

The Iconography of the Madonna and the American Imagination (I) : The Missing Joseph

Keiko Beppu

要約

アメリカ文学に現れた「聖母子」の図像学（Ⅰ）
——聖家族におけるヨセフ——

別府 恵子

本稿はアメリカ的想像力と「聖母子像」との関わりをとおして、19世紀から現代までのアメリカ小説を再読する試みの一部である。「序」にあたる「マリアの歌」（『論集』第37巻3号）では“Magnificat anima mea Dominum”の編曲ともいべき現代アメリカ詩人の詠う「マリアの歌」を紹介したが、本稿ではそのマリアの夫ヨセフに焦点を移して、いわゆる聖書が語る「聖家族神話」におけるヨセフの役割を検討したい。

『聖母マリアの謎』（1988）の著者石井美樹子氏は聖家族における影の薄いヨセフ（＝父親）の存在を、ミルシャ・エリアーデの「天地発生論」に依拠するものとして説明するが、エリアーデの「天地発生論」はアメリカ文学に描かれる家族物語における父親（＝ヨセフ）の存在理由を解明する一助ともなる。作家が意識するしないに拘らず、「聖家族神話」はアメリカ小説の構造に深く潜在する神話であるが、その好例として、Nathaniel Hawthorneの *The Scarlet Letter*（1850）と William Faulknerの *Light in August*（1932）を取り上げ、そこに語られる家族物語におけるヨセフ像の意味を考察するのが小論の目的である。

Hawthorne's *The Scarlet Letter* (1850) begins with the tableau of a young woman with her child in her arms standing on the scaffold in Boston's market place. There she stands condemned in front of the whole Puritan community that judges and punishes the sinful woman as if to vindicate the rigor and severity of its moral code upon itself. The implied narrator, however, suggests that a Papist might see the same mother and the child as a representation of "Divine Maternity":

Had there been a Papist among the crowd of Puritans, he might have seen in this beautiful woman, so picturesque in her attire and mien, and with the infant at her bosom, an object to remind him of the image of Divine Maternity, which so many illustrious painters have vied with one another to represent; something which should remind him, indeed, but only by contrast, of that sacred image of sinless motherhood, whose infant was to redeem the world. (*The Scarlet Letter*, 45)¹

The tableau remains in one's mind, long after a perusal of the book, as vividly as it first arrests one's attention. Nowhere in American fiction, with the exception of Faulkner's *Light in August* (1932), is found such a distinct picture of the Madonna and the child as this image-making passage. Here at the outset of the romance, Hawthorne's narrator defines Hester Prynne centrally as a mother. The narrator's premise that "motherhood" is nothing but "the most sacred quality of human life" (45) thus conditions the life of Hawthorne's heroine in the romance. Hester as a mother rather than a woman dominates the entire text except that one scene in the forest where the illicit lovers meet *tête-à-tête* for the first time in seven years.

This study on the iconography of the Madonna and the American imagination concerns itself with the question of the missing Joseph, a father figure in the triad of a holy family, in *The Scarlet Letter* and in Faulkner's *Light in August*, another American masterpiece which has the mythic structure of the holy family. Indeed, these stories, written almost a century apart of each other, begin with a picturesque tableau of a young woman and her child set in its respective socio-cultural background—the former in an early 17th century Puritan colony and the latter in a still provincial community of 20th century American South. The symbolic structures in these American stories then constitute synchronical as well as diachronical manifestations of a larger mythic structure of the eternal mother-child relationship—the mythic structure that repeats itself in a number of contemporary American novels.

As has been surveyed in my "Introduction,"² in the myth and the cult of Virgin Mary Mary the mother of Christ is the center of adoration and worship and the question of an earthly father is of relative significance. Jesus is the son of God; the role of the father in the triad is clearly that of a foster parent. Yet hardly any mention is given in the New Testament as to Mary's lineage, while Joseph and his ancestry is thoroughly investigated

and established, which reveals a paradox within this patriarchal religious institution. Joseph the husband of Mary is introduced in The Gospel of St. Matthew, which recounts a lineage from Abraham onward through forty-six generations to "Joseph the husband of Mary, of whom was born Jesus, who is called Christ" (1: 1-17). The Catholic Church thus provided the authenticity of Jesus's foster father, Joseph, so that the triad of the holy family is made legally and socially acceptable within a patriarchal society which decrees the father as protector and provider in the family. In other words Joseph in the family is only legally a father, a provider for the mother and her child. The political expediency of the Church at the same time extolled "Mary the Mother of Christ" as Queen of heaven thereby assimilating into its patriarchal ideology the still dominant matriarchal culture and the existent secular worship of Maia, the Mother Goddess.

Another explanation of Joseph's invisibility as a begetter of an offspring may be found in Mikiko Ishii's *The Mystery of Mary the Holy Mother* (1988); she argues that in popular medieval plays Joseph is uniformly portrayed as a wobbling old man past his seedtime (129-131). Ishii's contention leads to a further explanation in the ancient cult of the Mother Earth which is believed to conceive of itself. Human birth is, like everything else in the natural world, to borrow Mircea Eliade's terminology, integral part of "cosmogonic act" of repetition: "The male agent is no begetter of an offspring. Man has no part in creation. Father becomes a father legally and not biologically. Every creature has its being only through the female agent."³ Since the early Christianity had its ethnologic root in a primitive religion, it is not surprising that Mary's "immaculate conception" was readily acclimated in such socio-cultural milieu. Curiously enough, in the iconography of the Madonna and the child as represented in American novels the absence of Joseph (a father figure) is all too self-evident and Hawthorne's *The Scarlet Letter* is an excellent illustration.

I

My reading of Hawthorne's romance is that it primarily is a story of a family, where Hester Prynne is predominantly a mother. In her relation to her child Hester regards herself self-sufficient; she is the protector and provider for her child. She denies Pearl not only the father but also a father. The *dénouement* of the story, however, subverts Hester's challenge to the patriarchal society of the 17th century America, which endorses its values by providing Pearl with more than a father, but two, *and* a large fortune. In the epilogue, Hawthorne's narrator imparts a matter of business, as he says, to the reader that at his death Roger Chillingworth, by his last will and testament (that is by law), "bequeathed a very considerable amount of property, both [in the Colony] and in England, to little Pearl, the daughter of Hester Prynne" (184). Likewise, at the close of Faulkner's novel *Lena Grove* and her infant are provided for, though not in such a formal way, but in a more natural manner.

The "image of Divine Maternity" which initiates the drama of a family in Hawthorne's romance also presents the lady-like Hester; despite her "ignominy" she is

rendered with a certain stature and dignity: "The young woman was tall, with a figure of perfect elegance, on a large scale. . . . She was lady-like, too, after the manner of the feminine gentility of those days; characterized by a certain state and dignity, rather than by the delicate, evanescent, and indescribable grace, which is now recognized as its indication. And never had Hester Prynne appeared more *lady-like, in the antique interpretation of the term, than as she issued from the prison*" (43, emphasis added). This is the same Hester who confronts the public, and whose picture reminds Hawthorne's commentator of the "sacred image of sinless motherhood." Hester here represented is a queenly woman confident of her feminine beauty and personal dignity not obscured nor dimmed by her shame.

Hester is given the stateliness and awesomeness of the icon known as "sedes sapientiae" done in the Romanesque style of the 12th century⁴; Mary in this "sedes sapientiae" is enthroned as Mother of God together with Christ. Hester's "feminine gentility" characterized by "a certain state and dignity" is reminiscent of the Mary of "sedes sapientiae" rather than of "the delicate, evanescent, and indescribable grace" which the narrator recognizes as characteristic of "feminine gentility" of *his* time. None the less, it is *his* contemporary interpretation of the term "lady-like" not "the antique interpretation of the term" that informs the fate of the mother and the child in the story. Her dark and abundant hair indicative of vigorous life is to be hidden under the hood just as her youth and beauty and the "perfect elegance on a larger scale" are played down by "the delicate, evanescent, and indescribable grace." Hester's individuality is thus thwarted by the Puritan code and she is forced to perform the role of "sinless motherhood." Hester's impulse to clasp her child closely to her bosom is not, as the narrator observes, "so much by an impulse of motherly affection" (43), as that of concealing the token of her shame. For no woman is born a mother just as no man is born a father; each learns to become the one or the other as one acquires other arts of living.

Hester's is a tragic story of a young woman born of antique gentility in Old England, who cherishes memories of her happy infancy, but who early on is orphaned and marries a scholar "well stricken in years," whose eyes are "dim and bleared by the lamplight" (47). Hester's marriage to Chillingworth old enough to be her father is doomed to fail; she tells the wronged husband that she "felt no love, nor feigned any" (58). The husband admits that " [His] was the first wrong, when [he] betrayed [her] budding youth into a false and unnatural relation with [his] decay" (58). Such granted, still some allowance could be made for the old scholar's longing to kindle a "housefold fire." This Chillingworth is not a world-wise scholar of great learning but a simple man who in his cheerless old age foolishly dreams of a happy home and a family. And his "not so wild a dream" leads not to "that simple bliss" but to a tragedy.

In those days and long afterward, too, marriages between young women and elderly men were socially more of common practice than it is today. To give the wronged husband his due, Chillingworth's rage is, therefore, not so much toward his young wife as toward the man who wronged them both; the betrayed husband vows to be avenged. Henry James's observation that Hawthorne's romance deals with the well-worn theme,

"the familiar combination of the wife, the lover, and the husband,"⁵ makes *The Scarlet Letter* a revenge play done in a subtle psychological manner. James's commentary that the author's interest lies not so much in Hester the adulteress as in her guilty lover and the injured and retributive husband is also valid, but my argument in this paper is that *The Scarlet Letter* is a story of Hester and her Pearl with Dimmesdale or Chillingworth as the missing Joseph as in the myth of the holy family. James just misses this point: if the lover and the cuckold husband are important they are important as "fathers" to Hester's daughter. It is with these men assuming the responsibility as Pearl's "father" that Hawthorne's story of a family is resolved.

The telltale scene which maps out the familial relationship among the characters in *The Scarlet Letter* takes place in the market place. Hester stands on the eminence of ignominy with her child to her bosom, while the dignitaries of the Colony sit on the place of eminence among whom is situated Dimmesdale (Pearl's unacknowledged father), and Chillingworth among the crowd, who comes near the scaffold to speak, and who formally becomes a father by means of the legacy he leaves to Pearl. From the beginning Hester is determined to be both mother and father to her only child, and never to give the identity of the father, since for her who fathered Pearl is of relative significance. It suffices to Hester, if not to Pearl, that she has conceived and given birth to a new life.

"Speak, woman!" said another voice, coldly and sternly, proceeding from the crowd about the scaffold. "Speak; and *give your child a father!*"

"I will not speak!" answered Hester, turning pale as death, but responding to this voice, which she too surely recognized. "And *my child must seek a heavenly Father: she shall never know an earthly one!*"

"She will not speak!" murmured Mr. Dimmesdale, who leaning over the balcony, with his hand upon his heart, had awaited the result of his appeal. He now drew back, with a long respiration.

"*Wondrous strength and generosity of a woman's heart!* She will not speak!" (54, emphasis added)

As has been mentioned earlier, the above quoted scene defines Hawthorne's heroine centrally as a mother. She has given birth to a new life, and calls the child Pearl, reminiscent of that "pearl of great price"—the Child who is to redeem the world. Hester responds to the voice in the crowd demanding her to give her child "a father" that her child shall never know an earthly father. Hester the mother is gratified because it is through the maternal line that life is perpetuated without end into eternity. In such context the subversion of the infant's gender is not ironic; it is wickedly intentional. Nor the "wondrous strength and generosity of a woman's heart" is not to be understood exclusively as woman's tender care for the man she loves, as Dimmesdale wishes so to believe, but it is indicative of female creativity, reproductive energy that engulfs all life. The strength and generosity here attributed to Hester is derived from that aboriginal radiance, which is the source of all life. Pitted against such force Dimmesdale's mur-

murous appeal to Hester to confess proves to be utterly ineffectual; it even lacks the authority of the cold and stern voice (her husband's) coming from among the crowd. Why does the lover not speak for himself? Here Dimmesdale turns into another Lucas Burch who simply disappears, running away on Lena Grove and her baby.

Likewise, the confirmation of the mythic structure of the triad in the romance is repeated at another occasion three years later. At Governor Bellingham's Hester is advised to give up the custody of her child. This time the patriarchal society will be a father for the child; again Hester denies her child a father.

"... I will not lose the child! Speak for me! Thou knowest,—for thou hast sympathies which these men lack!—thou knowest what is in my heart, and what are *a mother's rights*, and how much the stronger they are, when that mother has but her child and the scarlet letter! Look thou to it! I will not lose the child! Look to it!" (84, emphasis added)

Great irony inherent in the above appeal is Hester's reference to Dimmesdale's "sympathies" and to his understanding of a mother's rights, which she herself earns through tending to Pearl despite the obstacles of all kinds. In return Hester is endowed with the courage and the means to support her child and herself by her needle work, and she thereby makes herself useful to the community.

To repeat, Hawthorne's *The Scarlet Letter* is a story of a mother and her child recounted mostly from the mother's point of view. During the course of the story Hester becomes a "self-ordained Sister of Mercy;" the scarlet letter A comes to signify "Able" (117). For Hester's capacity for useful and helpful work is associated with "the most sacred quality of human life" (45), — "Divine Maternity." Through her child Hester becomes a symbol of "Divine Maternity" as the patriarchal society—"the world's heavy hand" (117)—interprets the term. Nina Baym contends in her strongly feminist reading of Hawthorne's romance that her relation to Dimmesdale is less significant than her relation to her child.⁶ She aptly observes that Hester's goodness and her essential nature are defined by her relation to her child, not to men: "... By detaching her from the social milieu that defines and supports the concept of motherhood, Hawthorne is able to concentrate on the relation of Hester to her child without any social implication. ... What remains is an intense personal relation that expresses Hester's maternal nature in a remarkably role free way" (74).

Hester is no mere "accessary figure" either to Dimmesdale or to Chillingworth, as James's commentary seems to have led many critics to believe. Hester marries the old scholar with her eyes open; she is to be a mother to the old man who cannot give her a child. She loves Dimmesdale and brings forth into the world a new life, and dedicates her whole life to the nurture of her child so that the child in turn will bear another life. Hester is thus vitally connected with the world into perpetuity. The tableau of a young woman and her infant child with which the drama of *The Scarlet Letter* begins now becomes the very symbol of whatever is good, tenacious, life-giving attributed to the aboriginal radiance. In this Hester is a mother to Dimmesdale and Chillingworth; she

strengthens the emaciated minister and she was supposed to comfort and please the old scholar. The role a father plays in a family is meagrely limited, as in the myth of the holy family, to the less essential, mundane, practical world of legal matters; hence the invisibility of Joseph in the iconography of the Madonna and the child. In this light only then the public acknowledgment of Pearl's father, which concludes the romance, is properly understood.

II

At the end of Hawthorne's romance Hester becomes the very "image of Divine Maternity" the narrator seems to have detected in the tableau. The image controls and unifies the story of a family, of which superb illustration is given in the Biblical myth of the holy family. William Faulkner's *Light in August* is another such story of a family done in quite a different mode. The major difference between Hawthorne's story and Faulkner's is found in their heroines—Faulkner's heroine's blind belief in the missing Joseph. Lena sets her heart on finding Lucas Burch (alias Brown), whereas Hester forfeits such a futile effort, like the speaker-mother in Anne Sexton's poem, who does not depend for sustenance on the man who forsakes them, "going the way men go / and leave you full of child."⁷ Otherwise, Lena Grove is self-sufficient and resilient like Hester; besides she is not hurried nor harassed in her pursuit of the child's father. She travels in a furniture repairer's truck with her face "as calm as church" (479)⁸.

The triad of a family in Faulkner's novel consists of Lena Grove, her child, and Byron Bunch as a comic version of the Joseph figure, which informs the mythic pattern in Faulkner's novel. *Light in August* is the story of Lena Grove and her family; similarly it is the story of Joe Christmas, born out of wedlock like Lena's baby, who runs all his life in search of his father (his identity), that is to find himself. But unlike Pearl's reconciliation with her father that concludes the romance, Joe Christmas's quest for his father ends in failure. Just the same his story overlaps that of Lena Grove and her baby, who at the close of Faulkner's Yoknapatawpha saga is given a father. Indeed, Old Mrs. Hines, who comes to Jefferson at the news of Joe Christmas's arrest on murder charge mistakes Lena's newborn baby as her grandson: "'It's Joey,' she said. 'It's my Milly's little boy'" (376).

Similarly, the story of Gail Hightower, whose sense of alienation is healed as he assists the delivery of Lena's child, becomes part of the mythic structure of the novel: "... there goes through him a glow, a wave, a surge of something almost hot, almost triumphant" (382), and he thinks that "*Life comes to the old man yet*, while they get there too late" (383, emphasis added). The minister's participation in a "cosmogonic act" heals his sense of estrangement from nature (=himself) and fills him with "the fecund odor of the earth." He is assured of many others that the woman will bear, "... remembering the young strong body from out whose travail even there shone something tranquil and unafraid. *More of them. Many more. That will be her life, her destiny. The good stock peopling in tranquil obedience to it the good earth; from these hearty loins without hurry or*

haste descending mother and daughter..." (384). The identification of Lena with the Earth Goddess is obvious in Hightower's bemused contemplation on his experience; he is all too well aware that it is the maternal line—"from these hearty loins without hurry or haste descending *mother and daughter*"—that endures and prevails. This Lena as Mother Earth has its archetype, as has been mentioned already, in Eliade's idea of "cosmogonic act" of creation. Thus in *Light in August* all births merge and become one "cosmogonic act" of reproduction without end.

Like Hawthorne's romance, Faulkner's novel begins with the tableau on a revolving lantern, as it were, of a young pregnant woman travelling alone, unattended. She comes all the way from Alabama awalking in search of the man who is to be the father of her child, as she stubbornly believes that her child should know its father. Unlike Hester who does not care for the identity of her child's father, Lena lives in conformity to the decree of a patriarchal society which believes in the triad of a family and its good name. In return that society will see to it that she is provided for: "She'll have company, before she goes much further," one country gossip says to another, when they see Lena pass on before them:

.... they saw her pass in the road. They saw at once that she was young, pregnant and a stranger. "I wonder where she got that belly," Winterbottom said.

....

"She'll have company, before she goes much further," Armstid said. The woman had now gone on, slowly, with her swelling and unmistakable burden. Neither of them had seen her so much as glance at them when she passed in a shapeless *garment of faded blue*, carrying a palm leaf fan and a small cloth bundle. . . (6-7).

The woman's "garment of faded blue" obviously suggests that of Virgin Mary; but Faulkner's young woman is unaccompanied by her Joseph. Unlike Hester who confronts, in defiance, the antagonistic Puritan community that judges her transgression, Lena Grove is in a blissful harmony with her surroundings—the heat, the endless dusty road. She is quite indifferent to the two men gossiping about her condition. And the country gossips are sympathetic toward her, if nosey—"I wonder where she got that belly." She is utterly absorbed in herself and with what awaits her. "She went out of sight up the road: swollen, slow, deliberate, unhurried and tireless as augmenting afternoon itself" (7). She blends indistinguishable into the natural environment; "behind her a long monotonous succession of peaceful and undeviating changes from day to dark and dark to day again, through which she advanced in identical and anonymous and deliberate wagons as though through a succession of creakwheeled and limpeared avatars, like something moving forever and without progress across the urn" (5). Lena exists both in and out of Faulkner's fictional world. She is both of natural time and out of it, coming from some transcendental world of Keats's Grecian urn: her movement appears "like something moving forever and without progress across the urn."

Lena's quest seems futile since she will never find the child's father, whoever that

may be, Lucas Burch or Brown. Yet it is not without prospect, either, because there will always be a Joseph. Byron Bunch's commitment has become too final to retract, nor is he going to give up: "I done come too far now," he says. "I be dog if I'm going to quit now," which is met with Lena's nonchalant "Aint nobody never said for you to quit" (479).

The story of a woman who gives birth to a fatherless child in a cabin, where Joe Christmas commits murder, and a clownish man who leaves his work and his "home" to take care of the mother and the child, becomes a larger mythic structure of all families in the novel, Joe Christmas's as well as Hightower's. What makes Faulkner's *Light in August* unique, like nothing else in American literature, is his creation of Byron Bunch who best fulfills the role of Joseph in the story of a family. He is a Joseph "*that weeded another man's laid by crop, without any halvers;*" he "*[takes] care of another man's whore*" (394). He "*[protects] her good name when the woman that owned the good name and the man she had given it to had both thrown it away, that got the other fellow's bastard born in peace and quiet . . .*" (394). He gains nothing for his act of love because it is an act of love; Byron is "a fool for love" Melville's Pierre fails to become. Furthermore, unlike Chillingworth who becomes a father to Pearl too late, Byron Bunch is ready and willing to take the responsibility of a father in good time, in life, so that he might have his namesakes next: "*. . . from these hearty loins without hurry or haste descending mother and daughter. But by Byron engendered next*" (384). Such is the vision of a holy family that appears in Hightower's fantasy after his delivery of Lena's baby.

Light in August closes with the tableau of Lena Grove travelling with her child, and with Byron as Joseph following in her wake. And this story of a family is given a larger mythic structure when recounted by a simple country folk, a furniture dealer, who repeats his experience to his wife as he makes love to her. The furniture dealer's story which makes the last chapter in Faulkner's novel becomes a commentary on what has been told in the novel. Faulkner begins all over again in Chapter 21 his story of a family, introducing a narrator:

There lives in the eastern part of the state a furniture repairer and dealer who recently made a trip into Tennessee to get some old pieces of furniture which he had bought by correspondence (468).

On his return home the furniture dealer tells his wife of his encounter with a curious family, which he considers amusing enough to repeat. The reason why he finds it interesting in retelling his story to his wife is that they are young and newly married like the couple he picks up in his truck. The story of Lena Grove and her elderly "husband" is accorded a special poignancy as told by this young husband to his young wife in their conjugal bed, where they are engaged in a "cosmogonic act" of reproduction.

The husband says to his wife, "I thought they was husband and wife at first. I just never thought anything about it, except to wonder how a young, strapping gal like her ever come to take up with him" (469-470). The anomaly in the couple is noted and commented upon, but the pairing itself is not questioned, for it is their communal wish that the triad of a family becomes what it is *with* the missing Joseph retrieved. The family drama the furniture dealer yarns sounds very much like a medieval play based on

the Biblical story of Mary and Joseph. There Joseph is portrayed as an old man who is sent on errands by Mary his wife.⁹ Even the furniture dealer's quip to his wife that "you cant beat them [women] " (479) sounds almost like Joseph's complaint of an ordeal of a husband who marries a young wife; such a quip is responded with many an amen from the humored audience. The story of a family in Hawthorne's and Faulkner's work is treated in quite a different manner just as the iconography of the mother and the child in each work is given a different tone and coloring. Yet the story is the same story of a family, the mythic structure of which is found in the Biblical myth of the holy family.

When asked about the meaning of the title of his novel Faulkner answered as follows: "... I used it because in my country in August there's peculiar quality to light, and that's what the title means;" he further explained that he associated the "lambence" and the luminosity of that light with his heroine, Lena Grove:

there's a lambence, a luminous quality to the light, as though it came not from just today but from back in the old classic times. . . . from Greece, from Olympus. . . it was just to me a pleasant evocative title because it reminded me of that time, of a luminosity older than our Christian civilization. Maybe the connection was with Lena Grove, who had something of that pagan quality.¹⁰

If that is the case, then the tableau of Lena Grove pregnant with a child is the very image of the ancient Mother Goddess, of Mother Earth, who continues to bring forth children.

It is not too much to say then that Faulkner has fused the idea of nature's plenitude and the image of his heroine's "hearty loins." In *Light in August* Faulkner has created a unique story of the holy family with Lena Grove, who is both the divine mother and the Earth Goddess, and her Joseph, Byron Bunch, whose presence is always counted upon, however marginal (invisible) he may appear in the central drama of Lena and her child. *"More of them. Many more. That will be her life, her destiny. The good stock peopling in tranquil obedience to it the good earth; from these hearty loins without hurry or haste descending mother and daughter. . . "*

Notes

1. Nathaniel Hawthorne, *The Scarlet Letter* (New York: Norton Critical Edition, 1978), p. 45. All the quotations from Hawthorne's text are from this edition; hereafter the pagination will appear in parenthesis following the quotation.
2. See Keiko Beppu, "The Iconography of the Madonna and the American Imagination: An Introduction—'Mary's Song,'" *Kobe College Studies* (March 1991), pp. 50–59.
3. Mircea Eliade, *Patterns in Comparative Religion* (London: Sheed and Ward, 1958). trans. Ichiro Hori (Tokyo: Mirai-sha, 1968), p. 85.
4. Mikiko Ishii, *The Mystery of Mary the Holy Mother* (Tokyo: Hakusui-sha, 1988), pp.79–85.
5. Henry James, *Hawthorne* (London: Macmillan, 1967), p. 83.
6. Nina Baym, "Thwarted Nature: Nathaniel Hawthorne as Feminist", *American Novelists Revisited: Essays in Feminist Criticism* (Boston: G. K. Hall, 1982), pp. 58–77.
7. See "The Iconography of the Madonna and the American Imagination: An Introduction—'Mary's

Song”.

8. William Faulkner, *Light in August* (New York: Modern Library Edition, 1968). All the quotations from the novel are from this edition; hereafter the pagination will appear in parenthesis following the quotation.
9. See note 4.
10. Quoted in Cleanth Brooks, *William Faulkner: The Yoknapatawpha Country* (New Haven: Yale University Press, 1963), p. 375.

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