

Appendix 1:

Additional Arguments of Ethos Related to the Myth of the Native American

AP_1.1--*Melville's Myth of the Native-American as an Argument of Ethos in Moby Dick*:

Melville's characterizations of Native Americans and Native-American myth influence his readers' expectations for the personal qualities of Melville's primary primitive character the Pacific-Islander Queequeg. According to Elizabeth Hansen, whose scholarship focuses on the American Indian in American literature, Melville reinterprets the myth of the Native American based on his personal experience of Native American culture (Hansen 59). Melville traveled to the Niagara region, the setting of Cooper's The Deerslayer, and during his travels observed the Objibways, Menominees, and Winnebagos tribes. Melville criticized the writing of Francis Parkman's The California and Oregon Trail where in Parkman declares his belief that the "slaughter of the Indian is indifferent as the slaughter of buffalo" (Hansen 60). Hansen proves Melville's respect for Native Americans by quoting his review of Parkman. Melville asserts that,

... we are all of us-Anglo-Saxon, ... and Indians sprung from one head, and made in one image. And if we regret this brotherhood now, we shall be forced to join hands hereafter. ... The savage is born a savage; and the civilized being but inherits his civilization, nothing more. Let us not disdain, then, but pity. (Melville, The Literary World IV 291, qtd. in Hansen 60)

Melville's images of the Native American in Moby Dick reflect this perspective. He incorporates the image of the Native American with a sense of mystery and respect.

One central image that demonstrates the relevance of Native-American myth in Moby Dick is Melville's decision to name the

ship on which Ishmael's whaling voyage takes place the Pequod. The novel's narrator Ishmael in commenting on his ship's name declares that "Pequod, you will no doubt remember, was the name of a celebrated tribe of Massachusetts Indians, now extinct as the ancient Medes (Melville, MD, 67)." Melville, in comparing the Pequod tribe to the ancient Medes of classic Greek history, an empire of 7th century that extended from the Caspian Sea to what is now Iran, associates the Native-American tribe to which those influenced by the neo-classic movement often refer with reverence. Undoubtedly he does so with subtle reference to the Pequod's influences on audience perceptions of Queequeg's non-Christian tribal affiliation.

The character of the harpooner Tashtego is another device through which Melville introduces the Native American to the frontier of the ocean. Queequeg is described by Melville as having a "close intimacy and friendliness" with Tashtego as a fellow harpooner. The two are also bound together in the readers' minds as both are representative of non-Christian tribes to which readers are most likely unfamiliar. Both Tashtego and Queequeg are shown as more physically capable than their white counterparts. In fulfilling readers' stereotypical expectations of the savage warrior, it is the job of the pagan harpooners to complete the great physical feat of hitting whales in a heaving ocean with a spear.

In his description of Tashtego Melville speaks of the Native American reverently, and describes him to readers in the context of American myth.

... Tashtego [was] an unmixed Indian from Gay Head, the most westerly promontory of Martha's Vineyard, where there still exists the last remnant of a village of red men, which has long supplied the neighboring

island of Nantucket with many of her most daring harpooners. In the fishery, they usually go by the generic name of Gay-Headers. Tashtego's long, lean, sable hair, his high cheek bones, and black rounding eyes--for an Indian, Oriental in their largeness, but Antarctic in their glittering expression--all this sufficiently proclaimed him an inheritor of the unvitiated blood of those proud warrior hunters, who, in quest of the great New England moose, had scoured, bow in hand, the aboriginal forests of the main. But no longer snuffing in the trail of the wild beasts of the woodland, Tashtego now hunted in the wake of the great whales of the sea; the unerring harpoon of the son fitly replacing the infallible arrow of the sires. To look at the tawny brawn of his lithe snaky limbs, you would almost have credited the superstitions of some of the earlier Puritans and half-believed this wild Indian to be a son of the Prince of the Powers of the Air. (Melville, MD 107)

In this passage Melville first provides readers with a history describing the origins of the Native-Americans from Gay Head. He praises the physical strength and bravery associated with the tribe, and describes Tashtego's physical features affirming that he is a prime example of the best of his people. Melville then draws an analogy between the Gay-Header's hunting of moose in the forest frontier to their hunting of whales on the Ocean frontier.

Melville's choice in naming the whaling vessel of his novel the Pequod, recalling the legend of the Massachusetts Native-American tribe, and his praiseful descriptions of the Native-American Tashtego, a character whose physical characteristics and whaling job closely parallel the Pacific Islander Queequeg, encourage the audience's acceptance of Queequeg as a valiant and moral character. A character who is a worthy companion and guide for Ishmael on his frontier quest.

AP_1.2--Hawthorne's Characterization of Native Americans as an Argument of Ethos in The Scarlet Letter:

Hawthorne's moral characterization of Native Americans in The Scarlet Letter contributes to the novel's rhetoric of ethos, shaping readers' expectations for Pearl's moral and personal

qualities. Pearl's character is cast in the primitive mode of existence. Although Pearl is a member of the Anglo-American community of Boston, her status as the child of an adulterous relationship alienates her from being socially accepted by her community. Pearl is an outcast in her community, and in her ostracism she takes on many qualities that associate her with the Native American peoples that Hawthorne depicts in The Scarlet Letter.

Kristen Herzog is one critic who observes the similarity between Hawthorne's depiction of Pearl and his depiction of Native Americans. Herzog views Pearl as the embodiment of her mother Hester's primitivism. Herzog asserts that,

The image of the Indian appears at the beginning and at the end of the novel, and throughout the story a certain wildness and passion in Hester's character is, directly or indirectly, identified with the American Indian. (Herzog 8)

In viewing Pearl as an embodiment of Hester's primitivism, the parallels between Pearl and Hawthorne's Native-American characters become apparent. Hawthorne's Native American's are marginalized to the outskirts of the Boston colony, are more aware of and at one with nature, are childlike, lack formal education, and have the capacity to be ferocious and quick tempered (Herzog 8). These qualities describing Hawthorne's Native American's may easily be identified in Pearl's character, and will be addressed in the next chapter of this study, examining how Hawthorne uses Pearl's character to gain his reader's attention.

What is important to appreciate is that Hawthorne uses images of Native Americans as a reference point from which readers evaluate Pearl's character. While Hawthorne's period

readers approach The Scarlet Letter with no prior knowledge of Pearl's character, before turning page one of the novel each reader approaches the story with past knowledge of myths of the Native American peoples (Keiser 9). These myths have a wide range in their depiction of Native-American morality, often depicting Native American peoples as extremely virtuous or savage (Walker 45). Similar to Native Americans Pearl grows up on the edge of civilization spending much of her time in the forest. This is why the moral qualities that Hawthorne attributes to the forest, and to Native Americans are of great consequence to his reader's expectations for Pearl's morality and personality.

At the end of the novel (the third to last chapter) Pearl is directly compared to a Native American and found by the Native American to be wilder than him. Pearl "... ran and looked the wild Indian in the face; and he grew conscious of a nature wilder than his own" (Hawthorne, SL 165). The placement of this comparison at the novel's conclusion is logical as Hawthorne builds a series of indirect comparisons of Pearl and Native American's through the novel.

Hawthorne often connects Pearl with Native Americans through comparisons he develops between her mother, Hester, and Native Americans. Hawthorne's images of the Native American in The Scarlet Letter often examine the moral qualities of the Native American ability to exist outside the rule of society structured by the rules of Anglo-American civilization and the Native American's lack of reverence for Anglo-American cultural symbols of religion or law.

... Hester Prynne, with a mind of native courage and activity, and for so long a period not merely estranged, but outlawed, from society, had habituated herself to such latitude of speculation as was

altogether foreign to the clergyman. She had wandered, without rule or guidance, in a *moral wilderness*; as vast, as intricate and shadowy, as the untamed forest, amid the gloom of which they were now holding a colloquy that was to decide their fate. Her intellect and heart had their home, as it were, in desert places, where she roamed as freely as the wild Indian in his woods. For years past she had looked from this estranged point of view at human institutions, and whatever priests or legislators had established; criticizing all with hardly more reverence than the Indian would feel for the clerical band, the judicial robe, the pillory, the gallows, the fireside, or the church. (Hawthorne, SL 135)

Hawthorne is often ambiguous in characterizing the moral nature of the Native American. Hansen writes that "The keynote of Hawthorne's employment of the Indian is neither longing for mobility or spirituality of the Indian experience, not a denial of the Indian's savagery, but uneasiness (26). Native American's symbolically serve as dark, yet ambiguous figures. Because Native Americans exist outside the rule of Anglo American law and outside the Christian religious tradition, Native American's in The Scarlet Letter force questions of what is the natural moral condition of humanity, without the guidance of Western religion or laws.

The most dangerous quality of Native American's in Hawthorne's The Scarlet Letter may be that Native Americans exist in the "moral wilderness" (Hawthorne, SL 125). Hawthorne feels that the individual cannot thrive apart from the Christian community. When Hester and Dimmesdale decide to flee the Boston colony and live together as husband and wife, they decide that it is better for them to go East and embrace the European society whose rules have persecuted them, than to travel West and live with the Indians, whose society is not regulated by Anglo-American tradition. Aside from the moral danger Hester and Dimmesdale fear facing in living outside the bounds of Christian

tradition, Dimmesdale is not suited to live in the wilderness as is Hester.

It had been determined between them [Hester and Dimmesdale], that the Old World, with its crowds and cities, offered them a more eligible shelter and concealment than the wilds of New England, or all America, with its alternatives of an Indian wigwam, or the few settlements of Europeans, scattered thinly along the sea-board. Not to speak of the clergyman's health, so inadequate to sustain the hardships of a forest life, his native gifts, his culture, and his entire development would secure him a home only in the midst of civilization and refinement; the higher the state, the more delicately adapted to it the man. (Hawthorne, SL 145)

As an embodiment of forest life, the Native Americans morals are brought into question by Hawthorne. Dimmesdale believes that life in Europe is less spiritually dangerous than life in the American forest. This is why critics such as Roderick Nash conclude that, "the forest meant freedom from social ostracism, yet Hawthorne left no doubt that total license would only result in an irresistible temptation to evil (Nash 40). Pearl's existence may be used as proof of this premise. Pearl came into existence presumably out of such an irresistible temptation when Hester and Dimmesdale ventured to the outskirts of the forest. Native American's as a people living constantly outside of civilization are assumed to be morally flawed, as Pearl is by being the product of an illicit union.

Ultimately, Native American characters in The Scarlet Letter lead readers to anticipate the moral and personal qualities of Pearl, the character who Boston's townspeople see as an "imp of evil, emblem and product of sin" who walks comfortably in the wilderness (Hawthorne, SL 65). Hawthorne's Native American characters help give readers perspective on Pearl's moral nature and personality. As Hawthorne reveals in Chapter 22, Native American's may be seen as far less wild, and perhaps morally

superior to some of the sailors who have stopped in the port of Boston to partake in the festivities of the governor's inauguration.

A party of Indians-in their savage finery of curiously embroidered deer-skin robes, wampum belts, red and yellow ochre, and feathers, and armed with the bow and arrow and stone-headed spear-stood apart, with countenances of inflexible gravity, beyond what even a Puritan aspect could attain. Nor, wild as were these painted barbarians, were they the wildest feature of the scene. This distinction could be claimed by some mariners. (Hawthorne, SL 157)

From the inauguration scene the audience is left seeing Pearl's character as seemingly wilder than a Native American but not as wild as a sailor.

The value and moral nature of Native American culture is ambiguous in The Scarlet Letter. In the novel's opening chapters, readers are introduced to Chillingworth as a man who has spent much time with the Native Americans and has gained knowledge of Native-American medicine. With his knowledge of Native-American medicine Chillingworth demonstrates the ambiguous nature of Native-American culture. Early in the novel Chillingworth uses his knowledge of Native-American medicine to prepare a calming remedy for Pearl when she is ill. As the novel develops, Chillingworth continues to deny his Western identity and uses his knowledge of Native American herbs to slowly poison Dimmesdale. This instance of Chillingworth's use of Native American medicine demonstrates how Native-American culture can have both positive and negative impacts on the Boston colony depending on the decision of one individual².

In the same regard, Chillingworth's prolonged stay with the

² See Nancy Bentley, "Slaves and Fauns: Hawthorne and the uses of Primitivism." ELH 57 (1990): 901-937., for analysis of Hawthorne's ambiguous depiction of Native Americans. Bently argues that Hawthorne occasionally uses "soft primitivism" in describing Native Americans, a technique of persuasion that "follows the logic of elegy in which language can both praise and bury in the same gesture (923)."

Native American's as their captive enabled him to enter the Boston colony and assume a new identity. By giving up his Western identity, to assume the dark purpose of exacting his revenge on Dimmesdale, Hawthorne demonstrates the danger of the "moral wilderness" and how the freedom gained from the wilderness can place an individual's spiritual salvation in jeopardy, though he didn't accept the Puritan version of spiritual salvation.

AP_1.3--*Hawthorne's Myth of the Native-American as an Argument of Ethos in The Blithedale Romance*:

Hawthorne's characterization of Native Americans in The Blithedale Romance influences his readers' expectations for Priscilla as a primary primitive character. Hawthorne's descriptions of Native-American myth, illustrating Native American's moral and personal qualities in The Blithedale Romance shapes his readers' expectations for these qualities in Priscilla's character.

There are at least three references to Native American's in The Blithedale Romance that contribute to readers' expectations for Priscilla's personal and moral qualities as a character of the primitive mode. The first reference to Native American's occurs in chapter five, when members of the Blithedale community are trying to decide a new name for the community, one that better reflects the goals of their social experiment.

The rest of us formed ourselves into a committee for providing our infant Community with an appropriate name; a matter of greatly more difficulty than the uninitiated reader would suppose. Blithedale was neither good nor bad. We should have resumed the old Indian name of the premises, had it possessed the oil-and-honey flow which the aborigines were so often happy in communicating to their local appellations; but it chanced to be a harsh, ill-connected, and interminable word, which seemed to fill the mouth with a mixture of very stiff clay and very crumbly pebbles. (Hawthorne, BR 34)

In this passage Coverdale asserts that the members of the Blithedale community in selecting a name for their community considered using the old Indian name.

The members of the Blithedale community hope to found a society that looks back to a time before man lived in cities. The passage reveals that Coverdale and the others assume that the Indian way of life was simpler and possibly better than living in the city. The Native Americans are described as speaking with a mellifluous language with an "oil and honey flow" (Hawthorne, BR 34). When the reality sets in that the original name for Blithedale is an unpleasant sounding word, the members of the community assume it is an oddity, and choose to retain the name of Blithedale rather than adapting the true Indian name from the pre-city world that the Blithedale members embrace.

This passage reveals both the Blithedale community's desire to glorify the Native-American civilization that once existed at Blithedale as something more moral, and more beautiful than the city. When the Native-American name is not more beautiful than the modern name, rather than choosing the Native-American name that would embrace the ideology of their community but is difficult and unpleasant to pronounce, the settlers embrace the modern and convenient name of Blithedale.

As the members of the Blithedale community prefer the modern name of Blithedale to the Native-American name, finding the modern name easier to pronounce and more pleasant to the ear; the Blithedale community's members take a similar approach in their welcoming of Priscilla to their community. The educated and affluent settlers of the Blithedale colony particularly Coverdale (the poet), Zenobia (the heiress and editor) and Hollingsworth

(the philanthropist) all view themselves as more natural and further removed from the city than Priscilla (the orphan seamstress). Priscilla who embodies many qualities similar to those of the mythic Native American is viewed by the Blithedale settlers as a lower and less desirable member of their community.

Coverdale and Hollingsworth consider the welcoming of Priscilla to the Blithedale community as an act of charity. Zenobia will treat Priscilla as her personal servant. Where Coverdale, Hollingsworth, and Zenobia embody the qualities of modern civilization, claiming to be educated, rational, and socially refined; Priscilla embraces the primitive qualities of being more emotional, and more instinctive than her counterparts in the Blithedale community. It is Priscilla's character who best embraces the spirit of the mythic Native American.

The second reference to Native American's, occurs in chapter fourteen. This image also recalls a mythic legend of Blithedale's past. The legend of Elliot's pulpit is discussed, where reverend Elliot preached Christianity to the Native American's who once occupied the plot of land now known as Blithedale.

With Hollingsworth, Zenobia, Priscilla, and myself [Coverdale], it grew to be a custom to spend the Sabbath-afternoon at a certain rock. It was known to us under the name of Eliot's pulpit, from a tradition that the venerable Apostle Eliot had preached there, two centuries gone by, to an Indian auditory. The old pine-forest, through which the Apostle's voice was wont to sound, had fallen, an immemorial time ago. But the soil, being of the rudest and most broken surface, had apparently never been brought under tillage; other growths, maple, and beech, and birch, had succeeded to the primeval trees; so that it was still as wild a tract of woodland as the great-great-great-great grandson of one of Eliot's Indians (had any such posterity been in existence) could have desired, for the site and shelter of his wigwam. ...
 ...On the threshold, or just across it, grew a tuft of pale columbines, in their season, and violets, sad and shadowy recluses, such as Priscilla was, when we first knew her; children of the sun, who had never seen

their father, but dwelt among damp mosses, though not akin to them. At the summit, the rock was overshadowed by the canopy of a birch-tree, which served as a sounding-board for the pulpit. Beneath this shade, (with my eyes of sense half shut, and those of the imagination widely opened,) I used to see the holy Apostle of the Indians, with the sunlight flickering down upon him through the leaves, and glorifying his figure as with the half-perceptible glow of a transfiguration. (Hawthorne, BR 110).

This description of Elliot's pulpit reveals much about Coverdale's vision of Native Americans, of Nature, and of Priscilla. This passage reveals that the Native American's who the Blithedale community's members openly embrace are Christianized Native Americans, Native Americans who as early as the mid- seventeenth century, were willing to dismiss their religious traditions for those of Europe. The Native Americans nostalgically embraced by the members of the Blithedale community are not the wild Indians described in The Scarlet Letter.

The nostalgic plan of farming Blithedale and living off than land also is revealed as a farce in this passage, as the soil is rude and "had apparently never been brought under tillage." Coverdale can be seen embracing the dream of an Eden-like Blithedale and directly connecting Priscilla to the image of Native Americans. Coverdale juxtaposes an image of Priscilla as a violet, a "sad and shadowy" recluse who had never seen her father, but was a child of the sun (God), to a day dream where the sun is glistening over the head of Elliot on the pulpit preaching to the Indians. Priscilla in this passage is directly associated with nature and directly connected to the image of the Indian's who worshipped on Elliot's pulpit under the preacher as he glistened in the sunlight.

The third image of Native Americans in The Blithedale Romance is comical. Coverdale, on returning from a visit to the

city, decides to hide in a vine of wine grapes so he can spy on the activities of Hollingsworth, Zenobia, and Priscilla. Coverdale on eating the wine grapes becomes intoxicated and hallucinates that he is being charged by an Indian chief. The image of the Native American in this drunken hallucination is stereotypical and non-intellectualized. Coverdale hallucinates that the Indian charges him shouting, "Me take his scalp!" as the "Indian chief, [brandishes] his tomahawk, and [cuts] a great caper in the air (Hawthorne, BR 195)." While this image occurs latter in the novel, and represents a non-glorified image of the Native American, it reveals Coverdale's, true feelings and fears of people in the primitive mode of existence.

This repressed image of Coverdale's depicting his repressed fears of the savage Native American, helps clarify some of the mixed messages that Coverdale and other members of the Blithedale community send in their welcoming Priscilla to their community, while refusing or not even considering acceptance of her as an equal member in their community. Hawthorne depicts Native Americans in both flattering and negative ways in The Blithedale Romance. While the positive images of primitives suggest to the audience that they should anticipate Priscilla to be a character of high morals and a likeable personality, Hawthorne's negative image of the Native-American chief leads readers to be unsure about the virtue or vice of Native Americans.

This ambiguity is typical of how members of the Blithedale community treat Priscilla, and adds to the mystery and intrigue of her character. Because of her primitive qualities, however, such as her lack of education, her poverty, and her past career working the physically demanding job of a seamstress, the members

of the Blithedale community believe, and Hawthorne's readers are led to expect that some vice will be exposed in her morals or personality. The ironic power of the text is that the opposite is true. Priscilla's character will be used to reveal the vices of Zenobia, Hollingsworth, and Coverdale.

Appendix 2:

Additional Arguments of Pathos Related to Narrative Empathy

AP_2.1--Cooper's use of Narrative Empathy for Pathos in The Deerslayer:

Cooper attempts winning the goodwill of his readers, by pretending to empathize with popular stereotypes of Native Americans, and the mentally challenged. Cooper understands that marginalized characters in the primitive mode of existence are controversial characters. Often readers will have less-than-flattering preconceived notions, or stereotypical expectations for the potential and proper roles that these characters should assume in a novel. A direct introduction of a primitive-as-savior character in a socially desirable position, without the expression of objections, explanations, or reiterations of stereotypes would be offensive to Cooper's average reader, severely limiting the social and literary potential of The Deerslayer. Cooper in presenting his Native American primitive-as-savior character of Chingachgook, and his mentally feeble primitive-as-savior character of Hetty, takes specific steps to empathize with his readers, winning them over by connecting with them emotionally.

Although many of Cooper's readers would be well aware of Chingachgook's noble character from earlier volumes of Cooper's The Leatherstocking Tales such as The Pioneers, The Last of the Mohicans, and The Pathfinder, Cooper feels the need to satisfy the demands of his audience by presenting a rounded view of the Native American peoples. Cooper's writing covers both primitivist and anti-primitivist perspectives. The views expressed by Thomas Hutter and Hurry Harry embrace the anti-primitivist perspective (Walker 46). Thomas Hutter and Hurry

Harry believe that Native Americans are inherently evil. They see Native Americans as animalistic peoples, as satanic being-- "more than half devil, " and lacking honor in combat (taking pleasure in the scalping of helpless white women, children) (Cooper, DS 49). Natty represents the primitivist or noble savage perspective of the Native American (Walker 46). He is a blood brother with Chingachgook, and perceives him as a heroic and honorable Native American chief. This conflict of primitivist and anti-primitivist viewpoints is revealed in the third chapter in the dialogue of Natty and Hurry. Hurry insists seeking Natty's agreement on the low moral nature of the Mingoes, and not gaining Natty's support enters into a dialogue representing a racist attitude that may have pervaded the majority of Cooper's reading audience.

'You will allow, Deerslayer, that a Mingo is more than half devil,' cried Hurry, following up the discussion with an animation that touched closely on ferocity, 'though you want to over-persuade me that the Delaware tribe is pretty much made up of angels. Now, I gainsay that proposal, consarning white men, even. All white men are not fault-less, and therefore all Indians can't be faultless. And so your argument is out at the elbow, in the start. But, this is what I call reason. Here's three colours on 'arth; white, black, and red. White is the highest colour, and therefore the best man; black comes next, and is put to live in the neighbourhood of the white man, as tolerable, and fit to be made use of; and red comes last, which shows that those that made 'em never expected an Indian to be accounted as more than half human.'

'God made all three alike, Hurry.'

'Alike! Do you call a nigger like a white man, or me like an Indian?' (Cooper, DS 49-50)

Cooper scholar Warren Walker suggests that Natty's reply to Hurry in this instance is reflective of Cooper's view on race relations (Walker 46). While Natty's view may have been progressive during the time of The Deerslayer was first published, by the today's standards Natty views are only better in that they are less

racist, and less discriminatory of non-Christians than the philosophy than the repulsive philosophy of Hurry. Natty is aware of the emotional and psychological similarities among peoples of different races, but endorses a system proposing that God gave each race specific abilities that he refers to as "gifts."

[Natty:] 'You go off at half-cock, and don't hear me out. God made us all , white, black, and red; and, no doubt, had his own wise intentions in colouring us differently. Still, he made us, in the main, much the same in feelin's; though, I'll not deny that he gave each race its gifts. A white man's gifts are Christianized, while a red-skin's are more for the wilderness. Thus, it would be a great offence for a white man to scalp the dead; whereas, it's a signal virtue in an Indian. Then ag'in, a white man cannot amboosh women and children in war, while a red-skin may. 'T is cruel work, I'll allow; but for them it's lawful work.' (Cooper, DS 50)

In dealing with the topic of race relations, Cooper understood that the issue was extremely controversial. By expressing different views on racial issues through the medium of an argumentative character dialogue, Cooper manages not to turn off his reading base, many of whom would have extreme if not opposing views on the nature of race relations. This may partly explain the popular success of Cooper's Leatherstocking Tales.

Hetty's character as that of a mentally feeble woman is also quite controversial. Many of Cooper's readers would automatically assume that Hetty's low mental capacity was a sign of moral vice. Some may have believed that Hetty's mental disability was a punishment from God, or evidence that Hetty would be vulnerable to the influence of demonic forces. Cooper directly attempts to squelch in his readers any inkling of the stereotype associating mental deficiency with moral vice. Hurry in his initial description of Hetty portrays her as extremely dutiful to her family.

Hetty, his [Tom Hutter's] other child, who, if she be not as handsome, or as quick-witted as her sister [Judith], is much the most dutiful.' (Cooper, DS 27)

Hurry in his initial description of Hetty compares Hetty to Judith, stating that Judith has the wit, talk, and cunning of an Indian orator, a description which foreshadows the moral vice associated with Judith's character. Hetty is described as being on the other end of the moral spectrum. Hetty is known as the "compass meant us."

[Hurry:] 'Hetty is only comely, while her sister, I tell thee, boy, is such another as is not to be found atween this and the sea: Judith is as full of wit, and talk, and cunning, as an old Indian orator, while poor Hetty is at the best but `compass meant us.'

'Anan?' inquired, again, the Deerslayer.

[Hurry:] 'Why, what the officers call 'compass meant us,' which I understand to signify that she means always to go in the right direction, but sometimes doesn't know how. 'Compass' for the p'int, and 'meant us' for the intention. No, poor Hetty is what I call on the verge of ignorance, and sometimes she stumbles on one side of the line, and sometimes on t' other.' (Cooper, DS 27)

As a mentally disabled person Hetty embodies a more primitive consciousness than that of the other members of the Hutter family. She provides for Cooper a medium through which to contrast the strengths of the primitive verses the modern consciousness. To do this however Cooper's audience must perceive Hetty as being capable of moral virtue. Cooper through Natty asserts it is God's will for Hetty to receive spiritual protection. In providing a general description of people suffering Hetty's affliction Natty asserts:

'Them are beings that the Lord has in his 'special care,' said Deerslayer, solemnly; 'for he looks carefully to all who fall short of their proper share of reason. The Redskins honour and respect them who are so gifted, knowing that the Evil Spirit delights more to dwell in an artful body, than in one that has no cunning to work upon.' (Cooper, DS 27)

Further in introducing Hetty to the reader the narrator uses Christian religious imagery to describe Hetty:

... [S]he retained a modesty so innate, that it almost raised her to the unsuspecting purity of a being superior to human infirmities. Guileless, innocent, and without distrust, equally by nature and from her mode of life, Providence had, nevertheless, shielded her from harm by a halo of moral light, as it is said 'to temper the wind to the shorn lamb.' (Cooper, DS 66)

Cooper in presenting Hetty's character aggressively defends her moral nature. The audience must believe that Hetty although simple minded is by nature virtuous. Hetty although mentally feeble is depicted as a dutiful daughter and dedicated sister. When it comes to asserting Hetty's virtue, Cooper turns to the emotional power that can be harnessed from the use of religious doctrine. Natty in the above passage seems to assert that Hetty's virtuous nature is the will of God and not up for debate. Cooper understands that it is important for the audience to perceive Hetty's character as virtuous in order for her to function successfully as a primitive-as-savior character. If Hetty is seen as morally flawed she will be unable to believably assist Natty's with his initiation into the forest frontier, and act as a moral guide to teach Natty valuable life lessons.

**AP_2.2--Hawthorne's Narrative Empathy for Pathos in
The Scarlet Letter:**

Pearl's and Priscilla's characters are initially shocking, as a function of their rhetorical primitivism. While Hawthorne presents these primitive characters in a way that is shocking, he does so in a way that earns audience empathy, and establishes a feeling of goodwill between audience and narrator. Hawthorne achieves this goodwill through his narrator's commentary in both novels and by presenting communities who are reluctant to accept primitive characters into their midst.

In The Scarlet Letter Hawthorne makes it clear to his audience that Hester's community does not approve of adultery. As Hester walks to the scaffold to stand before the public holding her newborn Pearl to her breast, and wearing the scarlet letter, the women of her community chide her. Some think her punishment is not enough. Some think she should be branded. Some think she should be executed.

'Goodwives,' said a hard-featured dame of fifty, 'I'll tell ye a piece of my mind. It would be greatly for the public behoof, if we women, being of mature age and church-members in good repute, should have the handling of such malefactresses as this Hester Prynne. What think ye, gossips? If the hussy stood up for judgment before us five, that are now here in a knot together, would she come off with such a sentence as the worshipful magistrates have awarded? Marry, I trow not!'

'At the very least, they should have put the brand of a hot iron on Hester Prynne's forehead. Madame Hester would have winced at that, I warrant me. But she,--the naughty baggage,--little will she care what they put upon the bodice of her gown! Why, look you, she may cover it with a brooch, or such like heathenish adornment, and so walk the streets as brave as ever!'

'Ah, but,' interposed, more softly, a young wife, holding a child by the hand, 'let her cover the mark as she will, the pang of it will be always in her heart.'

'What do we talk of marks and brands, whether on the bodice of her gown, or the flesh of her forehead?' cried another female, the ugliest as well as the most pitiless of these self-constituted judges. 'This woman has brought shame upon us all, and ought to die. Is there no law for it? Truly there is, both in the Scripture and the statute-book. Then let the magistrates, who have made it of no effect, thank themselves if their own wives and daughters go astray!' (Hawthorne, SL 37-38)

Hawthorne provides criticism from a sampling of women of the Boston community. These women include an older church lady, a young mother, and a bitter woman. In doing so, he presents his shocking topic of adultery, in a context where the community examines in debate, the significance of Hester's crimes, how they damage the morality of the Boston community, and how they are believed to endanger Hester's soul.

**AP_2.3--Hawthorne's Narrative Empathy for Pathos in
The Blithedale Romance:**

In The Blithedale Romance the response of the Blithedale community to the arrival of Priscilla is equally important in gaining audience empathy. Priscilla's arrival is shocking. Coverdale entertains the possibility the girl is a criminal or at least morally deficient. Coverdale and Zenobia clearly think themselves above entertaining Priscilla's company.

'Who is this?' whispered [Coverdale], remaining behind with [Hollingsworth], while he was taking off his great-coat.

'Who? Really, I don't know,' answered Hollingsworth, looking at me with some surprise. 'It is a young person who belongs here, however; and, no doubt, she has been expected. Zenobia, or some of the women-folks, can tell you all about it.'

'I think not,' said I, glancing towards the newcomer and the other occupants of the kitchen. 'Nobody seems to welcome her. I should hardly judge that she was an expected guest.'

'Well, well,' said Hollingsworth, quietly. 'We'll make it right.' (Hawthorne BR 28)

Zenobia's response is equally cold. She does not greet Priscilla with any warmth, even as Priscilla clings to her. Zenobia declares, "What does the girl mean?" cried she, in rather a sharp tone. "Is she crazy? Has she no tongue?" (Hawthorne, BR 27.) Coverdale remarks that he "never thoroughly forgave Zenobia for her conduct on this occasion. But women are always more cautious, in their casual hospitalities, than men." (Hawthorne, BR 27). Coverdale's response maximizes audience empathy for the community's reception of Priscilla. Coverdale preserves his moral integrity before the audience, providing healthy skepticism into Priscilla's unknown and perhaps morally compromised nature.

Coverdale's acceptance of Priscilla may be taken as one of pity and he asks the audience to pity her as well. He describes the "pitiableness of her aspect":

Her brown hair fell down from beneath a hood, not in curls, but with only a slight wave; her face was of a wan, almost sickly hue, betokening habitual seclusion from the sun and free atmosphere, like a flower-shrub that had done its best to blossom in too scanty light. To complete the pitiableness of her aspect, she shivered either with cold, or fear, or nervous excitement, so that you might have beheld her shadow vibrating on the fire-lighted wall. In short, there has seldom been seen so depressed and sad a figure as this young girl's; and it was hardly possible to help being angry with her, from mere despair of doing anything for her comfort. (Hawthorne, BR 27)

Coverdale succeeds in making a potentially skeptical audience, be receptive to the arrival of Priscilla, through making an emotional appeal describing her destitute condition, and through making a moral appeal that helping Priscilla is the proper and civilized course of action.

Appendix 3:**Additional Arguments of Logos Related to Life Lessons
Taught by the Primitive*****AP_3.1--Life Lessons in The Deerslayer:***

Chingachgook and Hetty both teach life lessons to hero Natty Bumppo that enable his character to survive physically and grow psychologically. The rebirth that Natty experiences through his encounter with Native-American culture, is one element of Cooper's The Deerslayer that qualifies the work as what literary critic John Gardner defines as moral fiction. Cooper's portrayal of Natty's development with the assistance of his primitive blood brother--Chingachgook is a socially redeeming and life affirming process. Cooper addresses universal questions with this relationship of hero and primitive. He addresses the racial and cultural tensions existing between white settlers and America's aboriginal peoples, suggesting that despite racial differences all peoples share profoundly similar emotions, sharing similar feelings and passions, fears and desires. Through the character of Natty, Cooper forces readers to reflect on the value of their society's social conventions--conventions that often preach racial and ideological supremacy of the dominant white culture. Cooper's ideology suggests importance of individual's free will rather than race, in the individual's ability to do great good or evil. Although Cooper argues that Native-American peoples can be good or bad seemingly merging the Primitivist and Anti-Primitivist debate with an oversimplified example depicting certain Native-American tribes as being good or bad, contrasting the Hurons as evil to the Delawares as noble. Cooper advances this argument asserting that individual Native-Americans can be good or bad,

just as white people. For example Natty is reluctant to kill a doe, or even an enemy warrior, while Hurry Harry and Tom Hutter are eager to scalp not only Native-American warriors, but Native-American women and children as well. Thus Cooper's depiction of Chingachgook and the Deerslayer's relationship is socially redeeming in that it address the universal struggle of different peoples to get along, showing that the individuals of all races can do good and share in the ability to feel the same uniquely human emotions--particularly those of love and reflection, emotions which separate humans from animals. The relationship is also socially redeeming as it depicts the bond between two individuals of different cultures, facing adversity and growing together spiritually.

Hetty is also an important primitive teacher. Although a musket shot mortally wounds Hetty at the end of the novel, by the novel's conclusion Hetty has taught or exemplified important life lessons. Through her interactions with the Judith, with the Hurons, and with Natty, she question social conventions, teaches that life is more than the sum of one's intellectual responses, and teaches the interconnectedness of humanity--the lesson that our actions have consequences on the lives of others.

Hetty in her relationship with Judith helps guide her sister toward the path of salvation. She guides Judith to desire an honorable marriage to Natty. The marriage however is an impossible dream, for all involved. Natty, as the novels hero, a man existing on the frontier, considering himself not wholly of the white or of the Native-American culture, is unable to consider settling down. Natty will not give up his physical life in the wilderness for domestic humdrum. Cooper is writing

largely within the confines of a Victorian tradition that will not allow a woman who has broken a sexual taboo (been intimate with a soldier) to be redeemed. Hetty on her deathbed claims to see Heaven and asks why Judith is not there. In the novel's final chapter fifteen years have passed. Natty asks a soldier about Judith, and hears only a rumor of a woman matching Judith's description who has gone to England to live with a professional seducer. Judith after Natty's rejection thus returns to her old adulterous ways and is denied access to Heaven. Cooper's handling of Judith in this instance is conventional and critically disappointing. For the sake of the Victorian tradition of punishing the fallen women, Judith is denied freewill. She is denied the opportunity to learn from her sister's teachings and to spiritually grow. Fortunately Hawthorne does not subscribe to this tradition in his depiction of the relations between Hester and Pearl, and Zenobia and Priscilla.

While Cooper denies Judith the possibility of salvation, he takes a less conventional and more dynamic approach in portraying Hetty's relation with Natty. Hetty in her dialogues with Natty, demonstrates the limits of virtuous ideas, without virtuous men to carry them out. Hetty makes observations exposing the hypocrisy of men who call themselves Christian. Natty does not appreciate the excess killing, that Hurry represents in his contemplating taking aim at a vulnerable doe, or Thomas and Hurry's practice of scalping men, women, and children for bounty. Fearing the spiritual hollowness of killing for money, or the physical restrictions of marrying and settling down-Natty seeks a commune with nature. Deciding to spend his life living on the

verges of civilization, living where there is "room to breathe in" (Cooper, DS 17).

Although Hetty's relationship with Judith is initially promising, it is doomed to failure because of Cooper's conventions of the idea of the 'fallen woman', in her relations with the Native American presents a balanced vision and demonstrates the interconnectedness of all people. Cooper's Native American's are diverse in motive and morals. Cooper allows his Native-American characters to debate the virtue of Christianity, and the hypocrisy of the many who claim to follow the religion but to not follow its principles. He depicts Native-American's as a people who mourn for their dead, and who have suffered senseless losses at the hands of violent white settlers. For example when Hetty visits the Native Americans to negociete for Natty's freedom, when she talks to Natty she describes how the Native American's buried and mourned for the life of a certain young girl of their tribe, who was killed randomly by one of Hurry's random shots into the woods earlier that day. Cooper humanizes the Native American's showing them as people with emotions, and domestic needs. The Iroquois chief would much rather have Natty marry an older woman in his tribe whose husband was killed in battle, than kill Natty in the ceremonial ring of torcher. Natty will not marry out of principle and would rather die an honorable death, than deny himself the freedom of the frontier. Hetty functions very effectively in her rhetorical purpose. She acts as a moral symbol, to which the other characters true moral nature may be compared and exposed. Hetty's fearlessness makes her the perfect ambassador, to listen and reflect on Cooper's non-stereotypical

portal of the Native-American peoples as part of humanity—as a people with a system of morality and emotion comparable to the Anglo-American. Hetty's character enables the humanizing of the Native American in Cooper's The Deerslayer.

AP_3.2--Life Lessons Queequeg teaches in Moby Dick:

Queequeg not only teaches Ishmael lessons that enable him to survive the physical and psychological challenges of the frontier, but also teaches Ishmael important life lessons that affirm for him the meaning of his existence, and show him the potential for good in all humanity. Rhetorically an argument of logos, the life affirming and socially redeeming lessons that Queequeg teaches, show readers reasons why Queequeg's character is of social value and deserving of their respect.

One may ask what if any role Queequeg has in the climax of Moby Dick. Queequeg's character seemingly grows more distant to Ishmael as the novel progresses. Critic D. H. Lawrence writes that Queequeg "opened again the flood-gates of love and human connection in Ishmael (155). It is not the extent of Queequeg's physical contact with Ishmael that is important, as is the spiritual changes that Queequeg brings about in Ishmael's perception of reality. While Ishmael, as narrator focuses ostensibly on Ahab's monomaniacal pursuit of Moby Dick, the novel focuses on Ishmael's pursuit of the meaning of the universe. In this way, one may describe the work as having a physical and a spiritual climax. While the physical climax of Moby Dick occurs with Ahab's fated three day hunt of the great white whale, Ishmael experiences a spiritual climax that changes his world view, and encourages readers to reflect on the meaning behind the

physical annihilation of the Pequod's crew and the salvation of Ishmael, through the narrator's eyes—a process generating empathy for the narrator's viewpoint as the audience is part of Ishmael's learning process.

Queequeg's character functions not only as a primitive, but also qualifies as a savior figure in Moby Dick. Ishmael survives at the end of the novel because Queequeg has prepared him for death. When Moby Dick destroys the Pequod, and all the crew are pulled into the vortex of the sinking ship. Ishmael is the only one to survive because he is able to grab hold of Queequeg's canoe shaped coffin as it bobs from the sinking ship to the surface of the water. Ishmael's physical salvation, through Queequeg's coffin is a compelling symbol that connects with Queequeg's spiritual teachings that James Baird identifies as the wisdom of selflessness, the wisdom of how to accept God, and the wisdom of how to die (Baird 229).

The wisdom of selflessness is revealed through Queequeg's conduct to Ishmael and humanity at large. Ishmael accounts that "Through all Queequeg's unearthly tattooings, I thought I saw the traces of a simple honest heart ... and besides all this, there was a certain lofty bearing about the Pagan, which even his uncouthness could not altogether maim" (Melville, MD, 52). Ishmael is impressed that Queequeg does not cleave onto him, or every sailor he meets out of extreme homesickness, as Ishmael himself is troubled by the vast loneliness of the world. Ishmael observes that Queequeg can be at peace with himself, even when he is an extreme outsider and alone: Thrown among people as strange as him and though he were in the planet Jupiter; and yet he seemed entirely at ease; preserving the utmost serenity; content

with his own companionship; always equal to himself ... perhaps to be true philosophers, we mortals should not be so conscious of so living and striving" (Melville, MD 52). Ishmael says he is redeemed by Queequeg in these lessons: "No more my splintered heart and maddened hand were turned against the world (Melville, MD 57).

Because Queequeg is content with himself, and views himself as part of a larger brotherhood of man, he can freely risk himself to save others as demonstrated in his rescue of the rude boy at the ferry, or his shipmate Tashtego, and he has the capacity to face death without regrets. Ishmael's last lesson is the ease of death (Baird 244). Queequeg ready to die declares, "it is easy" in his coffin (Melville, MD 398). He shows no regrets over deeds not done. When he does remember something he forgot to do ashore Queequeg wills himself back to health, declaring that "if a man made up his mind to live, mere sickness could not kill him" and true to his primitive nature he recovers in a few days (Melville, MD 398).

Through his salvation, and survival, Ishmael's world view has been affected by Queequeg's lessons. While the world has not changed, Ishmael's perspective of it has. Ishmael is rescued by the ship Rachel, who Ahab only days earlier had refused to help, and returns to humanity to tell his tale.