

The Marble Faun

by Nathaniel Hawthorne

Chapter 5: Miriam's Studio

The courtyard and staircase of a palace built three hundred years ago are a peculiar feature of modern Rome, and interest the stranger more than many things of which he has heard loftier descriptions. You pass through the grand breadth and height of a squalid entrance-way, and perhaps see a range of dusky pillars, forming a sort of cloister round the court, and in the intervals, from pillar to pillar, are strewn fragments of antique statues, headless and legless torsos, and busts that have invariably lost what it might be well if living men could lay aside in that unfragrant atmosphere—the nose. Bas-reliefs, the spoil of some far older palace, are set in the surrounding walls, every stone of which has been ravished from the Coliseum, or any other imperial ruin which earlier barbarism had not already levelled with the earth. Between two of the pillars, moreover, stands an old sarcophagus without its lid, and with all its more prominently projecting sculptures broken off; perhaps it once held famous dust, and the bony framework of some historic man, although now only a receptacle for the rubbish of the courtyard, and a half-worn broom.

In the centre of the court, under the blue Italian sky, and with the hundred windows of the vast palace gazing down upon it from four sides, appears a fountain. It brims over from one stone basin to another, or gushes from a Naiad's urn, or spurts its many little jets from the mouths of nameless monsters, which were merely grotesque and artificial when Bernini, or whoever was their unnatural father, first produced them; but now the patches of moss, the tufts of grass, the trailing maiden-hair, and all sorts of verdant weeds that thrive in the cracks and crevices of moist marble, tell us that Nature takes the fountain back into her great heart, and cherishes it as kindly as if it were a woodland spring. And hark, the pleasant murmur, the gurgle, the splash! You might hear just those tinkling sounds from any tiny waterfall in the forest, though here they gain a delicious pathos from the stately echoes that reverberate their natural language. So the fountain is not altogether glad, after all its three centuries at play!

In one of the angles of the courtyard, a pillared doorway gives access to the staircase, with its spacious breadth of low marble steps, up which, in former times, have gone the



princes and cardinals of the great Roman family who built this palace. Or they have come down, with still grander and loftier mien, on their way to the Vatican or the Quirinal, there to put off their scarlet hats in exchange for the triple crown. But, in fine, all these illustrious personages have gone down their hereditary staircase for the last time, leaving it to be the thoroughfare of ambassadors, English noblemen, American millionnaires, artists, tradesmen, washerwomen, and people of every degree,—all of whom find such gilded and marble-panelled saloons as their pomp and luxury demand, or such homely garrets as their necessity can pay for, within this one multifarious abode. Only, in not a single nook of the palace (built for splendor, and the accommodation of a vast retinue, but with no vision of a happy fireside or any mode of domestic enjoyment) does the humblest or the haughtiest occupant find comfort.

Up such a staircase, on the morning after the scene at the sculpture gallery, sprang the light foot of Donatello. He ascended from story to story, passing lofty doorways, set within rich frames of sculptured marble, and climbing unweariedly upward, until the glories of the first piano and the elegance of the middle height were exchanged for a sort of Alpine region, cold and naked in its aspect. Steps of rough stone, rude wooden balustrades, a brick pavement in the passages, a dingy whitewash on the walls; these were here the palatial features. Finally, he paused before an oaken door, on which was pinned a card, bearing the name of Miriam Schaefer, artist in oils. Here Donatello knocked, and the door immediately fell somewhat ajar; its latch having been pulled up by means of a string on the inside. Passing through a little anteroom, he found himself in Miriam's presence.

“Come in, wild Faun,” she said, “and tell me the latest news from Arcady!”

The artist was not just then at her easel, but was busied with the feminine task of mending a pair of gloves.

There is something extremely pleasant, and even touching,—at least, of very sweet, soft, and winning effect,—in this peculiarity of needlework, distinguishing women from men. Our own sex is incapable of any such by-play aside from the main business of life; but women—be they of what earthly rank they may, however gifted with intellect or genius, or endowed with awful beauty—have always some little handiwork ready to fill the tiny gap of every vacant moment. A needle is familiar to the fingers of them all. A queen, no doubt, plies it on occasion; the woman poet can use it as adroitly as her pen; the woman's eye, that has discovered a new star, turns from its glory to send the polished little instrument gleaming along the hem of her kerchief, or to darn a casual fray in her dress. And they have greatly the advantage of us in this respect. The slender thread of silk or cotton keeps them united with



the small, familiar, gentle interests of life, the continually operating influences of which do so much for the health of the character, and carry off what would otherwise be a dangerous accumulation of morbid sensibility. A vast deal of human sympathy runs along this electric line, stretching from the throne to the wicker chair of the humblest seamstress, and keeping high and low in a species of communion with their kindred beings. Methinks it is a token of healthy and gentle characteristics, when women of high thoughts and accomplishments love to sew; especially as they are never more at home with their own hearts than while so occupied.

And when the work falls in a woman's lap, of its own accord, and the needle involuntarily ceases to fly, it is a sign of trouble, quite as trustworthy as the throb of the heart itself. This was what happened to Miriam. Even while Donatello stood gazing at her, she seemed to have forgotten his presence, allowing him to drop out of her thoughts, and the torn glove to fall from her idle fingers. Simple as he was, the young man knew by his sympathies that something was amiss.

"Dear lady, you are sad," said he, drawing close to her.

"It is nothing, Donatello," she replied, resuming her work; "yes; a little sad, perhaps; but that is not strange for us people of the ordinary world, especially for women. You are of a cheerfuller race, my friend, and know nothing of this disease of sadness. But why do you come into this shadowy room of mine?"

"Why do you make it so shadowy?" asked he.

"We artists purposely exclude sunshine, and all but a partial light," said Miriam, "because we think it necessary to put ourselves at odds with Nature before trying to imitate her. That strikes you very strangely, does it not? But we make very pretty pictures sometimes with our artfully arranged lights and shadows. Amuse yourself with some of mine, Donatello, and by and by I shall be in the mood to begin the portrait we were talking about."

The room had the customary aspect of a painter's studio; one of those delightful spots that hardly seem to belong to the actual world, but rather to be the outward type of a poet's haunted imagination, where there are glimpses, sketches, and half-developed hints of beings and objects grander and more beautiful than we can anywhere find in reality. The windows were closed with shutters, or deeply curtained, except one, which was partly open to a sunless portion of the sky, admitting only from high upward that partial light which, with its strongly marked contrast of shadow, is the first requisite towards seeing objects pictorially. Pencil-drawings were pinned against the wall or scattered on the tables. Unframed canvases turned



their backs on the spectator, presenting only a blank to the eye, and churlishly concealing whatever riches of scenery or human beauty Miriam's skill had depicted on the other side.

In the obscurest part of the room Donatello was half startled at perceiving duskily a woman with long dark hair, who threw up her arms with a wild gesture of tragic despair, and appeared to beckon him into the darkness along with her.

"Do not be afraid, Donatello," said Miriam, smiling to see him peering doubtfully into the mysterious dusk. "She means you no mischief, nor could perpetrate any if she wished it ever so much. It is a lady of exceedingly pliable disposition; now a heroine of romance, and now a rustic maid; yet all for show; being created, indeed, on purpose to wear rich shawls and other garments in a becoming fashion. This is the true end of her being, although she pretends to assume the most varied duties and perform many parts in life, while really the poor puppet has nothing on earth to do. Upon my word, I am satirical unawares, and seem to be describing nine women out of ten in the person of my lay-figure. For most purposes she has the advantage of the sisterhood. Would I were like her!"

"How it changes her aspect," exclaimed Donatello, "to know that she is but a jointed figure! When my eyes first fell upon her, I thought her arms moved, as if beckoning me to help her in some direful peril."

"Are you often troubled with such sinister freaks of fancy?" asked Miriam. "I should not have supposed it."

"To tell you the truth, dearest signorina," answered the young Italian, "I am apt to be fearful in old, gloomy houses, and in the dark. I love no dark or dusky corners, except it be in a grotto, or among the thick green leaves of an arbor, or in some nook of the woods, such as I know many in the neighborhood of my home. Even there, if a stray sunbeam steal in, the shadow is all the better for its cheerful glimmer."

"Yes; you are a Faun, you know," said the fair artist, laughing at the remembrance of the scene of the day before. "But the world is sadly changed nowadays; grievously changed, poor Donatello, since those happy times when your race used to dwell in the Arcadian woods, playing hide and seek with the nymphs in grottoes and nooks of shrubbery. You have reappeared on earth some centuries too late."

"I do not understand you now," answered Donatello, looking perplexed; "only, signorina, I am glad to have my lifetime while you live; and where you are, be it in cities or fields, I would fain be there too."

"I wonder whether I ought to allow you to speak in this way," said Miriam, looking thoughtfully at him. "Many young women would think it behooved them to be offended."



Hilda would never let you speak so, I dare say. But he is a mere boy," she added, aside, "a simple boy, putting his boyish heart to the proof on the first woman whom he chances to meet. If yonder lay-figure had had the luck to meet him first, she would have smitten him as deeply as I."

"Are you angry with me?" asked Donatello dolorously.

"Not in the least," answered Miriam, frankly giving him her hand. "Pray look over some of these sketches till I have leisure to chat with you a little. I hardly think I am in spirits enough to begin your portrait to-day."

Donatello was as gentle and docile as a pet spaniel; as playful, too, in his general disposition, or saddening with his mistress's variable mood like that or any other kindly animal which has the faculty of bestowing its sympathies more completely than men or women can ever do. Accordingly, as Miriam bade him, he tried to turn his attention to a great pile and confusion of pen and ink sketches and pencil drawings which lay tossed together on a table. As it chanced, however, they gave the poor youth little delight.

The first that he took up was a very impressive sketch, in which the artist had jotted down her rough ideas for a picture of Jael driving the nail through the temples of Sisera. It was dashed off with remarkable power, and showed a touch or two that were actually lifelike and deathlike, as if Miriam had been standing by when Jael gave the first stroke of her murderous hammer, or as if she herself were Jael, and felt irresistibly impelled to make her bloody confession in this guise.

Her first conception of the stern Jewess had evidently been that of perfect womanhood, a lovely form, and a high, heroic face of lofty beauty; but, dissatisfied either with her own work or the terrible story itself, Miriam had added a certain wayward quirk of her pencil, which at once converted the heroine into a vulgar murderess. It was evident that a Jael like this would be sure to search Sisera's pockets as soon as the breath was out of his body.

In another sketch she had attempted the story of Judith, which we see represented by the old masters so often, and in such various styles. Here, too, beginning with a passionate and fiery conception of the subject in all earnestness, she had given the last touches in utter scorn, as it were, of the feelings which at first took such powerful possession of her hand. The head of Holofernes (which, by the bye, had a pair of twisted mustaches, like those of a certain potentate of the day) being fairly cut off, was screwing its eyes upward and twirling its features into a diabolical grin of triumphant malice, which it flung right in Judith's face. On her part, she had the startled aspect that might be conceived of a cook if a calf's head should sneer at her when about to be popped into the dinner-pot.



Over and over again, there was the idea of woman, acting the part of a revengeful mischief towards man. It was, indeed, very singular to see how the artist's imagination seemed to run on these stories of bloodshed, in which woman's hand was crimsoned by the stain; and how, too,—in one form or another, grotesque or sternly sad,—she failed not to bring out the moral, that woman must strike through her own heart to reach a human life, whatever were the motive that impelled her.

One of the sketches represented the daughter of Herodias receiving the head of John the Baptist in a charger. The general conception appeared to be taken from Bernardo Luini's picture, in the Uffizzi Gallery at Florence; but Miriam had imparted to the saint's face a look of gentle and heavenly reproach, with sad and blessed eyes fixed upward at the maiden; by the force of which miraculous glance, her whole womanhood was at once awakened to love and endless remorse.

These sketches had a most disagreeable effect on Donatello's peculiar temperament. He gave a shudder; his face assumed a look of trouble, fear, and disgust; he snatched up one sketch after another, as if about to tear it in pieces. Finally, shoving away the pile of drawings, he shrank back from the table and clasped his hands over his eyes.

"What is the matter, Donatello?" asked Miriam, looking up from a letter which she was now writing. "Ah! I did not mean you to see those drawings. They are ugly phantoms that stole out of my mind; not things that I created, but things that haunt me. See! here are some trifles that perhaps will please you better."

She gave him a portfolio, the sketches in which indicated a happier mood of mind, and one, it is to be hoped, more truly characteristic of the artist. Supposing neither of these classes of subject to show anything of her own individuality, Miriam had evidently a great scope of fancy, and a singular faculty of putting what looked like heart into her productions. The latter sketches were domestic and common scenes, so finely and subtly idealized that they seemed such as we may see at any moment, and eye, where; while still there was the indefinable something added, or taken away, which makes all the difference between sordid life and an earthly paradise. The feeling and sympathy in all of them were deep and true. There was the scene, that comes once in every life, of the lover winning the soft and pure avowal of bashful affection from the maiden whose slender form half leans towards his arm, half shrinks from it, we know not which. There was wedded affection in its successive stages, represented in a series of delicately conceived designs, touched with a holy fire, that burned from youth to age in those two hearts, and gave one identical beauty to the faces throughout all the changes of feature.



There was a drawing of an infant's shoe, half worn out, with the airy print of the blessed foot within; a thing that would make a mother smile or weep out of the very depths of her heart; and yet an actual mother would not have been likely to appreciate the poetry of the little shoe, until Miriam revealed it to her. It was wonderful, the depth and force with which the above, and other kindred subjects, were depicted, and the profound significance which they often acquired. The artist, still in her fresh youth, could not probably have drawn any of these dear and rich experiences from her own life; unless, perchance, that first sketch of all, the avowal of maiden affection, were a remembered incident, and not a prophecy. But it is more delightful to believe that, from first to last, they were the productions of a beautiful imagination, dealing with the warm and pure suggestions of a woman's heart, and thus idealizing a truer and lovelier picture of the life that belongs to woman, than an actual acquaintance with some of its hard and dusty facts could have inspired. So considered, the sketches intimated such a force and variety of imaginative sympathies as would enable Miriam to fill her life richly with the bliss and suffering of womanhood, however barren it might individually be.

There was one observable point, indeed, betokening that the artist relinquished, for her personal self, the happiness which she could so profoundly appreciate for others. In all those sketches of common life, and the affections that spiritualize it, a figure was portrayed apart, now it peeped between the branches of a shrubbery, amid which two lovers sat; now it was looking through a frosted window, from the outside, while a young wedded pair sat at their new fireside within; and once it leaned from a chariot, which six horses were whirling onward in pomp and pride, and gazed at a scene of humble enjoyment by a cottage door. Always it was the same figure, and always depicted with an expression of deep sadness; and in every instance, slightly as they were brought out, the face and form had the traits of Miriam's own.

"Do you like these sketches better, Donatello?" asked Miriam.

"Yes," said Donatello rather doubtfully.

"Not much, I fear," responded she, laughing. "And what should a boy like you—a Faun too,—know about the joys and sorrows, the intertwining light and shadow, of human life? I forgot that you were a Faun. You cannot suffer deeply; therefore you can but half enjoy. Here, now, is a subject which you can better appreciate."

The sketch represented merely a rustic dance, but with such extravagance of fun as was delightful to behold; and here there was no drawback, except that strange sigh and sadness which always come when we are merriest.



“I am going to paint the picture in oils,” said the artist; “and I want you, Donatello, for the wildest dancer of them all. Will you sit for me, some day?—or, rather, dance for me?”

“O, most gladly, signorina!” exclaimed Donatello. “See; it shall be like this.”

And forthwith he began to dance, and flit about the studio, like an incarnate sprite of jollity, pausing at last on the extremity of one toe, as if that were the only portion of himself whereby his frisky nature could come in contact with the earth. The effect in that shadowy chamber, whence the artist had so carefully excluded the sunshine, was as enlivening as if one bright ray had contrived to shimmer in and frolic around the walls, and finally rest just in the centre of the floor.

“That was admirable!” said Miriam, with an approving smile. “If I can catch you on my canvas, it will be a glorious picture; only I am afraid you will dance out of it, by the very truth of the representation, just when I shall have given it the last touch. We will try it one of these days. And now, to reward you for that jolly exhibition, you shall see what has been shown to no one else.”

She went to her easel, on which was placed a picture with its back turned towards the spectator. Reversing the position, there appeared the portrait of a beautiful woman, such as one sees only two or three, if even so many times, in all a lifetime; so beautiful, that she seemed to get into your consciousness and memory, and could never afterwards be shut out, but haunted your dreams, for pleasure or for pain; holding your inner realm as a conquered territory, though without deigning to make herself at home there.

She was very youthful, and had what was usually thought to be a Jewish aspect; a complexion in which there was no roseate bloom, yet neither was it pale; dark eyes, into which you might look as deeply as your glance would go, and still be conscious of a depth that you had not sounded, though it lay open to the day. She had black, abundant hair, with none of the vulgar glossiness of other women’s sable locks; if she were really of Jewish blood, then this was Jewish hair, and a dark glory such as crowns no Christian maiden’s head. Gazing at this portrait, you saw what Rachel might have been, when Jacob deemed her worth the wooing seven years, and seven more; or perchance she might ripen to be what Judith was, when she vanquished Holofernes with her beauty, and slew him for too much adoring it.

Miriam watched Donatello’s contemplation of the picture, and seeing his simple rapture, a smile of pleasure brightened on her face, mixed with a little scorn; at least, her lips curled, and her eyes gleamed, as if she disdained either his admiration or her own enjoyment of it.

“Then you like the picture, Donatello?” she asked.

“O, beyond what I can tell!” he answered. “So beautiful!—so beautiful!”



“And do you recognize the likeness?”

“Signorina,” exclaimed Donatello, turning from the picture to the artist, in astonishment that she should ask the question, “the resemblance is as little to be mistaken as if you had bent over the smooth surface of a fountain, and possessed the witchcraft to call forth the image that you made there! It is yourself!”

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

We know not whether the portrait were a flattered likeness; probably not, regarding it merely as the delineation of a lovely face; although Miriam, like all self-painters, may have endowed herself with certain graces which Other eyes might not discern. Artists are fond of painting their own portraits; and, in Florence, there is a gallery of hundreds of them, including the most illustrious, in all of which there are autobiographical characteristics, so to speak,—traits, expressions, loftinesses, and amenities, which would have been invisible, had they not been painted from within. Yet their reality and truth are none the less. Miriam, in like manner, had doubtless conveyed some of the intimate results of her heart knowledge into her own portrait, and perhaps wished to try whether they would be perceptible to so simple and natural an observer as Donatello.

“Does the expression please you?” she asked.

“Yes,” said Donatello hesitatingly; “if it would only smile so like the sunshine as you sometimes do. No, it is sadder than I thought at first. Cannot you make yourself smile a little, signorina?”

“A forced smile is uglier than a frown,” said Miriam, a bright, natural smile breaking out over her face even as she spoke.

“O, catch it now!” cried Donatello, clapping his hands. “Let it shine upon the picture! There! it has vanished already! And you are sad again, very sad; and the picture gazes sadly forth at me, as if some evil had befallen it in the little time since I looked last.”

“How perplexed you seem, my friend!” answered Miriam. “I really half believe you are a Faun, there is such a mystery and terror for you in these dark moods, which are just as natural as daylight to us people of ordinary mould. I advise you, at all events, to look at other faces with those innocent and happy eyes, and never more to gaze at mine!”

“You speak in vain,” replied the young man, with a deeper emphasis than she had ever before heard in his voice; “shroud yourself in what gloom you will, I must needs follow you.”



“Well, well, well,” said Miriam impatiently; “but leave me now; for to speak plainly, my good friend, you grow a little wearisome. I walk this afternoon in the Borghese grounds. Meet me there, if it suits your pleasure.”

