an objective referent. If he and his audience had been as familiar with classical tragedy as they were with the Bible, he no doubt could have used that material with equal force. He could, for example, have focussed on dramatically refurbishing such passages from Aeschylus as "There is / advantage / in the wisdom won from pain" (Eum. 11. 519-21) or "Justice so moves that those only learn / who suffer . . ." (Ag. 11. 250-51). The significant point is that he suggests that there is both a process and a reward. Although the process is painful, the resulting psychological wholeness is rewarding (perhaps this is what Crews is referring to when he speaks of Hawthorne's "moral ideal . . . the psycho-analytic ideal of being free from feelings of guilt" [265]).

Perhaps, though, there is a case for biblical material over classical material. Biblical study is associated with the internalization of phenomena—that is, with intro-
spection: hence, psychological probing would be enhanced by such a context. As Matthew Arnold points out in Culture and Anarchy, the Hellenic stresses "spontaneity of consciousness" and the Hebraic "strictness of conscience" (149). Associating the characters with biblical material reinforces the inside-outside movement of the Hebraic. (If nowhere else, we see Hawthorne's stress on this process in his portrayal of Dimmesdale's announcement of the exterior brand of an interior mark.) His analogous use of the text, then, does not permit us to declare what it is that his characters are reduced to nor what the regenerate condition signifies. Folsom sums up this position quite neatly. He suggests:

... Hawthorne shows ultimately that [a fact] is knowable only in terms of what people see in it or make out of it, and that this knowledge does not necessarily imply the superiority of one position to another in any absolute moral or ethical sense, but only serves to demonstrate the immense complexity inherent in what are apparently the most simple facts of experience. (22)

The suffering in each of Hawthorne's major novels is functional in that it serves to expiate, and the expiation is usually inextricably bound up with blood-sacrifice.
Throughout his work, blood is granted the power both to purge and to expiate, a power that is expressed in the Levitical teaching: "... it is the blood that maketh an atonement ..." (Lev. 17.11). Furthermore, Hawthorne suggests that through sacrifice wrongdoing indirectly becomes beneficial, for in affliction the sufferer is raised to a higher plane than he or she could otherwise have reached.

Hawthorne's use of regenerative suffering and blood sacrifice is seen most clearly in The Scarlet Letter, The House of the Seven Gables, and The Marble Faun. In my analysis of these novels, I must reiterate, I do not intend to take a position on whether Hawthorne used the Bible as a work of literature or a work of devotion. In the light of his legendary ambiguity on the subject, his religious beliefs and attitudes seem virtually unknowable. I do, however, intend to draw extensively on the biblical text and its nineteenth-century hermeneutic in my discussion of the relation between Hawthorne's work and the Bible. As Landow argues in his discussion of "literary characterization and its relation to biblical typology," "... we cannot determine how the creation of literary character evolves under the influence of this symbolic mode unless we have a well-defined notion of its most orthodox applications" (109). Perhaps Folsom is correct when, writing of the variety of interpretations, he claims: "None of these interpretations
has any ultimate or absolute metaphysical validity, but all are true in a limited way, in that they represent an attempt to order experience and to give it meaning" (160). My purpose is then, to increase the novels' range of possible meanings by drawing out the scarlet thread of the Hawthornian renewal process and showing its parallels to the Bible.
Hvatt Waggoner writes, "of the four completed novels . . . only The Scarlet Letter is not concerned with the problem of the Fall. It simply assumes it" (30). Setting his novel in seventeenth-century Salem, Hawthorne selects an environment in which sin is a given. This selection makes credible the specific choice of biblical parallels he uses to drive his story; it also reinforces his fictional framework by biblical analogy and grants his readers another narrative against which to judge the primary one. We must not ignore, however, the ironic distance that the historical setting grants. for we will see that if he assumes the Fall it is only to question its implications.12

Hawthorne's understanding of sin is clearly the all-embracing "human frailty" of the novel's first chapter (56). Whether Hester's and Dimmesdale's torment is induced by psychological guilt or spiritual ill does not affect the fact that they still feel something common to many. Hawthorne
uses The Scarlet Letter and its biblical allusions to probe both the depth of the feeling and the legitimacy of its presence. Together with this difference is the question of whether the sin worsens according to its visibility. Nina Baym suggests that "Hawthorne has introduced another question about the law: is it the act, or the sign of the act, that matters? If we commit a crime that nobody knows about, does it matter?" She adds: "It is most interesting that the community's way of responding to the 'sign' of Hester's crime is by labeling her with another sign, the letter" (14).

To probe this difference and to measure guilt's power, Hawthorne creates the hypothetical situation of another woman "taken in adultery" and accused by proponents of a law-centred creed.

The effects of the adultery are seen most clearly in Hester who, both in degree and duration, experiences the greatest suffering. She follows, as Matthiessen puts it, "a purgatorial course through the book . . ." (276). In Dimmesdale's plea before Governor Bellingham, Mr. Wilson, and others. Hawthorne reminds us that Hester endured "... a retribution . . .[.] a torture . . .[.] a pang, a sting, an ever-recurring agony. . ." (114). Dimmesdale argues that this redemptive agony and retribution originates in Pearl (which partly explains Hawthorne's choice of her name).13 not in the burden of the letter, nor in the actions of the
community (113-14).

The biblical milieu encourages us to draw biblical conclusions and we recognize that the community, instead of obeying the scriptural mandate to bear her burden and so fulfill "the law of Christ" (Gal. 6.2), imposes on her, by means of the scarlet letter, the "law of sin and death" (Rom. 8.2). The letter is obviously of central importance in the narrative and functions as the element linking the characters to each other and to the action. We see, too, that the letter's association with the "mark of Cain" (59, 74, 87, Gen. 4.15) establishes at the outset of the novel an equation with the sacrifice.14 The community can impose the letter by their condemnation but their confident control of it is misplaced. As Hester recognizes, it is so "deeply branded" they "cannot take it off" (74). They are, as Baym points out, "the national A" (46).

Hawthorne's absorption with mirror imagery serves in part to reveal this distortion and he uses the negation of the biblical use of the mirror15 to point up the community's distortion of the law. When Hester stands before the governor's breastplate,16 the breastplate so distorts the reflected image that only the letter shows. To the Puritans, in other words, only the letter of the law is significant, the individual is suppressed; as Hawthorne points out, they are "a people amongst whom religion and law were almost
identical. and in whose character both were so thoroughly interfused. that the mildest and the severest acts of public discipline were alike made venerable and awful” (57-8). It was they. Hawthorne stresses through Hester. not the God they proclaimed as judge. who caused the letter "'to burn upon her bosom'” (213).

The significance of a letter representing the "law of sin and death" is particularly appropriate when we place the effects of Hester's letter next to the Bible's statement that "the letter killeth" (2 Cor. 3.6); it can punish, but it cannot regenerate. The letter is connected again with punishment in the crown of thorns symbolism of the "prickly burrs" Pearl gathered and "... arranged ... along the lines of the scarlet letter that decorated the maternal bosom ..." (131). Hester accepted them. Hawthorne tells us: she "did not pluck them off" (131). Dimmesdale, however, "shrank" from them "with nervous dread" (132). In other words. despite his suffering under the soul-killing burden of guilt imposed by the letter of the law. he shrank from the redemptive suffering that Hester experienced. Hawthorne emphasizes this action when he declares: "The scarlet letter had not done its office" (160), the office desired by the community.

Eventually, the community seemed to reach the place the accusers of the adulterous woman reached, for we are told
that after Hester's return to the community. "not the sternest magistrate of that iron period would have imposed" the letter (244). They too had benefited from what Folsom calls "the regenerative power of sin" (125). The community that persecuted the Quakers in Hawthorne's short story "The Genile Boy"--and Hester is very much a Quaker in disposition and attitude--learned a similar lesson.17

Hester's association with nature also serves to symbolize her isolation from the community, which, like any Puritan group, would couple the untamed with the demonic. It is interesting that after her return, the community comes to her despite her unchanged relation with nature. Hawthorne, then, appears to follow the Bible's prescription that judgment itself, which only deals with the sin, is not effective: it does not regenerate. Regeneration will only come with deliverance from the letter; this we see to be Pearl's role.

Of Pearl, Matthiessen writes: "she is worth dissecting as the purest type of Spenserian characterization, which starts with abstract qualities and hunts for their proper embodiment: worth murdering, most modern readers of fiction would hold, since the tedious reiteration of what she stands for betrays Hawthorne at his most barren" (278). It is probable, however, that Hawthorne's contemporary readers were better aware of what she stood for. In her relationship to
Hester and Dimmesdale. For example, Pearl, who as we have already seen provides redemptive agony, can be seen to represent the spirit—as opposed to the letter—of the law.\(^1\)\(^8\) that which Christ is said to have fulfilled in his work of justification (Rom. 5.18).\(^1\)\(^9\)

Hawthorne describes Pearl's "appearance" as "the scarlet letter in another form; the scarlet letter endowed with life." (103). And he writes:

Hester had carefully wrought out the similitude: lavishing many hours of morbid ingenuity to create an analogy between the object of her affection and the emblem of her guilt and torture. But in truth, Pearl was the one as well as the other: and only in consequence of that identity had Hester contrived so perfectly to represent the scarlet letter in her appearance. (103)\(^2\)\(^0\)

Charles Feidelson, Jr. captures the importance of Pearl's role when he proposes that Pearl "... is actually a kind of commentary on the symbol itself" (Kaul 67). The letter, in other words, can be both Pearl and the letter, just as the law, according to the Bible, can be both the spirit of freedom and the letter of condemnation. Like the law, which is from God and yet has a punitive quality to it. Pearl
also has a dual role. Of her, Hester says: "'God gave me the child! . . . Pearl keeps me here in life! Pearl punishes me too! See ye not, she is the scarlet letter, only capable of being loved, and so endowed with a millionfold the power of retribution for my sin?"' (112). We see an example of Pearl's double role and of the accusing nature of the law (John 5.45) when Hester attempts to discard her letter. Hawthorne uses mirror imagery again to suggest the power of the letter of the law. The passage is worth quoting at length:

. . . assuming a singular air of authority, Pearl stretched out her hand, with the small forefinger extended, and pointing evidently towards her mother's breast. And beneath, in the mirror of the brook, there was the flower-girdled and sunny image of little Pearl, pointing her small forefinger too. . . . Pearl still pointed with her forefinger: and a frown gathered on her brow, the more impressive from the childish, the almost baby-like aspect of the features that conveyed it. As her mother still kept beckoning to her and arraying her face in a holiday suit of unaccustomed smiles, the child stamped her foot with a yet more imperious look and gesture. In the brook, again.
was the fantastic beauty of the image, with its reflected frown, its pointed finger, and imperious gesture, giving emphasis to the aspect of little Pearl. (198)\textsuperscript{21}

Earlier, we see that the letter, which Hawthorne tells us has "an unearthly ray" (156), reveals a guilt-ridden Hester to a guilt-ridden Dimmesdale (181).\textsuperscript{22} Baym is correct in seeing Pearl as the letter's "double" (56), but, in her tendency to see Pearl as generally a reflection of Hester, she suggests the possibility that "Pearl is not an independent character. . . . This means that character analysis of Pearl is really analysis of Hester . . . ." (57). Baym qualifies her remarks, however, in words that are suggestive of the significance I see in Pearl: "Quite apart from anything that Hester might intend consciously or unconsciously, Pearl seems to have a special, original relation to the letter. She is not only the letter as Hester might conceive it, but its agent in a scheme that is quite independent of her" (57).

Hawthorne grants Pearl distinctness when he describes her as "a symbol, and the connecting link between" Dimmesdale and Hester (149). Dimmesdale, though for a time ignoring Pearl, the spirit of the law, and vainly trying to meet the demands of the letter, becomes aware of, but does not
appropriate, the life Pearl brings. We see this particularly when he takes the child's hand during his midnight vigil. For we are told: "... there came what seemed a tumultuous rush of new life, other life than his own, pouring like a torrent into his heart..." (148). From a biblical perspective, recognition of the spirit of the law comes with confession, a position which Pearl urges Dimmesdale toward. When he finally acknowledges Pearl, we see, to use biblical terminology, that he is freed from the letter and given life by the spirit. "... for the letter killeth, but the spirit giveth life" (2 Cor. 3.6); this is "Pearl's errand as a messenger of anguish," which "towards her mother, too... was all fulfilled" (238). The spirit of the law brings life but the letter brings death (Rom. 5.16).23

The repeated association of Dimmesdale with the Hebrew scriptures emphasizes his bondage to the law and its part in his agony. "There was the Bible," Hawthorne tells us, "in its rich old Hebrew, with Moses and the Prophets speaking to him, and God's voice through all!" (210). The "rich old Hebrew" accounts only for the Old Testament; no reference is made to the New Testament and its emphasis on freedom from the law. Perhaps this partly explains Dimmesdale's dilemma: on the one hand stands the requirements of the law and on the other hand the dictates of the heart. "The minister stood, white and speechless," Hawthorne tells us, "with one hand on
the Hebrew Scriptures, and the other spread upon his breast" (210).

Like Dimmesdale, Hester has to suffer before she can appropriate the life bound up in Pearl, before she can realize the promise that her child "will bring its parent" to heaven (114). As Lewis observes, ". . . her sin is the source of life" (Kaul 73). That she appropriated the life is anticipated by Dimmesdale—who recognizes that Pearl's role is "to keep her mother's soul alive" (114)—and is demonstrated by Hester's exalted state at the close of the novel, a state that contradicts the judgment that there was ". . . no genuine and steadfast penitence . . ." (87); they were looking for a response to the letter not the spirit.

Although, as Waggoner observes, ". . . the ultimate fate of Hester and Dimmesdale contains a certain ambiguity that is never dispelled, even by Hester's apparent halo or the minister's dying gestures and words . . ." (62). We can at least assume that in his decision to confess, Dimmesdale enabled Hester to respond as though to Christ's command to the adulterous woman. That she did respond is seen in her return to the community and her resumption of the scarlet letter. She wears the letter—in its now hallowed significance—as a symbol of redemption, "a type of something to be sorrowed over, and looked upon with awe, yet with reverence too" (244), for in it the power of the letter of
the law is broken.

It is as though she has met the biblical requirements of a disciple that he "deny himself, and take up his cross" (Matt. 16.24). for Hawthorne tells us that she had "taken up her long-forgotten shame" (243). Another biblical antecedent appears in Hebrews where the writer encourages his readers to follow Jesus as their example "who for the joy that was set before him endured the cross, despising the shame . . . ." (Heb. 12.2). We see Hester's "joy" as her "firm belief" in "some brighter period" (245) even while she endured the letter, which like the biblical cross is both despised and reverenced.

Further light is shed on whether Hawthorne intends that we see Hester as repentant or not by considering another point in the analogy to the adulterous woman. Hawthorne tells us of Hester that in the community "was yet to be her penitence" (244). But this was not in the community's imposition of the letter, which we have already seen represents the dead letter of the law, but in her resumption of the letter "of her own free will" (244). "... [Not the sternest magistrate of that iron period would have imposed] the letter...," Hawthorne writes. Similarly, we are told that the scribes and Pharisees could not condemn the woman caught in adultery (John 8.3-11). Christ also did not and, appealing to the spirit of the law, told her to
"sin no more."

Hester's link with humanity was as Matthiessen recognizes "... through her acceptance of suffering" (Am. Ren. 276). She paid the price. Her redemptive wounding proves effective for others, and she can declare with assurance: "'Surely, surely, we have ransomed one another, with all this woe!'" (84). Van Doren also notes this sacrificial quality of Hester's role and suggests that Hawthorne "is presenting Hester as the blackest sacrifice [the world] ever offered on its altar" (152).

Hawthorne had predicted that "... the torture of her daily shame would at length purge her soul and work out another purity than that which she had lost; more saintlike, because the result of martyrdom" (84). In a felix culpa strain that anticipates the close of the novel, Hawthorne writes that Hester, "strengthened by years of hard and solemn trial," no longer felt "abased by sin..." She had climbed her way... to a higher point" (161). As Kinkead-Weekes writes. "... Hester is educated and strengthened by suffering, and acquires a power for good beyond the scope of the rebel of the opening" (qtd. in Lee 83). For Crews, however, Hester's return to the community "simply confirms Hawthorne's emphasis on the irrevocability of guilty acts" (152).

The symbolism encourages us to believe that the guilt
had at least abated. Her new purity changed the scarlet letter from an emblem of sin to an emblem of salvation: it became like "the cross on a nun's bosom" (157) and functioned for her in this role when, begging Dimmesdale for forgiveness, she pressed his head against the letter (185). Like her namesake Esther and like Rahab the harlot, an ancestor of Christ's, she became a symbol of salvation for her household.

An understanding of Rahab's action and its significance to salvation theory helps us to appreciate Hester as type. Rahab, we are told, hung a "scarlet thread" out of her window that her house might be spared in the destruction of Jericho (Josh. 2.18). Biblical commentators see the colour of the thread as a figure of blood sacrifice, Christ's sacrifice in particular (Wilson 462). The colour scarlet or red is frequently used in biblical typology to emphasize that blood alone can remove sin; each reference is generally believed to prefigure Christ's redemptive act. It is seen, for example, in the sacrifice of the red heifer--"without spot, wherein is no blemish, and upon which never came yoke" (Num. 19.2)--that is demanded by Levitical law for "a purification of sin" (Num. 19.1-9). This creates another interesting parallel with Hester's function. For Hester, in her pre-Dimmesdale days, suggests the image of a state unblemished, unbroken, and virginal. Perhaps the priestly Dimmesdale's relationship with her can be also likened to the priest who sacrifices the
red heifer and in so doing becomes himself unclean for a time.

Hester appears once more as a figure of substitutionary atonement in her role as community scapegoat, the creature to which the sins of the community were transferred and thereby symbolically purged. These parallels, together with her significance as one "despised and rejected" (Isa. 53.3), suggests that Hester functions not only as one renewed but also as one who brings renewal. Despite her rejection by the community—or, perhaps, because of it—she remains a life force and a figure central to the health of those who rejected her.

That Hester's red letter of redemptive suffering stands out in high relief from her black background (and this whether we think of the black as her sin or the community) is captured in the closing words of the novel: "'ON A FIELD. SABLE. THE LETTER A, GULES'" (245), the words describing the "device" on the tombstone she shared with Dimmesdale. Folsom recognizes the importance of these closing words and writes: "Hawthorne finishes the romance as he had begun it, by insisting on the importance of the Scarlet Letter, and by steadfastly refusing to explain what this importance is" (102). Hawthorne does, however, leave us some hints. "Gules," for example, which is thought by some etymologists (notably Auguste Brachet) to be from the Persian word for
rose, returns us to the rose symbol that frequently occurs in connection with Hester and that is equated with the hope that blossoms on the bramble of suffering.

This, too, is somewhat the function of the rose in the biblical text. It is used, for example, to describe Christ, who is portrayed as a rose blossoming in the desert (Isa. 35.1)—the desert of humanity's sable history. The sacrificial imagery that accompanies Hester is strengthened by picturing her as a type of the rose, the "rose of Sharon," a biblical description of Christ (Cant. 2.1), the symbol of ultimate sacrifice and restoration. Accepting such an interpretation supplies "the suggestion . . . of the 'positive' (the 'natural,' the happy) implication of red" that Waggoner claims is absent (70); it suggests, in other words, a more hope-filled conclusion than many would concede. Waggoner complains that "a story in which the action has moved, metaphorically, between the points defined in the first chapter as the cemetery, the prison, and the rose, ends with one of its reference points, the rose, missing" (70).

Fogle, too, argues that the words on the tombstone "summarily dismiss the more cheerful readings" of the novel (132). He believes that the "'the Field, Sable' is roughly the atmosphere of Puritanism, the 'Letter A, Gules' the atmosphere of the sin" (133). He continues: "The letter is glowing, positive, vital, the product of genuine passion.
while the sable may certainly be taken as the negation of everything alive. Yet the letter is gloomier. These shades are both of hell. and there is no hue of heaven in The Scarlet Letter which really offsets them" (134). Waggoner's reluctance to accept a "cheerful" reading of the ending is seen again in his prediction for Hester and Dimmesdale. He writes:

The ultimate fate of Hester and Dimmesdale contains a certain ambiguity that is never dispelled, even by Hester's apparent halo or the minister's dying gestures and words, which are so recorded as to remind us of Christ on the cross. Indeed, the ambiguity is reinforced by the closing words of the novel, with their images of black—which counters the hope suggested by the Christ allusions of the last scaffold scene—and red—which is by this time thoroughly ambiguous. (62)\textsuperscript{24}

We must not forget that one of the "images of black" is the "ever glowing point of light," a phrase that aptly describes the paradoxical illuminating darkness of functional suffering. Granting an ironic tinge to Hawthorne's apparent moralizing does not alter the unity of the surface reading. Whether we see his allusions as negative or positive we could argue that Hawthorne kept the promise he made in the closing
words of the first chapter. that a "sweet moral blossom" would "relieve the darkening close of a tale of human frailty and sorrow" (56). The rose, in other words, is not missing.

Another example of functional suffering is found in Dimmesdale who, in attempted expiation of his sin, makes his life a continual torture--torture inflicted both from within and without. He laments: "... all of God's gifts that were the choicest have become the ministers of spiritual torment" (182). He eventually comes to realize the efficacy of the suffering, however, and declares, when referring to the "'burning torture'" he bore upon his heart and to Chillingworth who served to keep "'... the torture always at red heat,'" that "'had either of these agonies been wanting, I had been lost forever'" (239).

Within the context of the Hawthorne corpus and in the framework of Judeo-Christian belief, it appears as though we are to accept Dimmesdale's repentance as genuine. The situation seems to speak for itself: a simple case of merciful affliction and regenerative suffering. But again Hawthorne is ambivalent and suggests several possibilities in this, one of the best examples of what Matthiessen calls "the device of multiple choice" (276). Perhaps, as Fogle points out, "the presence of so many possibilities hints strongly that the whole truth is not to be found in any single choice."
but Hawthorne's own preference is clearly indicated by 'those best able to appreciate'" (147)--that is, able to appreciate "Heaven's dreadful judgment" (SL 240). Each possibility, however, can be seen to have an antecedent in the biblical text.

Most witnesses of Dimmesdale's death agreed that there was "a scarlet letter. . . imprinted in the flesh" (240) but they disagreed as to its origin--that is, whether it was inflicted by Dimmesdale, the Devil, or God. Some witnesses even "denied that there was any mark whatever. . . ." (241). Those who suggested the mark was caused by Dimmesdale himself would be able to find ample biblical support. They could appeal, for example, to Paul's exhortation to his readers to "mortify therefore your members which are upon the earth" and would note that Paul specifically addresses "fornication" (Col. 3.5); or they could point to Paul's confession: "... I keep under my body, and bring it into subjection . . ." (1 Cor. 9.27).28

Those who attributed the mark to the satanic Chillingworth would find antecedents in Paul's command "to deliver such an one unto Satan for the destruction of the flesh" (1 Cor. 5.5), or to Paul's admission: "there was given to me a thorn in the flesh, the messenger of Satan to buffet me. lest I should be exalted above measure" (2 Cor. 12.7).28 Those who saw "Heaven's dreadful judgment" (240) in the
phenomenon would perhaps appeal to such passages as "there is nothing covered. that shall not be revealed: and hid. that shall not be known" (Matt. 10.26).

Those who "denied that there was any mark whatever on his breast. more than on a newborn infant's . . ." (241) heard Dimmesdale proclaiming the equivalent of ". . . we are all as an unclean thing. and all our righteousnesses are as filthy rags . . .." (Isa. 64.6, Phil. 3.9, 241). Their argument that Dimmesdale "had desired. by yielding up his breath in the arms of that fallen woman. to express to the world how utterly nugatory is the choicest of man's own righteousness" (241) is a reflection of the passage "unto the pure. all things are pure . . ." (Tit. 1.15). However, as Matthiessen points out, "for this interpretation. so revelatory of its influential proponents. Hawthorne leaves not one shred of evidence" (277).

Dimmesdale's possible purity, which is strengthened or diminished by how we read the Christ analogy of his death and relationship with Chillingworth. is undercut by his seeming hypocrisy and pride. That Dimmesdale is a thoroughgoing hypocrite is not absolutely clear, however. Although Hawthorne speaks of Dimmesdale's hypocrisy (190), he may not necessarily intend that we agree. As Van Doren points out of Dimmesdale. ". . . there is no man for whom purity is more important. no man who more loves the truth and loathes the
lie" (153). That he "maintains the lie" suggests weakness but not hypocrisy. As Baym points out, "A religious person who believed himself a sinner would surely be deeply, even obsessively, concerned with his relation to God: but this seems to be the least of Dimmesdale's worries" (72).

Dimmesdale himself, when urging Hester to denounce him, points out that hypocrisy could, not would, be a possible result of her silence. Moreover, he does not brazenly claim purity and innocence but rather protests to the contrary.

Hawthorne writes of Dimmesdale's meeting in the forest with Hester that the minister "had yielded himself with deliberate choice, as he had never done before, to what he knew was deadly sin" (209; emphasis added). Perhaps only at this point, when he was premeditating sin, could Dimmesdale be called a hypocrite, and yet we must acknowledge the possibility that he did not yield. How long he entertained the temptation we cannot say, but it could be conjectured that the inspiration for his sermon came with his decision to face the scaffold. The Bible recounts that Christ similarly faced a night of temptation before his "scaffold experience" and also ate following a period of temptation while outside of the community. The typical hypocrite (and it must be noted that Christ distinguished between the hypocritical and the non-hypocritical) was not one who kept his hand over his heart in an attempt to quell the pain of his guilt. Nor
would he engage in "fasts and vigils" (119) and flagellation (141). It cannot be ignored that Hawthorne refers several times to Dimmesdale as a hypocrite, but each reference has a tinge of irony in it as though challenging the judgmental reader to self-righteously concur.

Perhaps a portion of the blame lies with the community. Their perception of Dimmesdale takes the unbiblical colouring of sinless perfection. They assume, for example, that he is not grieved by the sin but by the scandal (59). Even the charge that Dimmesdale confessed his impurity with the subtle assurance that his confession would be misunderstood can be answered by again faulting the community. They were assessing him on the basis of earned righteousness rather than imputed righteousness. The fault lay not with his inaction but with their action, with their eagerness to "... meddle with a question of human guilt, passion and anguish" (71). This, again, could be part of Hawthorne's purpose: he opposes the practical outworking of Hester and Dimmesdale's "fault" to the biblical command, "Brethren, if a man be overtaken in a fault, ye which are spiritual. restore such an one in the spirit of meekness; considering thyself. lest thou also be tempted" (Gal. 6:1). (Perhaps this opposition explains the sympathy Dimmesdale elicits from many readers.)

John Wilson, in fact, unwittingly encourages Dimmesdale
not to confess, not to allow others to "meddle" in his anguish, when he declares: "... the shame lay in the commission of the sin, and not in the showing of it forth." (71). In his discussion with Chillingworth on the question of confession, Dimmesdale demonstrates his awareness that public confession is demanded by men not God. Such a reading explains why Dimmesdale places the following condition on his exhortation to Hester to confess: "'If thou feelest it to be for thy soul's peace, and that thy earthly punishment will thereby be made more effectual to salvation . . .'" (73). Although placing on her the responsibility for his confession, he is actually asserting that public admission of guilt would not "be for [her] soul's peace" nor would her "earthly punishment . . . thereby be made more effectual to salvation" (73). It would meet the letter of the law but not the spirit.

That Hester recognizes in Dimmesdale's speech a position apart from the community is revealed when she declares to him: "... thou hast sympathies which these men lack . . ." (113). And that this is not simply a reference to his relationship to Pearl is suggested in the description of his eyes as having "a world of pain" in them (113). On the one hand, then, we have his refusal to confess, and on the other hand we have his role as suffering, guilt-ridden representative human. The question Hawthorne is posing is
the same he asks of Hester: he is not asking whether Dimmesdale felt guilty: of course he did. It is, rather, whether he should have felt guilty. This distinction does not ignore his self-interest, his "And I!" fixation, but that is not what would concern the community nor him. In the many references to concealment in the passages that picture Dimmesdale's hand hovering over his heart or find him retiring into the background. Hawthorne stresses Dimmesdale's proper attempt to hide his heart from the community and suggests he is right to do so. To reveal it would be to accept the condemnation of the letter together with its scarlet or, as it appeared to Dimmesdale, its "dull red" (151): and it would be to ignore the biblical decree: "though their sins be as scarlet, they shall be as white as snow: though they be red like crimson, they shall be as wool" (Isa. 1.18).

Despite his anguish, or perhaps because of it, Dimmesdale met the requirements of his office perfectly:

To the high mountain peaks of faith and sanctity he would have climbed, had not the tendency been thwarted by the burden, whatever it might be, of crime or anguish, beneath which it was his doom to totter. It kept him down, on a level with the lowest: him, the man of ethereal attributes, whose
voice the angels might else have listened to and answered! But this very burden it was that gave him sympathies so intimate with the sinful brotherhood of mankind: so that his heart vibrated in unison with theirs, and received their pain into itself, and sent its own throb of pain through a thousand other hearts, in gushes of sad, persuasive eloquence. (139)

This eloquence, perhaps, is what Hawthorne (borrowing the phrase from the Bible) calls "The Tongue of Flame" (Acts 2.3. 138). Normand claims that "the reference is to a verse from Isaiah ..." and he quotes the phrase "'his tongue as a devouring fire'" (Isa. 30.27). The book of Acts is a much more probable source, particularly when we consider Hawthorne's linking of the reference to Pentecost. Acts reads:

And when the day of Pentecost was fully come, they were all with one accord in one place. And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting. And there appeared unto them cloven tongues like as of fire, and it sat upon each of them. And they were all filled with
the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance. (Acts 2.1-4)

"Heaven's last and rarest attestation" (138). "the Tongue of Flame." gives the possessor, Hawthorne claims, the ability to address the "whole human brotherhood in the heart's native language" (138). The phenomenon again parallels the Acts' account: "every man heard them speak in his own language" (Acts 2.6). This heart communication may also be the "new truth" that Hawthorne mentions in passing at the end of the novel and which he anticipates will "... establish the whole relation between man and woman on a surer ground of mutual happiness" (245).

His somewhat anomalous interpretation of "the gift that descended upon the chosen disciples at Pentecost, in tongues of flame" (S.L. 138) agrees perfectly with the teaching of John Wesley. Wesley calls it the baptism in perfect love: and this, Hawthorne ironically bemoans, is what Dimmesdale unwillingly has to settle for. Dimmesdale admits his flock listens to his "'words as if a tongue of Pentecost were speaking'" (182). but that, he explains, is only because they cannot "'discern the black reality of what they idolize'" (182). To describe this confession in terms of hypocrisy does little to account for Hawthorne's use of the Acts
passage and his linking of Pentecost and love. Again, an appeal to the biblical text helps explain the significance of the passage and its link to the theme of regenerative suffering, for flame and fire images occur repeatedly in the Bible to suggest the purifying fire of affliction.

George Whitefield, who broke with Wesley over the question of predestination and to whom Hawthorne refers in "The Old Manse," helped spread the Wesleys' teaching in the colonies where the Hawthorne family eventually encountered it. Normand tells us, in fact, that as a child Hawthorne blamed Wesley for spoiling his Sundays, and that at one time he even attempted to destroy Wesley "in effigy" (15). Despite his childhood resentment, Hawthorne bore the influence of Wesley into his work. In fact, as good a case could probably be made for the impact of Wesley on his work as could be made for the impact of Calvin. Dimmesdale, for example, who as Normand points out, is "more Weslevan than Puritan" (17), lives and dies in such affinity with the Methodists that the Calvinists would probably reject him. Nina Baym notes the anomalies in his death and describes his public confession as, "from the Puritan point of view," "simple heresy" (35). The several references to innocence, particularly to Pearl as "an innocent babe" (77), "an infant immortality" (114) and a child "from the hand of God" (113), and a further reference to the purity of an infant
(241), not only are Wesleyan in sentiment but challengingly so in the light of such immensely popular works as Michael Wigglesworth's "The Day of Doom," a Calvinist defense of infant reprobation.

Hawthorne's position on love, which is peculiar to Wesley, we see again in "The New Adam and Eve." In this short story, Hawthorne likens a prison to a hospital and writes:

\[\text{It's patients bore the outward marks of that leprosy with which all were more or less infected. They were sick--and so were the purest of their brethren [sic]--with the plague of sin. A deadly sickness indeed! Feeling its symptoms within the breast, men concealed it with fear and shame, and were only the more cruel to those unfortunates whose pestiferous sores were flagrant to the common eye. Nothing save a rich garment could ever hide the plague-spot. In the course of the world's lifetime every remedy was tried for its cure and extirpation except the single one, the flower that grew in heaven and was sovereign for all the miseries of earth. Men never had attempted to cure sin by Love. (Mosses 205)}\]

This emphasis on love's opposition to sin perhaps explains
the symbolic significance of the crimson hand and of the "profounder wisdom" that Aylmer failed to appropriate. Wisdom, which is used synonymously in the Bible for the experience of Pentecost, would not have seen the mark as just "the symbol of his wife's liability to sin, sorrow, decay, and death" (S.S. 150). We see this emphasis, too, in such short stories as "Rappaccini's Daughter" and "Egotism: or. The Bosom-Serpent."

Some might call it hypocrisy that Dimmesdale attempted to "hide the plague spot" and that he acknowledged the "black reality" within him, but it is possible that Hawthorne intends us to recognize that Dimmesdale is only wrestling with what John Bunyan before him admits feeling when in the pulpit and what Paul confessed to in his letter to the Romans (Rom. 7.18-24). Similarly, when Dimmesdale describes himself as "altogether vile, a viler companion of the vilest, the worst of sinners" (140), he is simply echoing what Paul acknowledged long before when he spoke about his own "vile body" (Phil. 3.21) and said: "[of] sinners . . . I am chief" (1 Tim. 1.15). In fact, such an admission as Dimmesdale's would be required among the orthodox as a prerequisite for spiritual leadership: one who aspired to such a position must, according to Henry Twells's well-known hymn, be "conscious most of wrong within."

Hester takes the biblical position when she tells
Dimmesdale: "You wrong yourself in this . . . " (182. Rom. 7.25-8.1). Normand uses a better word than hypocrisy when he writes of Dimmesdale's "shame." He does not, however, permit Dimmesdale any kind of victory: "Since shame had come to preponderate over love in his soul he could be neither a saint nor a Christ. And this failed Christ also cheats the woman with whom he sinned of her opportunity to be a saint" (205-6).

Whether Dimmesdale died in repentant humility or triumphant egotism has been hotly debated. The imagery in Dimmesdale's acclamation and death, it can be argued, creates a parallel in which an egotistical death for Dimmesdale would suggest an egotistical death for Christ. On the other hand, it cannot be denied that Hawthorne's purpose in presenting Dimmesdale as a Christ-figure could be to create an ironic and annihilating contrast, or even to diminish Christ by equation. Nevertheless, the parallels are worth noting for the substance they grant Hawthorne's account. In Dimmesdale's "Calvary-experience," an experience in which each disciple is supposed to participate, we see a seeming shift from death to life.

Dimmesdale's triumphal procession into the New England town empowered with a strength "not of the body" (223) is distinctly resonant of Christ's triumphal entry into Jerusalem (Matt. 21.1-11). Christ was hailed by cries of
"hosanna": Dimmesdale was "greeted by a shout." Both men were at the height of public acclaim yet both were approaching the time of their greatest mortification—a time when, under a heavy burden (235: I Pet. 2.24), they would stagger to the scaffold, lay bare their stigmata, and die in "triumphant ignominy" (239) before a crowd that had lately esteemed them. Christ "cried with a loud voice" (Luke 23.46); Dimmesdale "cried . . . with a voice that rose over them, high, solemn, and majestic . . ." (237). Both spoke of themselves in the third person singular and both answered "not my will but Thine be done," or its equivalent, when tempted by a figure of evil to flee from the trial to come. A once adulterous woman was for each the principal mourner, and each by their death won a victory over the Devil (embodied in Chillingworth for Dimmesdale), and bought freedom and redemption for others. In words descriptive of Christ's death (I Cor. 15.54-55). Hawthorne tells us that Dimmesdale "in the crisis of acutest pain, had won a victory" (238).

Release from Chillingworth came, therefore, with release from the letter. Prior to the Christ-Satan opposition of this final scene, Dimmesdale is gradually overwhelmed by an ever increasing onslaught of evil. Using terms that create the image of one mesmerized, Hawthorne tells us "there was a fascination for the minister in the company of the man of science" (121). The snake image that first occurs with
Chillingworth's initial possession increases in intensity until Chillingworth is described in satanic terms. In his adoption of a new identity we see not only an inversion of the New Testament "new creature" but also a biblical picture of the masquerading devil.

As Matthiessen points out, "the physician's own transformation is handled with strictest accord to the Puritans' belief in how an erring mind could become so divorced from God that it lapsed into a state of diabolic possession" (306). That we should see this as the relationship between Satan and a human soul is made clear by the use of biblical metaphors to describe Chillingworth. Apart from the obvious snake, fire, and fiend imagery that link Chillingworth with the biblical Devil, there are other less apparent images. Chillingworth's "herbs," for example, "with such a dark flabby leaf" (129), closely resemble mandrakes, which have leaves like lettuce but of a dark green colour. Known as "devil's apples" because of their powerful aphrodisiac properties and their forked root, they are usually associated with things satanic. If these are the plants Hawthorne had in mind and the herbs from which Chillingworth made his medicines, they explain both Chillingworth's claim that they "sprung up out of a buried heart to make manifest an unspoken crime" (129) and his ability to keep Dimmesdale "always at red-heat" (239).
Like the letter, and like the biblical Devil, Chillingworth works to condemn. Demonstrating that her husband's faith in the letter's power was well placed, Hester says: "'Once in my life I met the Black Man!' . . . 'This scarlet letter is his mark!'" (177). This mark he also strives to impose on Dimmesdale. Ostensibly coming to shed light on Dimmesdale's sickness, Chillingworth seeks instead to possess him. "'Sooner or later, ' he cries, "'he must needs be mine!'" (80). The Bible similarly claims that Satan seeks to possess souls (1 Pet. 5.8, 2 Tim. 3.6) and that he transforms himself "into an angel of light" (2 Cor. 11.14).

Ever increasingly, then, Dimmesdale came under Chillingworth's control. "'He yielded himself to the physician, and was led away" (152) Hawthorne tells us, and Chillingworth claims: "that he now breathes, and creeps about on earth, is owing all to me!" (165). Such a claim corresponds closely with the biblical description of those who "walked . . . according to the prince of the power of the air . . . " (Eph. 2.2). Instead of following the old sexton's advice to "handle [Satan] without gloves"--that is, "to resist the Devil" (Jas. 4.7)--Dimmesdale yields himself until he is described in imagery previously reserved for his tormentor. In the chapter "The Minister in a Maze," for example, we see Dimmesdale in a state in which he has thrown off the constraints of the letter of the law without having
appropriated the supports of the spirit of the law. He has "put off the old man" (Col. 3.9) without putting on the new. "'I am not the man for whom you take me.'" Dimmesdale imagines himself as saying. "'I left him yonder in the forest, withdrawn into a secret dell, by a mossy tree-trunk, and near a melancholy brook! Go, seek your minister, and see if his emaciated figure, his thin cheek, his white, heavy, pain-wrinkled brow, be not flung down there, like a cast-off garment!'" (205).

Only by Dimmesdale's "triumphant ignominy," a paradox resonant of biblical antinomies, could he put on the new man. Only by this could the "captive" Pearl be "set free" and victory be gained over the devilish Chillingworth. In like manner, Christ, in the words of the Psalmist, "... shall save the children of the needy, and shall break in pieces the oppressor" (Ps. 72.4). Light is shed on the importance of Dimmesdale's recognition of Pearl by appealing to the biblical contrast between "the spirit of bondage" and "the Spirit of adoption, whereby we cry, Abba, Father" (Rom. 8.15). Furthermore, in Dimmesdale's movement from a type of Adam (as the pre-redemptive state is known) to a type of Christ, we see again an explanation of Pearl's release: "For as in Adam all die, even so in Christ shall all be made alive" (1 Cor. 15.22).

Hawthorne's use of Pearl, who he says is "of great
price" (91), can be clarified by appealing again to the Bible, which describes Christ, the embodiment of the spirit of the law, as "the pearl of great price" (Matt. 13.46), given because of sin, "despised and rejected of men."--as was Pearl--yet purchasing freedom from death and the penalty of sin. Terence Martin's description of Pearl captures some of this sense. He writes: "Pearl cavorts through the romance embodying the seamless garment of joy and suffering that is the fate of Hester Prynne" (120). 15

Pearl's role as a type of Christ is captured in words resonant of biblical language: "God, as a direct consequence of the sin which man thus punished, had given her a lovely child, whose place was on that same dishonored bosom, to connect her parent forever with the race and descent of mortals, and to be finally a blessed soul in heaven" (92). Hawthorne adds to this illustration when he tells us that "the world was . . . the more lost" for her birth (63). (The phrase the "more lost" not only connects her to Christ's role but also reminds us that Hawthorne's stress is not on Hester and Pearl but on the community that rejected them.) Perhaps this figure also explains her making of a "freshly green" letter on which she gazed "as if the one only thing for which she had been sent into the world was to make out its hidden import" (171), for Christ associates himself with the colour green shortly before his execution (Luke 23.31). 36
Released by Dimmesdale's acknowledgment of her, Pearl was able to gain freedom from the letter and the penalty of the law (Rom. 6.23, 8.2), and to become an heiress to great riches (243, Eph. 1.18, Col. 1.27). The guilt-chained Dimmesdale, then, in his focus on the letter at the expense of the spirit, affects them all. Again, the Bible illuminates this influence. Granting the Bible's equation of spiritual death and Adam, we see in Dimmesdale a movement from a type of the old Adam to a type of Christ. Dimmesdale's role as the old Adam explains why Pearl, in her function as the spirit of the law, insists that Hester retain the letter (198-99): her parents' rejection of the letter as a shortcut to the "spirit" would probably be akin to the "by way" of Bunyan to which Hawthorne refers (127). Baym notes a similar relation and though applying it differently draws a similar conclusion: "Only when she wears the letter is Hester her mother: and this, alas, is a true perception on Pearl's part. Should Hester repudiate the letter, she will repudiate Pearl" (57). Freedom from the letter of the law, which is whatever we believe Hawthorne is using this analogy to repudiate, comes only with accepting the spirit of the law (Rom. 8.2). Freedom from guilt.
In *The House of the Seven Gables*, we find again an emphasis on guilt and functional suffering and the provision of blood sacrifice as the means of renewal—that is, the release from the guilt. Hawthorne uses this theme of regenerative suffering to demonstrate that the "wrongdoing of one generation [that] lives into the successive ones" (viii) is only expiated by a process of pain; and once more he uses biblical analogies that speak of suffering and blood sacrifice. He again reveals the absorption with inherited guilt that we see in the "Custom House" chapter of *The Scarlet Letter* and that has its roots in the Old Testament reference to God "visiting the iniquity of the fathers upon the children unto the third and fourth generation" (Num. 14.18).

Matthiessen comments on Hawthorne's understanding of iniquity and writes: "... what Hawthorne saw handed down from one generation to another were not... 'the big.
heavy, solid unrealities' such as gold and hereditary position, but inescapable traits of character" (327). No matter what the sin actually is for Hawthorne—and we must remember that in Hawthorne's day "sin" and "guilt" were synonymous terms—it requires atonement. Without a recognition of this need for expiation, he suggests, a man may "commit anew the great guilt of his ancestor" (24). Waggoner captures the sense of inevitability when he speaks of the house as a "moral prison" (77). Again, we can conjecture that Hawthorne's particular choice of biblical material reveals the extent to which his choices are bound up with his identity and with the novel as expiatory offering.

To draw out this theme of expiation and make it apply broadly, Hawthorne, consciously or otherwise, uses a number of biblical parallels and biblical references. Perhaps this greater scheme is what Henry James is sensing when he says of The House of the Seven Gables that "the subject . . . does not quite fill it out, and that we get at the same time an impression of certain complicated purposes on the author's part, which seem to reach beyond it" (97). We will see that there is an internal consistency to the pattern of biblical allusions Hawthorne embodies in the work and that they draw upon the biblical statement: "for blood it defileth the land: and the land cannot be cleansed of the blood that is shed therein. but by the blood of him that shed it"
In fulfillment of Matthew Maule's prediction from the scaffold, the sin of the family can only be removed by blood sacrifice, a sacrifice that we see both figuratively in Clifford and Hepzibah, and literally in Colonel Pyncheon and the Judge. In graphic emphasis, Hawthorne, speaking of the Colonel, writes: "there was blood on his ruff, and... his hoary beard was saturated with it" (20); of the Judge, he says: "[he had] a broad crimson stain across his snowy neckcloth and down his shirt bosom" (244). Antecedents in the biblical text help explain the purpose and process of Clifford and Hepzibah's sacrifice; we will see that each revolves around the statement: "for it is the blood that maketh an atonement" (Lev. 17.11).

Each of the characters has to undergo some measure of suffering and sacrifice. The pure Phoebe, for example, sacrifices her innocence. In this, she gives a lie to Hepzibah's claim that "Phoebe is no Pyncheon. She takes everything from her mother" (75). Martin, however, accepts Hepzibah's words and writes: "If Phoebe is to have a chance to emanate sunshine and flowers, she must be essentially free from the family curse. Her lack of knowledge of the past, her attitude toward the present..., free her to play a mighty role" (133). But this is hard to square with the novel. Phoebe is no freer in the exercise of her will than
Clifford. She is drawn to the house and made to participate in its atoning rites.

Hepzibah is required to take an even harder path. She bore a cross of servanthood and of dying to self until it was said of her that she was, "in fact, dead" (190). Her innocent brother Clifford, who "required," Hawthorne suggests, "nothing less than the great final remedy--death" (148), is presented analogically parallel to Christ and becomes, like Christ, a curse. He suffers, in other words, the just for the unjust. Appropriately introduced to us in ghost-like imagery, he appears, as Martin points out, as a manifestation of "the family past" (135).

Each of the characters also experience some measure of redemption. As Richard Gray wryly comments, "... even the Pyncheon hens are redeemed ..." (89). The birds are described together with Clifford and Hepzibah in terms that suggest not that they belong to the past, but that they are the past, the past that persists into the present. Even Phoebe ages: "'I have grown a great deal older, in this little time'" (189), she tells Holgrave. The past, in other words, has its hand upon her. Maule is reaching beyond the grave; and that she tells this to Holgrave, whose name means "son of the grave," is perfectly appropriate. The Pyncheons' guilt, in other words, lives into the present. But as all share in the death (the guilt) of the past, they can all
share in the life, the wholeness, of the present.

Clifford's role as a type of Christ is preceded and somewhat undercut by his seeming ironic and deep ineffectual-ity. He is, in many ways, a representative of pathetic human qualities: but these do not nullify his role as a Christ-figure. He need not be Christ-like nor abandon his actual role in favour of his symbolic one. Biblical types of Christ range from Aaron to Solomon and from a branch to a brazen serpent.

Together with Hepzibah, Clifford embodies the biblical paradox of strength through weakness, a position that even Christ's disciples initially thought ineffectual. Described as child-like (153-54), he matches the figure the Bible uses to portray acceptable weakness (Matt. 18.3-4). Christ, we are told, "made himself of no reputation, and took upon him the form of a servant" (Phil. 2.7). In this role he was "despised and rejected" (Isa. 53.3). Similarly, Clifford, "an indistinctly remembered ignominy" (213), though seemingly of no consequence and effete and sybaritic to an almost offensive degree, effected great things in his unwaged war with Judge Pyncheon, the embodiment of the "force" that Q.D. Leavis believes Hawthorne accused the Puritans of worshipping (Kaul 33).

In his linking of "might and wrong" (213) to describe Judge Pyncheon, and in his almost repetitive insistence on
Clifford and Hepzibah's utter weakness. Hawthorne emphasizes the magnitude of Clifford's victory. Such a position parallels the biblical injunction: let not "the mighty man glory in his might" (Jer. 9.23). For victory is gained "not by might, nor by power" (Zech. 4.6). That Hawthorne is thinking not of the physical man alone is clear when he says of Clifford: "It was the spirit of the man that could not walk" (95). Again, this is not a criticism of the man but rather an acknowledgment of his inability to rely on personal strength, and one that accords entirely with the Bible, which would encourage one in Clifford's position "to be strengthened with might by [the] Spirit in the inner man . . . " (Eph. 3.16).

Juxtaposing light and dark imagery to represent the forces of Clifford and Judge Pyncheon respectively, Hawthorne follows the biblical pattern of aligning light with weakness and the spirit of man, and dark with human reliance and the flesh: each element increases according to the degree the other is present; the more flesh, for instance, the more darkness. Clifford, oppressed by the Judge's "black shadow," is compared to "a flame which we see twinkling among half-extinguished embers . . . " (95). "There would be a flickering taper-gleam in his eyeballs," Hawthorne writes. "It betokened that his spiritual part had returned . . . " (96).
He "caught an illumination" from Phoebe (95), who granted illumination to all who were weak. Speaking of Clifford and Hepzibah, she says: "'I have given them my sunshine . . . ." (189). This strength in weakness motif appears again in her relation with the "strong" scientist-rationalist Holgrave. To her plea of "'I am very weak'" (262), Holgrave responds: "'You are strong! . . . You must be both strong and wise; for I am all astray, and need your counsel'" (262). His response to Phoebe, the embodiment of light, is in keeping with his work as a light-seeker both literally (as a daguerrotypist) and figuratively. The latter he explains in the following appeal:

"Could you but know, Phoebe, how it was with me the hour before you came! . . . A dark, cold, miserable hour! The presence of yonder dead man threw a great black shadow over everything: he made the universe, so far as my perception could reach, a scene of guilt and retribution more dreadful than the guilt. The sense of it took away my youth. I never hoped to feel young again! The world looked strange, wild, evil, hostile: my past life, so lonesome and dreary: my future, a shapeless gloom, which I must mold into gloomy shapes! But Phoebe, you crossed the threshold: and hope, warmth, and
joy came in with you! The black moment became at once a blissful one." (266)

Holarave's association with light and his relationship with Phoebe sets him in obvious opposition to the Judge—and that despite their similar roles as representatives of strength. The difference is that Holarave, though tempted, resists power's temptation and voluntarily yields his strength to the source of light: the Judge attempted to impose his strength upon it. In her role as light, Phoebe is simply the representative of psychological wholeness. As Crews points out of Phoebe's role, "It is, of course, a redemptive role, though by no means a theological one" (185). Her name complements her role in the novel, for Hawthorne would have known that her name means "radiant, bright, pure." 33

In the seeming helpless Clifford we see the exact replication of Christ's requirements for eternal life (Luke 10.25-28). We read of Clifford that "... his heart gushed out, as it were, and ran over at his eyes, in delightful reverence for God, and kindly affection for his human brethren" (150). He seems to recognize his standing for he likens himself to Christian accompanied by Hopeful on their way to the Celestial City (220). It is appropriate that Hepzibah accompanies him for we are told that "the emotion
Her weakness is also linked with light images. She is compared, for example, to the angel with whom Jacob wrestled (78) and she is said at times to be "surrounded . . . , in a moral sense, with a kind of pale, dim rainbow" (93). Like Clifford, Hepzibah's absurdity appears to undercut her redeeming suffering and love. But despite something of the "mean and trivial" in "our miserable old Hepzibah" (42), the "kind of lunatic" (164), she still possessed "something high, generous, and noble" (120) and "whatever is noblest in joy and sorrow" (42); moreover, we are told that she had a heart that "never frowned" (36) for "there was nothing fierce in Hepzibah's poor old heart . . ." (43). Her Hebrew name, which translated means "my delight is in her" and which is used in the Bible as both a real and a symbolic name, adds to this paradox.

Of the two references to Hepzibah in the Bible, Hawthorne probably had the passage in mind that speaks of restoration: "Thou shalt no more be termed Forsaken; neither shall thy land any more be termed Desolate: but thou shalt be called Hepzibah, and thy land Beulah: for the Lord delighteth in thee, and thy land shall be married" (Isa. 62.4). She shares, then, with Clifford in the baseness and weakness that granted them their victory over the Judge despite his "trampling on the weak" (112). Again, the biblical analogy
explains the process: "... God hath chosen the foolish things of the world to confound the wise: and God hath chosen the weak things of the world to confound the things which are mighty: and base things of the world. and things which are despised. hath God chosen..." (1 Cor. 1.27-28).

The Judge's reliance on human strength is accompanied by images of darkness and fleshiness, images that the Bible also links to such a reliance. Hawthorne speaks of the Judge's "dark. square countenance" (105), his "massive accumulation of animal substance" (106), his "fleshly effulgence" (106), his "dark, full-fed physiognomy" (107), and so on. Despite his hardness and immovability, descriptive terms that suggest a rock-like quality, he is broken by the curse of the Maules. If the connotation of the word "Maule" is accepted, his destruction can be said to be "like a hammer that breaketh the rock in pieces" (Jer. 23.29), a biblical description of restoration.

The Judge's death is foreshadowed in the whitened sepulchre motif (Matt. 23.27) that accompanies the many references to the falseness of his outer appearance (105-108, 202-203). Hawthorne tells us that the "snowy whiteness of his linen" (203, 244) and his claims to be "true. to the heart's core" (200) hide the "corpse. half decayed, and still decaying." (202) of one who is a symbol, to use biblical terms, of those who "outwardly appear righteous unto men. but
within . . . are full of hypocrisy and iniquity" (Matt. 23.28). Hawthorne also uses biblical images to describe the Judge's falseness and avarice. Clifford, who appears as resurrected man despite his seeming fragile hold on life, is again set in contrast to the Judge; in this role, he helps to reveal the juxtaposition of the temporal versus the eternal (2 Cor. 4.18).

Hawthorne places particular emphasis on the Judge's pursuit of wealth. Linking it to the temporal-eternal motif, he describes it in terms that parallel the biblical equation of wealth and time. We see this, for example, in Hepzibah's impassioned plea to Judge Pyncheon to put charity before wealth, to which he responds: "'talk sense, Hepzibah, for heaven's sake'" (208). (Of this interchange, Hawthorne wryly but significantly observes: the Judge spoke "with the impatience natural to a reasonable man, on hearing anything so utterly absurd as the above, in a discussion about matters of business" [208].) "'God is looking at you, Jaffrey Pyncheon.'" Hepzibah continues (209), but the Judge's only response is "'Time flies!'" (210).

In the chapter entitled "Governor Pyncheon," Hawthorne pursues this motif at length and clearly intends to elaborate on the biblical account of the rich man who says to his soul:

"'... Soul, thou hast much goods laid up for many years: take thine ease, eat, drink, and be merry'" (Luke 12.19).
Hawthorne mockingly exhorts the Judge, who sits watch in hand (233) as though to challenge "the great world clock of Time" (245). "Thou man, that hadst so many busy projects yesterday! Art thou too weak, that wast so powerful?" (246). Earlier Hawthorne writes of the Judge:

. . . [T]he Judge is a prosperous man. He cherishes his schemes, moreover, like other people, and reasonably brighter than most others: or did so, at least, as he lay abed this morning, in an agreeable half-drowse, planning the business of the day, and speculating on the probabilities of the next fifteen years. With his firm health, and the little inroad that age has made upon him, fifteen years or twenty—yes, or perhaps five and twenty!—are no more than he may fairly call his own. Five and twenty years for the enjoyment of his real estate in town and country, his railroad, bank, and insurance shares, his United States stock—his wealth, in short, however invested, now in possession, or soon to be acquired, together with the public honors that have fallen upon him, and the weightier ones that are yet to fall! It is good! It is excellent! It is enough! (235)

Hawthorne possibly intends that we supply as a conclu-
sion the closing words of the parable: "'But God said unto him. 'Thou fool. this night thy soul shall be required of thee: then whose shall those things be, which thou hast provided?'" (Luke 12.19-20).

Part of the irony, perhaps, is that these things go to the despised and weak. One of the despised. Uncle Venner, who shares in this provision, speaks of the "mistake in trying to heap up property upon property" instead of trusting in "Providence" (139).

Clifford, another of the generation that has inherited its forefather's sin, must also atone, but his is not a baptism into death but into life. We do not anticipate that he will suffer the same blood-spilling attack other male Pyncheon's experienced. He has already atoned. The atoning activity of Clifford. "this long-buried man" (26. 191), is resonant of Christ's atonement and three-day entombment. Rising "from a thirty year period in a living tomb" (209. 26) to be restored to "the breathing world" (126), he is likened in this death and resurrection motif to the type of Christ found in the Levitical house-cleansing ritual, is described as a second Adam (134), and is said to have a face of "infinite sorrow" (125). (Christ is similarly referred to as a second Adam [1 Cor. 15.45] and a "man of sorrows" [Isa. 53.3].) Phoebe adds to the description of Clifford's face: "'It is handsome. it is very beautiful! . . . It is as sweet a face as a man's can be, or ought to be. It has
something of a child's expression and yet not childish—only
one feels so very kindly towards him! He ought never to
suffer anything" (71). But he does suffer, and his
suffering is equated with the passion of Christ. He is
connected, for example, with the prick of thorns (134).
Furthermore, but as a more tenuous point, the name Pyncheon
is an obsolete form for one of "the instrumentes of
Christ's passion (sic)" (O.E.D.), an instrument that also
figures in such nineteenth-century works of art as Millais's
Christ in the House of His Parents.

For Hawthorne, then, it would seem that the suffering is
not meaningless. Life yields to death which in turn yields
to new life. Expressing this renewal in another way,
Hawthorne queries in reference to Clifford, "Shall we venture
to pronounce, therefore, that his long and black calamity may
not have had a redeeming drop of mercy at the bottom?" (103).

The cleansing and regeneration that came to the Maule-
Pyncheon household after the spilling of blood satisfy the
biblical requirement for house-cleansing: Hepzibah is
finally able to pray. Some critics explain her prior
inability to pray as somehow connected with the physical
presence of the house. Regarding the house as a symbol of
guilt, they seem to see her as a kind of Ancient Mariner
figure who must first be freed from physical encumbrance
before she can know spiritual freedom. Martin, for example.
gives credence to Roy R. Male's belief that it is the house that keeps Hepzibah from praying, but the house is no more to blame than the albatross. Release came with the Judge's death, not with leaving the house. Their previous attempts to leave had failed, and we see that it is not until the Judge dies that they can leave. Release came, then, with the shedding of blood, not with the exercise of the will. On that basis, we can predict a more hopeful fate for Phoebe and Holgrave than many critics would risk.

Hawthorne's apparent craving to expiate the sins of the fathers is met in the Levitical rites and sacrifices for the cleansing of a house. Accurately paralleling some of the major elements of the novel, they add to the picture of Clifford as a Christ-figure, thus fleshing out his redemptive and expiatory activity. For example, the Levitical laws for the cleansing of a house prefigure, theologians claim, the redemption found in the activity of Christ. Landow quotes Thomas Hartwell Horne, who explains: "... the entire constitution, and offerings of the Levitical priesthood, typically prefigured Christ the great high priest (Heb. v. vii. viii.): and especially the ceremonies observed on the great day of atonement" (26).

The comparison of Hepzibah and Clifford to the Levitical house-cleansing rite invites us not only to use the rite to infer a meaning from the narrative but also to use its
fulfillment in Christ toward an understanding of character.

The parallels between the two accounts of house cleansing are compelling. In the Levitical ordinance two birds are taken. One of them is killed in an earthen vessel over running water, and the other is dipped into the blood of the dead bird and into the running water and is then used to sprinkle the house seven times (Lev. 14.49-52). Typology teaches that both birds are types of Christ, the slain bird of his death and the living bird of his resurrection. In this we see that together Clifford and Hepzibah represent the sacrifice required for expiation.

Applying this ordinance analogously to The House of the Seven Gables reveals the significance of Hepzibah and Clifford's experiences. They are, for example, likened several times to two birds (82, 84, 221, 251), and can be seen to represent respectively the living bird and the slain bird. Clifford, whose pursuits have "the earth smell in them" (137), and whose "death" we have already discussed, is said to have "become . . . almost cloddish" (102). These earthen associations, together with the dungeon into which Clifford was placed, capture the essence of the earthen vessel. Furthermore, Hawthorne likens Clifford to an Adam (134), a name which means "of the earth." The dipping of the living bird into the blood of its slain partner is captured by Hepzibah's participation in Clifford's grief and
deliverance. and the running water is represented by the "spring of water" (15). Maule's Well.

Although Hawthorne, as Matthiessen points out, pays "only passing attention" to Maule's well, he nevertheless makes it prominent in the very nature of its seeming irrelevant yet central role. That for Hawthorne the well is significant is revealed in his contemplating Maule's Well as a title for the novel (Matthiessen 260). Perhaps part of its significance is found in the Levitical parallel, for the well figures as the running water over which the one bird was slain and in which the other bird was dipped, and it connects Clifford as sacrifice to Clifford as a type of Christ.

Hawthorne tells us of the well that after the prophecy against Colonel Pyncheon "... the spring of water ... entirely lost the deliciousness of its pristine quality" (15). We see the significance of the spoiling of the water and of Maule's prophecy "God will give him blood to drink" (14) by appealing to its probable root, the section of the book of Revelation that deals with the seven angels and their "vials of wrath" (Rev. 16). Here, we read: "[T]he third angel poured out his vial upon the rivers and fountains of waters: and they became blood" (Rev. 16.4). (Water becoming blood is used biblically to describe water that has been spoiled.) The angel, speaking to God, declares: "... they have shed the blood of saints and prophets, and thou hast
given them blood to drink ...'" (Rev. 16.6, emphasis added). Hawthorne's comparison of Maule and his children to Elijah and Elisha and his description of Maule as "one of the martyrs" (13) is in keeping with the "saints and prophets" element of the quotation.

Clifford, we are told, would "hang over Maule's well" (137); this description neatly captures his role as the bird whose death over running water is said to prefigure the "lifting up" and hanging of Christ (John 3.14, Acts 5.30); it also is in keeping with water's typological significance as life-giving power. The prophetic element in the Levitical account is paralleled in the predictive power of "the succession of kaleidoscopic pictures" Maule's well possessed (277). (Perhaps this is why Clifford could prophesy with such assurance: shortly after we are told of his fascination with the well, he predicts: "'Uncle Venner ... is always talking about his farm. But I have a better scheme for him. by and by. We shall see!'" [139]). There is also an interesting relationship between the well as a mirror (138), which as a biblical emblem serves to reveal true character, and Holgrave's function as both the inheritor of the Maule second sight and a daguerrotypist in whose pictures the true nature of man is revealed (263, 85).

The Levitical hyssop, which represents the bitterness of death and which in the purification rite is dipped in the
blood of the slain bird and in the running water. can be found in Alice's posies. These "crimson-spotted" (248) flowers, of mysterious genus and of equally mysterious significance, which we are told came into full bloom after Judge Pyncheon's death as if "something within the house was consummated" (249), flourish best on "the waters of Maule's well" (250) and serve as a reminder of the death by sacrifice of one of Clifford's ancestors. (The Greek root of the name "Alice"—truth—lends itself to the theme of truth vindicated.) The emphasis that Alice's posies grow on the house itself contributes to the frequent personification of the house (li. 30, 76, 193) and to the stress on its need for redemption: they also suggest, in their connection with the "solitary little bird" (252), a relationship between the seven sprinklings and the seven gables.

This stress on seven, the biblical number of perfection, is found again in the closing sentence of the novel and reminds the reader once more of the circular movement of the book, a movement that also captures the book's redemptive motion. The circle is completed in the Maule-Pyncheon union. We may be tempted to see the shift to the Judge's country house as that which completes the circle, but it is clear that the redemptive activity centres on the seven-gabled house. Renewal could not have come with abandoning the house: it had first to be cleansed.
The theme of regenerative suffering finds its clearest expression in The Marble Faun, Hawthorne's "theological novel" (Waggoner 30). This triumphant declaration that good can arise from evil is perhaps his strongest affirmation of pain's renewing power and can again be delineated by appealing to its parallels in the Bible. The biblical call to be "transformed" (Rom. 12.2), for example, illustrates the significance of the title of the English edition: Transformation. The transforming process takes place most obviously in Donatello who becomes, to use biblical language, "a new creature." Tharpe would probably not accept this change: he argues: "there is no clear indication that the suffering is to accomplish anything" (137). We will see, however, that Hawthorne's confessed purpose—"to write a fanciful story, evolving a thoughtful moral" (vi)—is realized. And we will see that the "moral" is similar to the "sweet moral blossom" of the scarlet letter and again focuses
on guilt and restoration. Tracing the characters' path toward wholeness is aided by appealing to its biblical parallel. Elements of both the theme and the characterization are clarified and enriched when seen in the light of their biblical source. Each major character in The Marble Faun experiences a metamorphosis of some kind. Through this metamorphosis, they experience the same release from the natural into the spiritual that Hawthorne pictures in "The Artist of the Beautiful," 4 the deliverance from what the Bible calls "the body of this death" (Rom. 7.24). Applying this biblical figure to the novel helps us understand the centrality of the image of "the figure . . . imbedded in the stone . . . [that] must be freed from its encumbering superfluities . . ." (83).

An encounter with guilt was required as part of the freeing process: but it was not a chance encounter. Rather, it was "... impelled the most surely on a pre-ordained and unswerving track" (211). "We fancy we carve it out," Miriam says. "but its ultimate shape is prior to all our action" (30). Fate, then, cast Miriam as an Eve-figure and involved her in an experience that parallels the biblical narrative of the Fall. In that account, Eve, in her altercation with Satan, loses her innocence and then is instrumental in robbing Adam of his. Miriam functions similarly in her and Donatello's mutual loss. Speaking
to her Satan-figure, who like Satan receives the judgment of death, and referring to her hand and her fallen condition, she grieves. "It had no stain ... until you grasped it in your own" (76). After he has killed Miriam's "Satan," Donatello, echoing Adam's excuse, pleads: "I did what your eyes bade me do . . . " (129). "... Adam falls anew," the narrator tells us. "and Paradise, heretofore in unfaded bloom, is lost again . . . " (151).

Ejected from Eden because of their crime, Miriam and Donatello find themselves, like Adam and Eve, in a condition whereby right and wrong is individually assessed and relatively applied, for, as with Adam and Eve, the law has not yet been given (132, 149). The analogy continues and we can understand the forward movement of Miriam and Donatello by applying the biblical progression from the fall through the giving of the law to the new covenant.

It is not until the Moses-like advent of Hilda and Kenyon that Donatello and Miriam feel the law's power. This places all four characters together on a post-lapsarian, post-law footing, but they are still all pre-grace. Using this biblical pattern is particularly helpful in understanding the change that Donatello's crime brought to the relationships of the four friends. We see, for example, that Hilda and Kenyon become pharisaical in their self-righteous, cold legality. Hilda, in her "purity" (209) representing the
holiness of the law (Rom. 7.12). is as "merciless" as the law (154. Rom. 3.20), and pronounces the same "sentence of condemnation" (155. 2 Cor. 3.6.9). Perhaps this is why she says of the statue of the Faun: "... instead of a beautiful statue, immortally young. I see only a corroded and discolored stone" (21). Miriam, hoping to find in Hilda a "refuge." discovered instead that the law cannot be approached: Hilda "put forth her hands with an involuntary repellent gesture . . . [and] Miriam at once felt a great chasm opening itself . . ." (153).

Hilda accepts "only one right and wrong" (276). but Kenyon, though also "cold and pitiless" (99), argues for a more relative application of the law (276-77). Despite Kenyon's milder position, Miriam still recognizes that "it was to little purpose that she approached the edge of the voiceless gulf between herself and them" (88); she was now under "the curse of the law" (Gal. 3.13). Donatello shares her recognition, moaning: "'All nature shrinks from me, and shudders at me! I live in the midst of a curse . . . ." (183). Following the biblical pattern, they learn from their suffering and move into a period of grace in which they ask each other's forgiveness (232) and in so doing find forgiveness "descending" (235, Mark 11.35). Only then can Miriam give a positive answer to her question: "'Is there such blessed potency in bloodshed?'" (123).
Only after blood has been shed can Miriam, in her "complete self-sacrifice" (206), guide Donatello from a state of nature (60-61, 182-83) to a state of grace—that is, to a place where he can appropriate that finished work captured for us by the narrator in the image of "treading out the winepress and dyeing the feet and garments with a crimson effusion . . ." (200). Having sacrificed his innocence, Donatello enters a new Eden. "Adam saw it in a brighter sunshine," the narrator tells us, "but never knew the shade of pensive beauty which Eden won from his expulsion" (201).

Donatello's Sunshine—the wine peculiar to his valley—similarly lost some of its brightness (163, 176); at least for Donatello it was never the same. His butler's remarking on Donatello's "sighing over a cup of Sunshine" and his comment: "'Ah, it is a sad world now!'" (174) suggests that the wine has more than a literal function. Clearly, Hawthorne is using it to emphasize the theme of suffering and redemption: Kenyon describes it as "'consecrated juice'" (165), and the narrator claims that the drinking of it is "more a moral than a physical enjoyment, . . . better appreciated in the memory than by present consciousness" (164). The biblical text likewise uses wine metaphorically to speak of sacrifice.

Donatello, then, in a seeming example of the felix culpa paradox, moves "... to a higher innocence than that from
which he fell" (206). Profiting from what Stein calls "Hawthorne's principle of the educative function of evil" (152), Donatello makes a definite gain over his pre-guilt condition.

Miriam ponders "'this great mystery'" (311) of the felix culpa and asks:

"Was the crime—in which he and I were wedded—was it a blessing, in that strange disguise? Was it a means of education, bringing a simple and imperfect nature to a point of feeling and intelligence which it could have reached under no other discipline? . . . The story of the fall of man! Is it not repeated in our romance of Monte Beni? And may we follow the analogy yet further? Was that very sin—into which Adam precipitated himself and all his race—was it the destined means by which, over a long pathway of toil and sorrow, we are to attain a higher, brighter, and profounder happiness than our lost birthright gave? Will not this idea account for the permitted existence of sin, as no other theory can?" (311)
And though Kenyon protests that he cannot follow her into these "'unfathomable abysses'" (311) he echoes her question when talking with Hilda: "'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?'" (329). Hilda cannot answer: she expresses horror at the idea but does not suggest an alternative. Kenyon does not pursue it: "'rather, with the claim 'I never did believe,'" he resigns himself to Hilda's position: his resignation is particularly apparent when we read immediately afterwards that it seemed "as if Miriam stood on the other side of a fathomless abyss" (330). on the opposite side to Hilda and Kenyon.

Hawthorne's ultimate position on the felix culpa question is again unknowable, but there is much to suggest that he found it attractive. Austin Warren's argument, however, that the "Calvinistically orthodox" Hawthorne obviously repudiates the position is, as Fogle points out, impossible to support. Fogle argues that "in the body of Hawthorne's works there are too many references to 'the fortunate fall' to dismiss the idea with safety. While there are none which, read in context, would enable us to accept it
as a doctrine. He leaves the question in suspension, which in *The Marble Faun* becomes the central mystery of man" (191). Folsom takes a similar position and points out "that Hawthorne nowhere endorses either position in any fashion which might be construed as an ex cathedra utterance" (20).

For John W. Bicknelli, the absence of this endorsement gives the novel a failing mark (Folsom 18). Waggoner also notes the absence and suggests:

Depending on which aspect of it we look at, the plot either supports or does not support the rejection by Hilda and Kenyon of the idea of the Fortunate Fall. Although Donatello has been matured and humanized by his suffering, he must go to prison. Though Miriam has been ennobled by love, she ends in sad penitence, without hope of happiness with Donatello. (168)

Their external situation, however, is surely irrelevant to their inner condition: the falling and the rising are both internal phenomena. Besides, a strength of the novel lies, perhaps, in Hawthorne's reluctance to take an extreme position.

Matthiessen takes a more moderate position and questions those critics who have interpreted Miriam's remarks out of
context "to assert that Hawthorne's theme here is that the fall of man was really his rise" (310). He writes: "We must not overlook the circumstances in which Miriam's speculation occurs, for it is during the Roman Carnival, with its vestiges of the old pagan rite of spring" (311). This moment of joyful relief, Matthiessen points out, is simply a hiatus, and he quotes Hawthorne's prediction: "... tomorrow—a remorseful man and woman, linked by a marriage bond of crime—they would set forth towards an inevitable goal" (MF 312). In these words, Matthiessen detects "an analogy to the closing lines of Paradise Lost" (311) and the far from happy fate facing Adam and Eve. We must not forget, however, that the carnival is also at a time of Christian celebration. Furthermore, Donatello and Miriam are linked and, like Adam and Eve, anticipate a promised redemption. Hawthorne, I would argue, therefore, is not saying that good is an inevitable result of evil, nor that good can never arise from evil, but rather that good may conditionally be derived from evil—and the condition is met in the willingness of the individual to endure the process that brings wholeness.

The price Donatello had to pay for entrance into this state is captured for us in Kenyon's account of the diver who died to gain his pearl. How Donatello "died" to gain a pearl, the significance of Kenyon's sculpture, is explained by appealing to the biblical text in which a pearl represents
the reward of self-sacrifice (Matt 13.16). He had profited from his "bitter agony" (206) and from the "... spiritual instruction that had come through sorrow and remorse" (232): "in the black depths the Faun had found a soul, and was struggling with it towards the light of heaven" (196). As Miriam phrases it, "... a soul is being breathed into him ..." (274). For Kenyon, Donatello's "heart, though full of pain, is no longer benumbed" (207).

This progression is seen with particular clarity in the narrator's discussion of Kenyon's bust of Donatello and in the light of "Thorvaldsen's threefold analogy--the clay model, the Life: the plaster cast, the Death: and the sculptured marble, the Resurrection ..." (273). Its significance in a discussion of transformation becomes particularly clear when we examine its biblical parallels. In appropriate potter and clay imagery (Rom. 9.21), we see Donatello being "raised up from the dead ... to walk in newness of life" (Rom. 6.4). The face of the marble bust. Hawthorne tells us, "seemed to be made good by the spirit that was kindling up these imperfect features ..." (273-74): in other words, Donatello was becoming a "living stone" (1 Pet. 2.5). no longer was he "'the corroded and discolored stone'" of Hilda's initial assessment (21). This metaphor, too, explains why Hawthorne considered the title Marble and Life: a Romance (Lee 136) as a name for the novel.
We see again that the analogy Hawthorne creates with the biblical text identifies the magnitude of the process. Presenting his body as a living sacrifice (Rom. 12.1), to use biblical language, Donatello took the guilt of Miriam upon himself. He would not recover the rapture he enjoyed before his crime but, nevertheless, he would become a "new creature." As Miriam remarks to Kenyon, he is "so changed, yet still, in a deeper sense, so much the same! He... now comes back to his original self, with an inestimable treasure of improvement won from an experience of pain" (311). The gloom, then, is brightened by a ray of hope. Out of Donatello's "death" comes a promise of new life.21

Donatello's protest, "'I am not a boy now,'" echoes Paul's words describing the regenerate person: "When I was a child, I spake as a child. I understood as a child. I thought as a child: but when I became a man, I put away childish things" (1 Cor. 13.11); we see this again in Hawthorne's comment that Donatello's crime had "kindled him into a man..." (129). Miriam adds: "'... sin... has been so beneficently handled by omniscience and omnipotence that, whereas our dark enemy sought to destroy us by it, it has really become an instrument most effective in the education of the intellect and soul'" (311).

The "dark enemy" is himself destroyed. His attempt to damn Miriam, a representative of mankind, is prevented by
Donatello who, as a type of Christ, "bruised" the destroyer's head. Donatello does not escape unscathed, for again like Christ he receives an atoning "bruise" on "his heel" (Gen. 3.15). Even Hilda is "instructed by sorrow" (270). for, as the narrator explains, "... partaking the human nature of those who could perpetrate such deeds, she felt her own spotlessness impugned" (238). He adds: "poor sufferer for another's sin!" (239).

Earlier, Hilda had pleaded: "I am a poor, lonely girl, whom God has set here in an evil world. and given her only a white robe. and bid her wear it back to Him, as white as when she put it on" (154). Despite her attempt to avoid Miriam's stain, however, her "white robe" gains a "blood spot" (239), and she is forced to ask "... must a selfish care for the spotlessness of our own garments keep us from pressing the guilty ones close to our hearts ... ?" (277). Her robes retain their whiteness despite—or perhaps because of—the blood stain. At the close of the novel, Kenyon remarks on "that white wisdom which clothes [her] as a celestial garment." (329). In this we see a reflection of the biblical paradox of those who, through "great tribulation. ... have washed their robes and made them white in the blood ... " (Rev. 7.14).

The Bible connects whiteness and blood sacrifice with the dove, which, as an emblem of purity and love, was one of
the few birds permitted to be used as a sacrifice. The bird, we will see, has particular significance in relation to Hilda. Hawthorne tells us that after Hilda's sacrifice, Kenvon realizes he "had never before seen, nor hardly imagined, such a figure of peaceful beatitude as Hilda now presented" (261); never had he seen her "so softened" (266), nor "with a deeper look into the heart of things" (270). She is able to testify, partially quoting Paul (2 Cor. 5.17):

"'I am a new creature . . . .'" (263); "' . . . I have survived the death struggle that it cost me . . . .'" (276).

Hilda, like several of the other characters, functions as almost pure symbol. Perhaps this is why many critics find her wooden and "not wholly believable" (Fogle 201). Seeing Hilda in her biblical context broadens her character and helps explain her significance. She functions, for example, not only as a standard against which Miriam could measure herself and despair—in much the same way that the human race was preordained to measure itself against the law and despair—but also, as a type, in a role analogous to the Holy Spirit (John 16.8): she makes Miriam aware of her guilt and draws her to wholeness. Her frequently used appellation, "the Dove"—the symbol of the Holy Spirit (Matt. 3.16, Mark 1.10, Luke 3.22, John 1.32) and of "the human soul purified by suffering" (Strong 2.878)—and her association with and comparison to a flame (87, 294), another emblem of the Holy
Spirit (Acts 2.3) help explain Kenyon's remark: "How like a spirit she looks. aloft there. with the evening glory round her head . . ." (268). Recognizing that the dove is seen with a halo when victoriously representing the Holy Spirit further explains the significance of the reference.

The flame, the burning lamp in Hilda's tower, parallels the lamp used in some branches of Christianity to indicate the presence of the Holy Spirit; hence, we can see the significance of the lamp going out when Hilda left. Further examples of Holy Spirit imagery surrounding Hilda are such things as the repeated references to her insight and perception (14. 21. 22. 27. 154) and her "gift of discerning" (48): Kenyon's recognition of her as a guide (329) and his reliance on her wisdom (329): the narrator's comparison of her to St. Hilda (46) (known in hagiology as a teacher): and the compelling descriptions of her as a sword (55, 246, 276-77). The Holy Spirit is likewise associated with discernment (1 Cor. 12.10) and wisdom (Jas. 1.5) and is described as a guide (John 16.13). a teacher (1 Cor. 2.13). and a sword (Eph. 6.17).

Fogie comments on "the repetition of the metaphor of the sharp sword of innocence" and asks: "Could it bear a relation to the flaming sword of the expulsion. which occurs several times in The Marble Faun?" (199). If we accepted this function of the sword. we would find little support in
Hawthorne's text. Fogle is mistaken in referring to "the sword of the expulsion:" a sword was not used to drive Adam and Eve out of the Garden. Rather, God "drove out the man: and he placed at the east of the garden of Eden . . . a flaming sword which turned every way, to keep the way of the tree of life" (Gen. 3.24). The sword, then, was not used to expel but to repel. Accepting the sense of repulsion, we find a connection to Hilda in such passages as the following: "when her friend made a step or two from the door, she put forth her hands with an involuntary repellent gesture, so expressive that Miriam at once felt a great chasm opening itself between them two" (153).

Kenyon also functions in a role other than that of the symbolic lawgiver. His relation with Donatello—in which he occupies the priestly position of counsellor, guide, and reconciler—parallels his activity as a shaper of clay. Aside from the significance of his dual role as fictor and fictionist, his work on the clay bust of Donatello describes God’s relationship with his creation (Isa. 64.8).

Hawthorne is perhaps suggesting that Hilda and Kenyon on the one hand and Miriam and Donatello on the other hand are complements. Both couples are associated with a higher state that is set in opposition to a fall, but the one couple speaks of innocence and isolation and the other of experience and community. Hilda, for example, seeks to be
alone in her tower, but Donatello welcomes companionship and moans: "It is very lonesome at the summit" (180). This use of Hilda does not mean that Hawthorne downplays the importance of the individual, however. As Kaul writes, "the individualism he champions is not incompatible with, but rather tends toward and finds its richest fulfillment in, the human community" (158).

Both groups are also associated with biblical emblems. Hilda and Kenyon, for example, are connected repeatedly by the dove figure—and significantly so in the passage that tells us that "one of the doves, which had been resting on Hilda's shoulder, suddenly flew downward, . . . brushed Kenyon's upturned face with its wings, and again soared aloft" (268). Miriam and Donatello are similarly linked: "Their deed—the crime which Donatello wrought, and Miriam accepted on the instant—had wreathed itself . . . like a serpent, in inextricable links about both their souls . . ." (131): their lives were "twisted" together (193).

Each side moves steadily toward the other's position. They also move toward the state that is captured in the injunction: be "wise as serpents, and harmless as doves" (Matt. 10.16). That at the end of the novel they have reached this place is suggested in the symbolism of the bracelet that Miriam gave to Hilda. Its "entire circle" of "seven gems . . . out of seven sepulchers [sic]" that possess
a "connecting bond of a series of seven wondrous tales" (330) correspond to the biblical use of the number seven to suggest "completion, fulfillment, and perfection" (Douglas 838). The Bible similarly associates the number seven with the dove (Strong 2.878) and links both with regeneration. (Hawthorne also stresses the number seven at the end of The House of the Seven Gables [as we have seen] and The Scarlet Letter. The former's last words emphasize the novel's title, and the latter's stress, in Dimmesdale's several final speeches—which can themselves be compared to Christ's seven words—the completion of a seven year period.)\textsuperscript{52}

Hawthorne presents the downward movement of the fall and the upward movement of regeneration in several literal plunges downward or climbs upward. Of the last, perhaps none are as significant as those connected with the two towers. Despite her desire (seemingly in sympathy with the Psalmist's cry "Oh that I had wings like a dove! for then would I fly away. and be at rest" [Ps. 55.6]) "to attempt a flight from the top of [her] tower, in the faith that [she] should float upward'" (46). Hilda came down out of the solitude she enjoyed. Her wish to remain aloft, however, untouched by the world, changes after her testing: her "Eden" destroyed (157), she acknowledges (330) the "pit of blackness" (122), and she indicates, in her willingness to leave her tower to marry Kenyon, that she is prepared to meet the biblical require-
ments of being in the world.

Unlike Hiida who is reluctant to descend for fear she will lose her innocence. Donatello seeks to ascend in the hope that he will shed his guilt. The spiritual desire is manifested in a physical action. His interest in the top of his tower, for example, came only after his fall. Speaking of his tower, he says: "... [I] spend much of my time there nowadays." (160). Towers function in the biblical text as symbols of regeneration and, in such phrases as "the tower of salvation" (2 Sam. 22.51), capture the process of renewal as vertical movement. Kenyon uses the same figure and tells Donatello that his "'tower resembles the spiritual experience of many a sinful soul, which ... may struggle upward into the pure air and light of Heaven at last'" (185).

Donatello's description of his tower as having "'... a dismal old staircase to climb ... before reaching the top, and a succession of dismal chambers ....'_" (160) encourages Kenyon to compare the old Donatello to the lower rooms and the new Donatello to the tower's heights (160). He resurrects the image when he encourages Miriam "'to ascend Donatello's tower ... _.'_" (206). The relation to the biblical text is strengthened by Hawthorne's name for the tower. The owls, which occupy one of the "forlorn" chambers of "The Owl Tower" (186), stand in opposition to the doves of Hiida's tower. The Bible similarly compares the owl. "an
unclean bird, well known and frequently mentioned in Scripture" (Huribut 1419), to the dove, "the emblem of purity and innocence" (Strong 2.878).

The connection between vertical ascent and redemption occurs also in the hill and valley imagery. Kenyon, for example, says to Donatello: "It was needful for you to pass through that dark valley, but it is infinitely dangerous to linger there too long; there is poison in the atmosphere, when we sit down and brood in it, instead of girding up our loins to press onward" (199). The Bible similarly uses the phrase "gird up your loins" to express encouragement (1 Pet. 1.13, Job 38.3), and frequently associates despair with valleys, and hope and salvation with mountain heights (Ps. 121.1). Hawthorne uses such a figure in the last words of the final chapter. He writes: "... Hilda had a hopeful soul, and saw sunlight on the mountaintops" (330).
Suffering, for Hawthorne, is not purposeless. Whether it is the distress of Hilda or the torment of Dimmesdale, suffering functions as a means of access to a new and higher state. Although these complex experiences cannot be neatly summarized or exhaustively defined they can be engaged. Hawthorne's use of the Bible not only permits this engagement but also extends the parameters of our imagination and allows us to conjecture with greater assurance.

Hawthorne's obvious familiarity with the biblical texts and his frequent use of them in his work invite us to use the Bible to highlight the motifs of guilt and renewal. The biblical material not only created a reference point for his readers and granted a verisimilitude to his fictional world but also sanctioned what he described, thus granting in its imprimatur a palatability to even the least flavoursome of his issues. Although biographical assessment is beyond this paper, we can conjecture that there is a significance in
his deliberate choice of parallels for they may suggest his central concerns.

The equation of his narratives with biblical material does not presuppose a theological reading. Instead, we can accept that he was simply tapping into an already established tradition of psychological analysis. Furthermore, as Waggoner points out in an intuition-intellect opposition, "Hawthorne thought truth was to be glimpsed, not grasped, glimpsed under the proper conditions only, not, in any of its aspects that really interested him, to be deduced by cold abstract reasoning or arrived at by any amount of experimentation. Humanly significant truth. he thought, was 'of the heart'" (50), a singularly unknowable entity.

Hawthorne covers his tracks well. As Crews phrases it, he "remains duplicitous to the end" (239). Even though he often seems to tempt us into an allegorical reading of his work, the multiplicity of possibilities—or what Winters calls "the formula of alternate possibilities" (Kaul 21)—forbids it. They do not, however, negate the importance of the biblical text to Hawthorne's work. Recognizing the biblical antecedents, or at least the biblical parallels, adds another dimension to our reading of Hawthorne. But, it does not dissolve the ultimate mystery or ambiguity in interpreting these parallels, for, as Waggoner recognizes, "Hawthorne demonstrates a Keatsian sort of 'negative
capability in entertaining sympathetically two opposed views . . ." (H7G Nort. 407). We can obviously enjoy Hawthorne without fixing a view and without recognizing the biblical debt. For my reading of the text is obviously not the whole in Hawthorne and, therefore, does not preclude other readings. I believe, however, that an appreciation of this debt can make our reading of Hawthorne richer and more meaningful.
Notes

1. Waggoner suggests an explanation for this variety of interpretations. He writes:

   In Hawthorne's work at its best . . . the meanings of the images are partly determined by their analogy with historic myth, mostly Christian, and partly determined, internally, by context. And always, again when he is writing at his best, they are to some degree ambiguous.

2. I do not ignore, however. Hawthorne's stated desire to make the Bible more readily accessible to all. Elv Stock quotes one of Hawthorne's letters to James T. Field:

   Did not I suggest to you, last summer, the publication of the Bible in ten or twelve 12mo volumes? I think it would have great success, and, at least (but, as a publisher, I suppose this is the very smallest of your cares), it would result in the salvation of a great many souls, who will never find their way to heaven if left to learn it from the inconvenient editions of the Scripture now in use.
Typology furnished a large fund of intrinsically powerful stock images. Second, both secular and religious poetry drew upon this fund of types in such a way as to suggest that many authors who were not conventional believers in Christianity, much less Evangelicals or High Churchmen, also made use of it. Third, the rather anachronistic notions of time and existence implicit in typological symbolism were capable, on occasion, of producing an entire worldview, an entire imaginative universe. Finally, this kind of symbolism was used in ways which varied from thus generating an imaginative world to providing mere points of emphasis. (93-94)

4. Part of the significance of this fictional use of biblical typology is expressed in Ursula Brumm's essay "Edward Taylor and the Poetic Use of Religious Imagery." Brumm writes:
As some of its major elements, typology takes up images which have deep and abiding significance to the imagination—water, bread, tree, grape and wine. At their specific place in the Bible they receive a typological meaning, while in a general sense, they are symbols of life. In either form, the images draw their power from mankind's elemental experiences, which, in turn, are reinforced through their significance in the drama of Christian redemption. For all their metaphysical significance, these symbols have a wide range of application. (Bercovitch 203)


6. Wagnerer also notes this parallel and speaks of the crowd before the scaffold as "sinners casting the first stone" (47), a reference to Christ's response to the scribes and Pharisees that whoever among them was without sin should be the first to cast a stone. Accepting such a parallel relieves Nina Baym's concern
that "'in Christian terms [Hester] is from first to last an unredeemed sinner'" (Waggoner 120).

7. Folsom quotes Charles Feidelson:

Every character, in effect, re-enacts the "Custom House" scene in which Hawthorne himself contemplated the letter, so that the entire "romance" becomes a kind of exposition of the nature of symbolic perception. Hawthorne's subject is not only the meaning of adultery but also meaning in general: not only what the focal symbol means but also how it gains significance. (60)

8. Darrei Abel has also noted this parallel (Folsom 38).

9. It is interesting that the two latter words Crews emphasizes are the two principal words the Bible uses to describe the remission of sin (cf. Phil. 3.13).

10. That we must avoid misunderstanding Hawthorne's use of the Bible is underlined by Crews's well-taken warning that "... Hawthorne undermines questions of conscious
moral choice with demonstrations of psychological necessity" (80).

ii. Waggoner, among others, detects a similar pattern in "Roger Malvin's Burial." He observes that the short story "makes a sacrificial death the means of redemption, echoing, as it does so, both the Abraham and Isaac story and the story of Christ" (61).

i2. Waggoner comments on the focus and results of Hawthorne's questioning process. He writes:

Hawthorne concerned himself instead . . . with guilt feelings that have personal and social causes and cures that are objectively real, not merely subjective or irrational, and that imply the reality of moral obligation. His special way of maintaining the ambiguous connection between the psychological, the moral, and the religious is, it seems to me, one of the principal reasons why his works seem so relevant to us. (14-15)
13. The equation of Pearl with a torture, a pang, a sting, and an agony attests to Hawthorne's careful choice of names. The reader cannot help but be reminded of the means by which the pearl is formed, both in its origin and in the irritant process by which a thing of great beauty is created.

14. Biblical typologists claim that the mark signifies: "without shedding of blood there is no remission" (Habershon 36).

15. Cruden. the compiler of the concordance Hawthorne probably used, writes that as a biblical emblem the mirror represents "the word shewing [sic] what man is" (414).

16. The irony of the distorting image cast by the governor's breastplate is illuminated by the biblical significance of the breastplate as a symbol of righteousness (Eph. 6.14) and a guarantee of the protection of innocence (Exod. 28.15, 39.8). Walter Wilson, in a particularly relevant explanation, writes: "The high priest wore a breastplate in which were brilliant stones, each one
Notes (Cont.)

bearing the name of one of the tribes of Israel. This is a figure of the nearness to God and dearness of each believer wherein his own High Priest carries him on His breast close to His heart" (81). We see that the community subjugates everything to the letter: Mr. Wilson, catechizing Pearl, tells her: "'thou must take heed to instruction, that so, in due season, thou mayest wear in thy bosom the pearl of great price'" (111). the equivalent of Hester's binding letter.

17. Hawthorne's affinity for the Quakers is remarkably strong. In his short story "A Virtuoso's Collection," for example, he speaks of George Fox as "perhaps the truest apostle that has appeared on earth for these eighteen hundred years" (Great Stone Face 331).

18. Martin also distinguishes between the letter of the law and the spirit of the law. Of Pearl, he writes: "made to live according to the letter of the law, she remains aloof and, ultimately, becomes opposed to the spirit of the law" (122). Martin finds the letter of the law in the letter Hester wore upon her breast but he does not identify the spirit of the law. It is obvious to him.
that the "scarlet letter had not done its office" because "Hester is not contrite" (122). That she is not contrite, however, only speaks of her rejection of the letter and says nothing of the spirit.

19. Throughout the novel, Hawthorne associates Pearl with supernatural or spirit-like elements, and we must be careful that we do not simply accept the Puritan perspective, which would make the mistake of attributing them solely to things devilish. Baym notes that Hawthorne's description of Pearl as a messenger suggests the original meaning of "angel." We come full circle when we consider the biblical reference, "|God| maketh his angels spirits" (Heb. 1.7).

20. This passage clearly contradicts Stein's claim of Pearl's clothes that Hester "unconsciously models the clothes on the token that she wears on her breast . . ." (120).

21. cf Prov. 27.19.

22. Bartel, in his essay "Hawthorne's Use of the Bible in
The *Scarlet Letter* notes that in chapter 23 of the novel, Hester's badge "cast a lurid gleam of awe and horrible repugnance round about her" and he compares it to the biblical passage in Luke which says that the glory of the Lord "shone round about." Queruing its significance he suggests "that to some extent Hester and Pearl serve a redemptive function" (21). He is probably correct in identifying the source, though it seems a trifle strained, but I disagree with his interpretation. If anything, the passage is an inversion of the biblical account and serves, rather, to support my argument for the letter's role as judge.

23. cf Romans 8.1: "There is therefore now no condemnation to them . . . who walk . . . after the Spirit."

Perhaps this is what Larzer Ziff is referring to when he writes:

As Pearl is the organic embodiment of the sin of her parents, that which Dimmesdale must acknowledge in the market place, so she is also for the Puritan community the embodiment of what they attempted to leave behind when they went into the forest but what they cannot reconcile with their present life.
although, to be ethically sound, they must. (Kaul 127)

24. Waggoner believes that Hawthorne's "most obvious attempt to lighten his ending" can be seen in the source for the closing words, a source detected by Robert L. Brandt as Andrew Marvell's poem "The Unfortunate Lover," which has as its last two lines "And he in Story only rules. / In a Field Sable a Lover Gules" (Waggoner 71). Marvell's poem possibly has as its source John Cleveland's poem which reads in part: "Or parboyl'd Lobsters, where there joyntly rules / The fading Sables, and the coming Guies" (OED 1227). The significance of both poems for the discussion at hand is that each speaks of good arising from suffering.

25. Nina Baym presents an excellent defense for a reading of Hawthorne's promise that could be said to describe, if one ignores the irony, a definite strain that runs throughout his work. Baym writes:

... the "sweet moral blossom" is offered to "relieve" a story about "human frailty and sorrow."
in terms that express compassion for human weakness rather than a judgment of human defectiveness. In fact, even to call a piece of moralism "sweet," or to imagine it as a "blossom," is to suggest that morality has a consolatory rather than a condemnatory role to play in human affairs. Along with his presentation of morality as something always and everywhere applicable, the narrator presents it as something sweet in and of itself. (50).

26. From what we have already seen and what we will see later in greater detail, Hawthorne chooses his names very carefully. Hans-Joachim Lang claims, in fact, that "it is well known that Hawthorne as a novelist aimed at authenticity of names" (BR 326). Perhaps, then, in Chillingworth's case, Hawthorne is drawing on his acquaintance with the writings of William Chillingworth who was born at Oxford in 1602 and whose work was published in an American edition in Philadelphia in 1848. two years before the publication of The Scarlet Letter (Strong 2.245-46).
Notes (Cont.)

27. Crews argues that Dimmesdale's cry "'behold me here. the one sinner of the world'" (SL 237) "negates the Christian doctrine of original sin ..." (151). But Dimmesdale, in using this figure, is simply following Paul's hyperbole when he confessed that he was the "chief" of sinners (I Tim. 1.15).

28. See also I Pet. 4.1: Gal. 6.17.

29. See also Job 2.7.

30. See, for example, the passage in which Hawthorne, somewhat oxymoronically, describes Dimmesdale as a "subtle, but remorseful hypocrite" (140).

31. Baxm also notes these two references (36).

32. Heb. 2.14b.

33. See Genesis 30.14 for the Bible's recognition of their aphrodisiac qualities.

34. As the pearl is freed from the oyster, so also is Pearl
Notes (Cont.)

set free: no longer would her spiritual sight be
impaired as though looking through a shell's translucent
medium or "... as through a glass darkly" (I Cor.
13.12). She has become "a new creature" (2 Cor. 5.17).

35. Martin is probably referring to Christ's "coat ... 
without seam" that is mentioned in John's Gospel.

36. Of this biblical reference. Matthew Henry, the writer of 
a commentary extant in Hawthorne's day, comments: 
"Christ was a green tree ..." (5:825).

37. cf Matthew 12.20: "A bruised reed shall he not break, 
and a smoking flax shall he not quench. ..."

38. He would also have known that one of the most important 
women and the first deaconess (or servant) in the New 
Testament was named Phoebe.

39. Hawthorne's comment on the Judge's falseness that "this 
proper face was what he beheld in the looking glass" 
(203) parallels the biblical description of one like the 
Judge. Such a person is said to be "like unto a man
beholding his natural face in a glass: for he beholdeth himself and goeth his way, and straightway forgetteth what manner of man he was" (Jas. 1.23-24).

40. Waggoner notes a similar biblical parallel but detects a different source. His observations bear quoting at length:

The implications of the symbolic images are supported and extended by the use that Hawthorne makes of the Bible. It seems to me very likely that he was remembering Psalm 49 while he wrote and reading into it Christian meanings presumably not intended by the Psalmist, for not only does the Psalmist's description of the wealthy unjust landowners fit Hawthorne's treatment of the Pyncheons, but several verses in the Psalm appear to be directly reflected in Hawthorne's work, particularly those containing images of seeing and of darkness and light. In the Psalm, the rich "trust in their wealth," forgetting that they are "like the beasts that perish." They are perfectly confident that "their houses shall continue for
ever" and so "call their lands after their own names." Yet "death shall feed on them," like the fly on Judge Pyncheon's sightless eyes, and "the upright shall have dominion over them in the morning"—as Phoebe and Holgrave "have dominion" over the dead Judge Pyncheon in the morning after the storm. After they perish, they join their ancestors in darkness, and "they shall never see the light," as the Judge cannot despite his open eyes... The chapter entitled "Governor Pyncheon" has been unnecessarily elaborated for some readers, but a reading of Psalm 49 suggests that its images are not merely fanciful but functional. (91)

41. cf Eccles. 9.12. In "The New Adam & Eve" we see a similar message in a similar tone but with the biblical parallel made explicit:

Those mighty capitalists who had just attained the wished for wealth, those shrewd men of traffic who had devoted so many years to the most intricate and artificial of sciences and had barely mastered it
when the universal bankruptcy was announced by peal of trumpet: can they have been so incautious as to provide no currency of the country whither they have gone, nor any bills of exchange or letters of credit from the needy on earth to the cashkeepers of heaven? (Moses 210)

42. Although this is a possible source of the name Pyncheon, a more likely source is found in Carol F. Karlsen's The Devil in the Shape of a Woman: Witchcraft in Colonial New England. Here we read that in early Springfield, Massachusetts "A single family, the Pynchons, dominated the direction of the economy from the beginning and controlled most of its resources. For other townspeople, most of whom depended on the Pynchons' good will for their livelihoods, access to these resources came hard" (207).

43. Hawthorne writes: "The mantle . . . of old Matthew Maule had fallen upon his children" (23): cf 1 Kings 18.19.

44. Kenneth Dauber notes the biblical imagery in this short
story and points particularly to Owen Warland's reinspiration. Of this, Hawthorne writes: "Perhaps . . . the butterfly came and hovered around his head and reinspired him . . ." (SS 281-82). "The allusion." Dauber claims, "of course, is to John the Baptist, inspired by the Holy Ghost in the shape of a pigeon" (85). The incident Dauber probably has in mind is when "the Holy Ghost descended in a bodily shape like a dove upon him" (Luke 3.22). The antecedent in this passage is not John the Baptist, but Christ. If we accept Dauber's claim that this is a biblical allusion we can strengthen his position by correcting the reference for the correction adds to Warland's role as creator and suffering servant.

45. In their role as the law bringers, Hilda and Kenyon must be characterized as self-righteous and priggish. Speaking of this problem in character delineation, Matthiessen writes:

We can accept the position that since Miriam has sinned, or has at least been implicated in Donatello's act, her retribution must run its
course. For we know that moral laws, whether under the aegis of Destiny or of Providence, are by their nature relentlessly inhuman. But what we cannot accept is that Kenyon and Hilda should be such correct mouthpieces for justice. They become thereby appallingly conscious of the significance of events in which their own human fallibility would be more confusedly involved, and they thus take on an air of insufferable superiority. (358-59)

46. cf Heb. 5.8.

47. Isaac Watts, the Calvinist hymn writer, captures this felix culpa concept of a "... higher, brighter and profounder happiness ..." (311) in a hymn popular in Hawthorne's day. One of his verses reads:

Where he displays his healing power,
Death and the curse are known no more:
In him the tribes of Adam boast
More blessings than their father lost. (40)

Waggoner explains the origin of this Calvinist
position. He writes:

The idea of the Fortunate Fall arose when devout men contemplated the story of the old and new covenants as interpreted by Christians and felt a need to express their gratitude to God for the way He had brought good out of evil. Man had fallen but God had raised him again. Calamity had turned out, then, because "God so loved the world," to have unforeseeable, fortunate consequences. . . .

(Kaul 167)

48. Hawthorne associates Miriam with the biblical characters Jael and Judith, who both embody a type of felix culpa. Through treachery, they brought deliverance from oppression. The same could be said of Miriam.

49. Crews also draws attention to Kenyon's reluctance to deal with the "implications of his question" (213).

50. Cf Romans 8.11: "But if the Spirit . . . dweli in you, he . . . shall quicken your mortal bodies. . . ."

51. Hawthorne presents a similar equation in "The Lily's
Quest." This archetypal account of the Fall serves as partial commentary on the novel. In the tale, we encounter Adam, the hero, and his wife, Lilias, a name obviously derived from Lilis or Lilith—according to Hebrew folklore. Adam's first wife. Lilias dies shortly after her marriage to Adam—much like Eve "dies" shortly after her union with her Adam—but in the death of Lilias, Hawthorne's Adam is granted the triumphant revelation that true life can come only through death:

"Jov! Jov!" he cried, throwing his arms toward heaven. "On a grave be the site of our temple, and now our happiness is for eternity."

With those words a ray of sunshine broke through the dismal sky and glimmered down into the sepulcher isic\] . . . (Great Stone Face 406)

52. Leland Schubert also comments on the prevalence of the number seven. He writes:

The facts are that The House of the Seven Gables does fit a pattern, and the number seven seems to be more than casually significant. There are seven
principal characters: Hepzibah, Clifford, Jaffrey, Phoebe, Holgrave, Uncle Venner, and Ned Higgins. (If we want to push matters a bit, we can count seven characters from the past who wield a strong influence over the present: the original Maule, the builder Maule, the carpenter Maule; Alice; Colonel Pyncheon, the store-keeper Pyncheon, and Gervayse Pyncheon.) The twenty-one chapters of the novel can be divided structurally into three parts of seven chapters each. (qtd. in Folsom: 98)

53. cf Ps. 18.2. 144.2.
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