

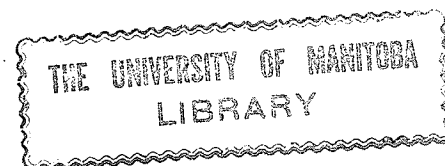
EXPLORATIONS OF THE HUMAN HEART:
A STUDY OF HAWTHORNE'S USE OF THE SUPERNATURAL

A Thesis
Presented to
The Faculty of Graduate Studies
University of Manitoba

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Teresa Mary Fitzgerald

September, 1971



AN ABSTRACT OF
EXPLORATIONS OF THE HUMAN HEART:
A STUDY OF HAWTHORNE'S USE OF THE SUPERNATURAL

The purpose of this thesis is to demonstrate that Hawthorne's primary use of the supernatural is as a means of expressing his moral concerns. At the center of Hawthorne's moral vision is the human heart, with its warm values of brotherhood, love and sympathy.

Chapter I deals with the fusion of the actual and the marvellous which removes characters and events from the immediate context of life and into a realm where the imagination can have full sway. In such a realm, the deeper truths of the human heart may be perceived.

Chapter II, a discussion of Hawthorne's retelling for children of the Greek myths, deals with man's major quest -- an inner quest. As a result of the Golden Touch, Midas moves from isolation to a new self-awareness, vision and appreciation of the warm, simple values of life. His heart has been awakened to its humanity.

Unlike Midas, the protagonists of Chapter III all lose their footholds in the stream of humanity forever when they violate human relationships. Allowing the "monsters of divers kinds" to remain within their hearts leads to the predominance of the dark, demonic forces within the individual, symbolized by witches, devils and fiends. Although man must descend into the dark caverns within himself, there are dangers involved.

These dangers are especially evident in the plight of the artist.

The magical insight granted to the artist may lead him to commit the Unpardonable Sin -- a probing and prying into the human heart without sympathy or love. On the other hand, the power of love can raise art to true genius. Through love, the artist may dwell amid the "eternal beauty" of the inner heart.

Any attempts to dwell outside of the limits prescribed for man will inevitably lead to alienation. Just as this will be the fate of the artist who probes into the hearts of others without sympathy or love, so it will be the fate of those who attempt to transcend the limits of mortality through the search for an elixir of life. What is needed to cope with the ills that accompany age and mortality is a change of heart.

The last section attempts to show that Hawthorne's use of supernatural elements -- the Golden Touch, the witches and demons, the magical powers of the artist and the elixir of life -- reveals an increasing awareness of the truths of the human heart.

TABLE OF CONTENTS

	Page
ABSTRACT	ii
CHAPTER	
Introduction	1
I Fantasy	9
II Greek Myths	17
III Witchcraft and the Black Man	35
IV The Artist	53
V The Gothic	77
Conclusion	88
FOOTNOTES	94
SELECTED BIBLIOGRAPHY	121

INTRODUCTION

In his preface to The Snow Image Hawthorne wrote:

In youth, men are apt to write more wisely than they really know or feel; and the remainder of life may be not idly spent in realizing and convincing themselves of the wisdom which they uttered long ago.¹

Working from the premise, supported by F. O. Matthiessen,² that Hawthorne's short stories represent an accurate foreshadowing of all the essential elements of his mind and art, I shall deal only with the tales and sketches. More specifically, my concern is with Hawthorne's use of the supernatural in these tales and sketches. His primary use of the supernatural is as a means of expressing his moral concerns -- as a vehicle for the ideas he wants to convey. The supernatural is not used to awaken wonder or terror, but to embody a moral, "to make imaginatively concrete a truth of general and permanent significance or to symbolize a condition of mind or soul."³

Hawthorne's use of the supernatural has been noted many times since the beginning of Hawthorne criticism, but few critics have dwelt upon its significance as a vehicle of expression for the author's moral concerns. Notice of the supernatural in Hawthorne's short stories first appeared as comments on the "strange", "ghostly" and "weird" aspects of the tales. Anthony Trollope, in his article "The Genius of Nathaniel Hawthorne", mentioned the "weird, mysterious, thrilling charm"⁴ with which Hawthorne awes and delights his readers. Unlike many of Hawthorne's nineteenth century critics and reviewers, however, Trollope went on to point out the moral value of this aspect of Hawthorne's fiction:

Hawthorne . . . has dealt with persons and incidents which were often but barely within the bounds of possibility, -- which were sometimes altogether without those bounds, -- and has determined that his readers should be carried out of their own little mundane ways, and brought into a world of imagination in which their intelligence might be raised, if only for a time, to something higher than the common needs of common life.⁵

As early as 1842, Henry Wadsworth Longfellow pointed out, in a review of Twice Told Tales in the North American Review, that

One of Mr. Hawthorne's most characteristic traits is the successful manner in which he deals with the supernatural. He blends together, with a skilful hand, the two worlds of the seen and the unseen. He never fairly goes out of the limits of probability, never calls up an actual ghost, or dispenses with the laws of nature; but he passes as near as possible to the dividing line, and his skill and ingenuity are sometimes tasked to explain, by natural laws, that which⁶ produced upon the reader all the effect of the supernatural.

Likewise, in a review of The Scarlet Letter in Littell's Living Age for May 4th, 1850, reprinted from the New York Tribune, the anonymous critic praises Hawthorne's use of "the supernatural relieved, softened, made tolerable, and almost attractive, by a strong admixture of the human."⁷ Not only praise, but also censure, however, was directed at Hawthorne for his use of the supernatural. An anonymous reviewer in Littell's Living Age for January 7th, 1854 criticized Hawthorne for excessive use of the supernatural. Although he makes it credible, the reviewer argues, its value is lost by continual repetition.⁸ The contrary is stated in an article from the North British Review reprinted in Littell's Living Age in 1868. The author of this article speaks of Hawthorne's habit, in his works, of "withdrawal of the whole scene from the atmosphere of actual life."⁹ His personages and their actions are

shadowy, remote, and beyond the sphere of habitual experience. Yet all is felt to be profoundly true - not only what might be, but what in its essential nature is, within the heart and

conscience. The embodying forms may be intangible shades, phantasmagoria, but the inner life they express finds within us the unhesitating responsive recognition of kindred. They are veritable human souls, though dwelling in a far-off world of cloud-land and moon-shine.¹⁰

He goes on to say that these occult and preternatural powers exercise their influence on us morally rather than by any sensible means. It is this moral aspect of the supernatural which is of primary interest.

In discussing Hawthorne's moral beliefs and attitudes, his Puritan ancestry must be taken into account. He was the last son of a long line of men whose dark faith had led them to persecute Quakers for their spiritual beliefs and witches for their demonic knowledge. The earliest of the American ancestors was William Hathorne, described by Hawthorne in "The Custom House" as the "grave, bearded, sable-cloaked and steeple-crowned progenitor"¹¹ who came to America in 1630. Although he gained many honours as a soldier and magistrate, he was also remembered as the judge who condemned a Quaker woman, Ann Coleman, to be whipped at the tail of a cart through the streets of Salem, Boston and Dedham. Hawthorne refers to this incident in "Main Street". John, son of William, also won ill fame as well as honour, and was prominent as a judge pronouncing sentence on witches. These two ancestors are mentioned a number of times in Hawthorne's writings. They represented in his mind not only great achievements, but also great errors and much guilt. He asserted more than once, and partly in earnest, that retribution for their guilt reached through the generations down to him:

I know not whether these ancestors of mine bethought themselves to repent, and ask pardon of Heaven for their cruelties; or whether they are now groaning under the heavy consequences of them, in another state of being. At all events, I, the present writer, as their representative, hereby take shame upon myself

for their sakes, and pray that any curse incurred by them - as I have heard, and as the dreary and unprosperous condition of the race, for many a long year back, would argue to exist - may be now and henceforth removed.¹²

There were contradictions in Hawthorne's attitude towards his ancestors. He felt a sense of guilt in being different from them, as well as a sense of guilt in being akin to them. He thanked God for having given him such ancestors, but, as he says in "Main Street", he also thought it fitting for each successive generation to thank Him, no less fervently, for being one step further from them in the march of ages.¹³ Although he could recognize certain real virtues of the early Puritans such as their moral earnestness, he could not condone their self-righteous pride, repressive harshness and denial of the emotional side of life.

For it is the emotional side of life, the human heart, which plays an important part in Hawthorne's moral vision, and he uses the supernatural to bring into clearer relief some of the deeper truths of the human heart. The heart is one of Hawthorne's leading symbols and in a notebook passage he compares it to a cavern:

at the entrance there is sunshine, and flowers growing about it. You step within, but a short distance, and begin to find yourself surrounded with a terrible gloom, and monsters of divers kinds; it seems like Hell itself. You are bewildered, and wander long without hope. At last a light strikes upon you. You peep towards it, and find yourself in a region that seems, in some sort, to reproduce the flowers and sunny beauty of the entrance, but all perfect. These are the depths of the heart, or of human nature, bright and peaceful; the gloom and terror may lie deep; but deeper still is the eternal beauty.¹⁴

This is Hawthorne's view -- the pleasant surface is only superficial. Beneath it lies man's selfishness and depravity. Yet deeper still, at the very centre of human nature, is the "eternal beauty". Everything, finally, is related to that inward sphere, that characteristically human

realm. A denial of the values of the heart -- love and humanity -- leads to isolation, while acceptance leads to an involvement in the brotherhood of man. These are the two poles of human relations -- cold aloofness and warm sympathy. There are many examples in Hawthorne's stories of those who, in quest of some imagined good, violate human relationships and leave the broad stream of humanity. In the stories dealt with here, this is true of King Midas, the young woman in "The Hollow of the Three Hills", Goodman Brown, Ethan Brand, the artist of "The Prophetic Pictures" and Edward Randolph. Thus one of the moral criteria in many of Hawthorne's stories is the degree of presence or absence of sympathy and reverence for one's fellow man. This principle of brotherhood, love and sympathy is at the centre of Hawthorne's moral vision and he uses the supernatural in such a way as to illustrate this.

As we have already seen, Hawthorne frequently took great pains to remind his readers that he was dealing with moral matters. He considered a moral essential to any tale or sketch. As he points out in "Wakefield": "Thought has always its efficacy, and every striking incident its moral."¹⁵ The suggestions for stories which Hawthorne jotted down in his notebooks were often moral in their initial form. In his American Notebooks covering the years 1841-1852 he recorded the following:

An auction of second hands -- then moralizing how the fashion of this world passeth away.¹⁶

On August 14th, 1852 he outlined another suggestion for a story:

In a grim, weird story, a figure of a gay, laughing, handsome youth, or young lady, all at once, in a natural, unconcerned way, takes off its face like a mask, and shows the grinning bare skeleton face beneath.¹⁷

Within the stories themselves Hawthorne often asserted that he was searching for a moral lesson. One such instance occurs in "Earth's Holocaust" where the narrator says that he chose to attend the giant bonfire because he supposed "the illumination . . . might reveal some profundity of moral truth heretofore hidden in mist or darkness".¹⁸ Again in "Wakefield" in speaking of the man who, under pretence of going on a journey, took lodgings in the street next to his own house and lived there unknown, without any apparent reason, for twenty years or so, the narrator says:

If the reader choose, let him do his own meditation; or if he prefer to ramble with me through the twenty years of Wakefield's vagary, I bid him welcome; trusting that there will be a pervading spirit and a moral, even should we fail to find them, done up neatly, and condensed into the final sentence.¹⁹

Hawthorne never hesitated to say that he had a moral question under consideration or to state his conclusions, if any. In the opening paragraph of "David Swan", subtitled "A Fantasy", he states clearly the idea that he wishes the story to illustrate:

Could we know all the vicissitudes of our fortunes, life would be too full of hope and fear, exultation or disappointment, to afford us a single hour of true serenity. This idea may be illustrated by a page from the secret history of David Swan.²⁰

In "The Wedding Knell" Hawthorne says of the elderly bride decked out in "the brightest splendor of attire"²¹ and of the bridegroom in his shroud that "the whole scene expressed, by the strongest imagery, the vain struggle of the gilded vanities of this world, when opposed to age, infirmity, sorrow, and death."²² And "The Prophetic Pictures" ends:

Is there not a deep moral in the tale? Could the result of one, or all our deeds, be shadowed forth and set before us, some would call it Fate, and hurry onward, others be swept along by their passionate desires, and none be turned aside by

the PROPHETIC PICTURES.²³

At the same time, one must be aware that although Hawthorne considered a moral essential, his moralistic approach is not merely that of reducing human experience to moral platitude. Rather, he makes the point, in the Preface to The House of the Seven Gables, that moral truth must be inherent in the subject matter:

When romances do really teach anything, or produce any effective operation, it is usually through a far more subtle process than the ostensible one. The author has considered it hardly worth his while, therefore, relentlessly to impale the story with its moral, as with an iron rod, — or, rather, as by sticking a pin through a butterfly, — thus at once depriving it of life, and causing it to stiffen in an ungainly and unnatural attitude. A high truth, indeed, fairly, finely, and skilfully wrought out, brightening at every step, and crowning the final development of a work of fiction, may add an artistic glory, but is never any truer, and seldom any more evident, at the last page than at the first.²⁴

The imaginative aspects of a work of art are destroyed if the work is reduced to a simple formula for illustrating a moral. Thus Hawthorne's approach is a probing for meaning rather than a teaching of "lessons".

Principally, it is a probing into the human heart that is involved, and the essential truth for Hawthorne is the perception of human values that lie deep within the heart of man. It is through the use of the supernatural that Hawthorne illustrates the increasing awareness of this truth. This awareness will be examined in terms of Greek mythology, witchcraft, the artist, and also in terms of Hawthorne's use of the Gothic tradition. From King Midas to Dr. Heidegger there is a definite development in terms of awareness.

The imaginative element which plays an important role in revealing the truth of the human heart is the combination of the marvellous with realistic detail. This fusion of the actual and the supernatural is

present in all the stories discussed. In this way, Hawthorne removes his characters and events from the immediate context of life and into a realm where the imagination can have full sway. It is in such an atmosphere that penetration through the mundane world to a higher truth can occur.

CHAPTER I

FANTASY

In his constant use of fantasy and hints of the supernatural, Hawthorne took full advantage of the liberty which he said the writer of romances may take in deviating from objective reality. For, he felt that intermixture of the supernatural with the real was an artistic necessity. Hawthorne frequently uses the supernatural to provide the atmospheric effect of fantasy. He begins "The Threefold Destiny", subtitled "A Fairy Legend" to aid further in indicating his design, with this comment:

I have sometimes produced a singular and not unpleasing effect, so far as my own mind was concerned, by imagining a train of incidents in which the spirit and mechanism of the fairy legend should be combined with the characters and manners of familiar life.¹

As Terence Martin points out, Hawthorne achieves the imaginative freedom he requires by adopting the convention of the fairy tale.² This is especially evident in the opening sentences of a number of his tales. "In those strange old times, when fantastic dreams and madmen's reveries were realized among the actual circumstances of life . . ."³ is the opening clause of "The Hollow of the Three Hills". "Earth's Holocaust" begins: "Once upon a time -- but whether in the time past or time to come is a matter of little or no moment . . ."⁴ And "The Great Carbuncle" commences: "At nightfall, once in the olden time . . ."⁵ This fusion of the real and the fantastic is characteristic of many of Hawthorne's tales. It serves to seize the reader's interest, to gain artistic distance, and at the same time to dramatize the ideas he wants to present, both

psychological and allegorical.

In the prefaces to his romances, where he takes great pains to distinguish between the novel and the romance, Hawthorne discusses this fusion of the actual and the imaginary. He insists upon the need for a "neutral ground" half way between the real world and the imaginary, a latitude for his imagination. His earliest discussion of the topic, at any length, is in "The Custom House":

Moonlight, in a familiar room, falling so white upon the carpet, and showing all its figures so distinctly, — making every object so minutely visible, yet so unlike a morning or noontide visibility, — is a medium the most suitable for a romance-writer to get acquainted with his illusive guests Thus, therefore, the floor of our familiar room has become a neutral territory, somewhere between the real world and fairy-land, where the Actual and the Imaginary may meet, and each imbue itself with the nature of the other. Ghosts might enter here, without affrighting us Then, at such an hour, and with this scene before him, if a man, sitting all alone, cannot dream strange things, and make them look like truth, he need never try to write romances.

Hawthorne's main discussion of the subject is in his Preface to The House of the Seven Gables:

When a writer calls his work a Romance, it need hardly be observed that he wishes to claim a certain latitude, both as to its fashion and material, which he would not have felt himself entitled to assume had he professed to be writing a Novel. The latter form of composition is presumed to aim at a very minute fidelity, not merely to the possible, but to the probable and ordinary course of man's experience. The former — while, as a work of art, it must rigidly subject itself to laws, and while it sins unpardonably so far as it may swerve aside from the truth of the human heart — has fairly a right to present that truth under circumstances, to a great extent, of the writer's own choosing or creation. If he think fit, also, he may so manage his atmospherical medium as to bring out or mellow the lights and deepen and enrich the shadows of the picture. He will be wise, no doubt, to make a very moderate use of the privileges here stated, and, especially, to mingle the Marvellous rather as a slight, delicate, and evanescent flavor, than as any portion of the actual substance of the dish offered to the public. He can hardly be said, however, to commit a literary crime even if he disregard this caution.

In other words, the author will combine, in the proportions he wishes, the realistic observation of detail found in the novel with "the Marvellous", that imaginative element which plays a primary role in revealing "the truth of the human heart". For the revelation of such truth the supernatural may be invoked. Hawthorne tells us time and again that a romance sins unpardonably if it swerves aside from such truth. In "An Old Woman's Tale" he notes that although his "ground-plots" rarely lie within "the widest scope of probability", they nevertheless respect the canon of "homely and natural" truth.⁸ Again, although he is "apt to invest his plots and characters with the aspect of scenery and people in the clouds, and to steal away the human warmth out of his conceptions", yet despite this predilection "a breath of Nature . . . will find its way into the midst of his fantastic imagery, and make us feel as if, after all, we were yet within the limits of our native earth."⁹ Austin Warren aptly points out in his introduction to Representative Selections of Hawthorne's works that:

By 'romance' he perhaps means what we today call 'expressionism' -- the effort to reveal men's souls instead of their vestures; to cut away the accidents of their dialect, and disclose their thoughts and emotions. He means, too, the freedom to see men in the light of Eternity, to see the supernatural¹⁰ surrounding the Natural and now and again impinging upon it.

Again in his Preface to The Blithedale Romance Hawthorne speaks of the artistic license which the American romancer needs. He begins:

In the old countries, with which fiction has long been conversant, a certain conventional privilege seems to be awarded to the romancer; his work is not put exactly side by side with nature; and he is allowed a license with regard to every-day probability, in view of the improved effects which he is bound to produce thereby. Among ourselves, on the contrary, there is as yet no such Faery Land, so like the real world, that, in a suitable remoteness, one cannot well tell the difference, but with an

atmosphere of strange enchantment, beheld through which the inhabitants have a propriety of their own.¹¹

He goes on to say that the American romancer needs this atmosphere. For, "In its absence, the beings of imagination are compelled to show themselves in the same category as actually living mortals; a necessity that generally renders the paint and pasteboard of their composition but too painfully discernible."¹² It was such a "Faery Land" atmosphere that Hawthorne found congenial to so many of his tales.

In his fictional works, one of Hawthorne's methods was to employ real scenes, incidents and people but to surround them with an atmosphere of fantasy and unreality. At times he cast a tone of fantasy over the most ordinary happenings - "fancying a strangeness in such sights as all may see"¹³ - thus keeping them just outside the precincts of real life. In his Preface to The Snow Image Hawthorne states that "There is no harm, but, on the contrary, good, in arraying some of the ordinary facts of life in a slightly idealized and artistic guise."¹⁴ Thus, for example, in "The Haunted Mind", he takes a very common occurrence, an awakening in the early hours of the morning, and discusses the half-waking dreams when the "dark receptacles"¹⁵ of the heart are "flung wide open".¹⁶ He transforms it into a "realm of illusions, whither sleep has been the passport"¹⁷ where you "behold its ghostly inhabitants and wondrous scenery, with a perception of their strangeness such as you never attain while the dream is undisturbed."¹⁸ In such a state, "when the mind has a passive sensibility, but no active strength; when the imagination is a mirror, imparting vividness to all ideas, without the power of selecting or controlling them",¹⁹ the horrors of the mind may also take shape: "A funeral train comes gliding by your bed, in which Passion and Feeling

assume bodily shape, and things of the mind become dim spectres to the eye."²⁰ Sorrow, Disappointment, Fatality and Shame also pass by. These personifications of the gloomy aspects of thought, this "nightmare of the soul",²¹ leads to a parallel between human life and the hour which has now elapsed. "In both you emerge from mystery, pass through a vicissitude that you can but imperfectly control, and are borne onward to another mystery."²² And, as the dreamer plunges once again into the wilderness of sleep, his spirit strays "among the people of a shadowy world, beholding strange sights, yet without wonder or dismay. So calm, perhaps, will be the final change; so undisturbed, as if among familiar things the entrance of the soul to its Eternal home!"²³

In other tales and sketches as well, a placing of the real and the fanciful side by side emphasizes the author's moral design. At the beginning of "The Threefold Destiny" Hawthorne mentions this process in saying that he has experimented with combining "the characters and manners of familiar life"²⁴ with "a fairy legend".²⁵ In this tale, "a subdued tinge of the wild and wonderful is thrown over a sketch of New England personages and scenery, yet, it is hoped, without entirely obliterating the sober hues of nature."²⁶ He goes on to say that:

Rather than a story of events claiming to be real, it may be considered as an allegory, such as the writers of the last century would have expressed in the shape of an Eastern tale, but to which I have endeavored to give a more life-like warmth than could be infused into those fanciful productions.²⁷

Yet Hawthorne occasionally admitted to a fear that he might dwell so constantly in the realm of fantasy so as to lose all touch with the reality about him. "Night Sketches" begins with the narrator describing the pleasures of being indoors on a rainy winter day with a book of travels.

For it is then

that fancy is . . . most successful in imparting distinct shapes and vivid colors to the objects which the author has spread upon his page, and that his words become magic spells to summon up a thousand varied pictures. Strange landscapes glimmer through the familiar walls of the room, and outlandish figures thrust themselves almost within the sacred precincts of the hearth.²⁸

After a time, however, "a gloomy sense of unreality"²⁹ depresses the spirits of the narrator and he ventures out in order to satisfy himself "that the world is not entirely made up of such shadowy materials as have busied me throughout the day. A dreamer may dwell so long among fantasies, that the things without him will seem as unreal as those within."³⁰ Afterwards he will return to his fireside, "musing and fitfully dozing, and fancying a strangeness in such sights as all may see."³¹

This same idea is present in "A Select Party". It deals with an entertainment held by a Man of Fancy at one of his castles in the air. To those who lack the imaginative faith, the castle is unreal:

Had they been worthy to pass within its portals, they would have recognized the truth, that the dominions which the spirit conquers for itself, among unrealities become a thousand times more real than the earth whereon they stamp their feet, saying, "This is solid and substantial; this may be called a fact."³²

Yet there is the possibility of becoming trapped in the realm of fancy or imagination. There is a final uncertainty whether or not the guests can get back to earth from the castle in the air:

How, in the darkness that ensued, the guests contrived to get back to earth, or whether the greater part of them contrived to get back at all, or are still wandering among clouds, mists, and puffs of tempestuous wind, bruised by the beams and rafters of the overthrown castle in the air, and deluded by all sorts of unrealities, are points that³³ concern themselves much more than the writer or the public.

Again, in "The Devil in Manuscript", often spoken of as semi-autobiographical, Oberon speaks of his fear of losing touch with life, as he prepares to burn his stories:

You cannot conceive what an effect the composition of these tales has had on me . . . I am surrounding myself with shadows, which bewilder me, by aping the realities of life. They have drawn me aside from the beaten path of the world, and led me into a strange sort of solitude, -- a solitude in the midst of men, -- ³⁴where nobody wishes for what I do, nor thinks nor feels as I do.

Hawthorne made a similar comment himself in his response, on June 4th, 1837, to Longfellow's complimentary review of Twice-Told Tales. He spoke of his

great difficulty in the lack of materials; for I have seen so little of the world, that I have nothing but thin air to concoct my stories of, and it is not easy to give a lifelike semblance to such shadowy stuff. Sometimes, through a peep-hole, I have caught a glimpse of the real world; and the two or three articles, in which I ³⁵have portrayed such glimpses, please me better than the others.

Also in "The Hall of Fantasy", "that mystic region, which lies above, below, or beyond the actual"³⁶ is discussed. The narrator, although bewildered by the conflicting variety of ideals and dreams that he finds there, still believes that "there is but half a life - the meaner and earthlier half - for those who never find their way into the hall."³⁷ Yet he realizes that "the white sunshine of actual life"³⁸ is necessary to test the worth of all fantasies. One must not "mistake the Hall of Fantasy for actual brick and mortar, and its purple atmosphere for unsophisticated sunshine."³⁹ For he who "knows his whereabouts . . . is less likely to make a fool of himself in real life."⁴⁰ The hall has its dangers for those who "make their whole abode and business here, and contract habits which unfit them for all the real employments of life."⁴¹ But there are a few others who "possess the faculty, in their occasional

visits, of discovering a purer truth than the world can impart among the lights and shadows of these pictured windows."⁴² And for all its dangerous influences, "we have reason to thank God that there is such a place of refuge from the gloom and chillness of actual life."⁴³ Again, in "The New Adam and Eve", this final value of the imagination is stressed:

It is only through the medium of the imagination that we can lessen those iron fetters, which we call truth and reality, and make ourselves even partially sensible what prisoners we are.⁴⁴

Although Hawthorne never seemed able to attain a balance between the actual and the marvellous which wholly satisfied him, his use of fantasy did serve a number of valuable purposes. It increased his imaginative freedom, for it provided a means of dramatizing, in a rather unusual manner, the ideas he wanted to present. At the same time, it widened the scope within which his moral concerns could function.

Hawthorne's retelling for children of the Greek myths illustrates well the use to which he puts this blending of the actual and the marvellous. He justifies the "liberties"⁴⁵ taken with the fables by stating that "the inner life of the legends cannot be come at save by making them entirely one's own property."⁴⁶ The Preface to The House of the Seven Gables, quoted earlier, also throws some light upon the technique of the mythological tales. In both, the author "so manage[s] the atmospherical medium as to bring out or mellow the lights and deepen and enrich the shadows of the picture."⁴⁷ The effect of this is that attention is concentrated upon the true meaning and main outlines of the work rather than upon particulars. In this way, the mythological tales take us directly to the heart of Hawthorne's imagination.

CHAPTER II

GREEK MYTHS

Hawthorne's most obvious treatment of the supernatural occurs in his retelling of the Greek myths for children. The two collections of mythological tales have been largely ignored by Hawthorne critics,¹ yet Hawthorne himself considered them as among his best works. In 1851, when he began to write A Wonder-Book, Hawthorne had already written pieces for the Peter Parley series and had adapted New England history for children in the Grandfather's Chair stories. The idea of writing fairy stories or myths had lain dormant for a number of years. In 1838 Hawthorne had approved Longfellow's suggestion of collaborating on a book of fairy stories. When the project failed to materialize, Hawthorne asserted that he did intend to turn his attention to writing for children. Indeed, the times were ripe for such a book:

The romantic movement with its idealization of the child, the revolution in religious and secular education which was making school and church more child-centered and was softening the rigors of copybook memorizing, paved the way for one who would soften² the cold outlines which had hitherto clothed the classic myths.

And, as F. O. Matthiessen points out, Hawthorne shared the taste of an age which believed that even children ought to be elevated by an acquaintance with the heroes of antiquity.³

In June and July of 1851, Hawthorne wrote A Wonder-Book in forty days. Apparently the writing went easily. George Parsons Lathrop says of the manuscript that scarcely a correction or an erasure occurs from beginning to end.

and wherever an alteration was made, the after-thought was evidently so swift that the author did not stop to blot, for the word first written is merely smeared into illegibility and another substituted for it. It appears to be certain that, although Hawthorne meditated long over what he intended to do and came rather slowly to the point of publication, yet when the actual task of writing ⁴was begun it proceeded rapidly and with very little correction.

Hawthorne spoke of his children's books in letters to several friends with a feeling of accomplishment. He wrote to Richard Henry Stoddard just before the publication of Tanglewood Tales that his retelling of the myths was "done up in excellent style, purified from all moral stains, re-created as good as new, or better, and fully equal, in their own way, to Mother Goose. I never did anything else so well as these old baby stories."⁵

Hawthorne's prefaces and introductory chapters give some insight into his thoughts and aims in writing these stories. His introduction to Tanglewood Tales sets forth the nature of the task which he had set himself:

These old legends, so brimming over with everything that is most abhorrent to our Christianized moral sense,--some of them so hideous, others so melancholy and miserable, amid which the Greek tragedians sought their themes, and moulded them into the sternest forms of grief that ever the world saw; was such material the stuff that children's playthings should be made of! How were they to be purified? How was the blessed sunshine to be thrown into them?

For Hawthorne these myths were full of meaning and his aim was to make them living, relevant truth. His awareness of their timeless relevance is made explicit in the Preface to A Wonder-Book:

it will be observed by every one who attempts to render these legends malleable in his intellectual furnace, that they are marvellously independent of all temporary modes and circumstances. They remain essentially the same, after changes that would affect the identity of almost anything else No epoch of time can

claim a copyright in these immortal fables. They seem never to have been made; and certainly, so long as man exists, they can never perish; but, by their indestructibility itself, they are legitimate subjects for every age to clothe with its own garniture⁷ of manners and sentiment, and to imbue with its own morality.

Emphasis is thus on the moral aspect of the stories. And, although writing for children, he has never found it necessary to "write downward",⁸ for

Children possess an unestimated sensibility to whatever is deep or high, in imagination or feeling, so long as it is simple, likewise.

This is the key to Hawthorne's method in writing these stories. By presenting meaning directly, through action, he allows his theme to "soar"¹⁰ and is able to remove the complexities and artificialities which would only serve to confuse his young readers.

In "The Wayside", Hawthorne's introductory chapter to Tanglewood Tales, he stresses this aspect of the legends -- their "inner life"¹¹ and depth. It is only by "making them entirely one's own property"¹² that the inner life of the legends can be grasped. In fact, the stories of Tanglewood Tales seem to transform themselves, "in harmony with their inherent germ",¹³ and reassume the shapes "which they might be supposed to possess in the pure childhood of the world."¹⁴ At this time, it was still the Golden Age:

Evil had never yet existed; and sorrow, misfortune, crime, were mere shadows which the mind fancifully created for itself, as a shelter against too sunny realities; or, at most, but prophetic dreams, to which the dreamer himself did not yield a waking credence. Children are now the only representatives of the men and women of that happy era; and therefore it is that we must raise the intellect and fancy to the level of childhood, in order to re-create the original myths.¹⁵

It is in the ideal realm in which this childlike vision is restored that truth resides.

Eustace Bright points out that these myths readily adapt themselves to the "childish purity"¹⁶ of his auditors. For the objectionable characteristics -- their morally "abhorrent",¹⁷ "hideous",¹⁸ "melancholy"¹⁹ and "miserable"²⁰ aspects -- seem to be "a parasitical growth, having no essential connection with the original fable."²¹ Thus they could be removed without affecting the heart of the myth.

Hawthorne also made changes in the original Greek myths in order to humanize them. He was concerned with bringing the myths up to date, making them relevant, for he believed that an artist must live for his own age. "The present", he complained,

is burdened too much with the past. We have not time, in our earthly existence, to appreciate what is warm with life, and immediately around us I do not see how future ages are to stagger onward under all this dead weight, with the additions that will be continually made to it.²²

It was for this reason that Hawthorne informed his publisher, James T. Fields: "I shall aim at substituting a tone in some degree Gothic or romantic, or any such tone as may best please myself, instead of the classic coldness, which is as repellant as the touch of marble."²³ He added that "of course, I shall purge out all the old heathen wickedness, and put in a moral wherever practicable."²⁴ Eustace Bright's ability to "Gothicize"²⁵ everything his imagination touches upon is criticized by Mr. Pringle for creating images as out of place as Atlas in "The Three Golden Apples" -- a "huge, disproportioned mass among the seemly outlines of Grecian fable".²⁶ Eustace replies that "the moment you put any warmth of heart, any passion or affection, any human or divine morality, into a classic mould, you make it quite another thing from what it was before."²⁷ The author has thus imbued the "cold and heartless"²⁸ classic forms with

warmth and feeling and presentness. Hawthorne's desire to give a Romantic tone to these tales is related to his discussion of the romance elsewhere. The author of a romance must present the truth, he says, but he may present it "under circumstances, to a great extent, of the writer's own choosing or creation. If he think fit, also, he may so manage his atmospherical medium as to bring out or mellow the lights and deepen and enrich the shadows of the picture."²⁹

Hawthorne's moral vision is embodied in his Greek myths as well as in his other tales. His interest in myth was a fundamental interest in the operations and truths of the human heart. At the center of this truth is a belief in love, the brotherhood of man and the "magnetic chain of humanity".³⁰ Thus many of the stories are concerned with isolation and its consequences as opposed to sympathy, brotherhood and involvement in the human condition. In several of his children's stories this is the main theme and it is present, to some extent, in nearly all of them.

"The Golden Touch" deals with this theme common to many of Hawthorne's tales -- that is, the imbalance of the heart and the intellect which leads to isolation -- and uses the supernatural to illustrate the theme. The weakness of Midas is that of greed -- he was "fonder of gold than of anything else in the world"³¹ and he eventually becomes a slave to this obsession. His affections and interests are inseparable from this love of gold. His love for his daughter, fittingly named Marygold, is the only thing that keeps him in touch with the brotherhood of man, yet

the more Midas loved his daughter, the more did he desire and seek for wealth. He thought, foolish man! that the best thing he could possibly do for this dear child would be to bequeath her the immensest pile of yellow, glistening coin, that had ever been heaped together since the world was made. Thus, he₃₂ gave all his thoughts and all his time to this one purpose.

Once upon a time, before Midas had become obsessed with this desire for riches, he had planted a garden of beautiful, fragrant roses where he used to spend many an hour. But now, even nature is involved in his greed. If he looked at the roses at all, "it was only to calculate how much the garden would be worth if each of the innumerable rose-petals were a thin plate of gold."³³ If he happened to gaze at the sunset clouds "he wished that they were real gold, and that they could be squeezed safely into his strong box."³⁴ A similar thing has happened to his love of music -- "the only music for poor Midas, now, was the chink of one coin against another."³⁵ Eventually Midas could "scarcely bear to see or touch any object that was not gold."³⁶ Thus he spent a large part of every day in the basement of his palace where he kept his gold. Yet Midas still felt that he was not quite as happy as he could be -- "The very tiptop of enjoyment would never be reached, unless the whole world were to become his treasure-room, and be filled with yellow metal which should be all his own."³⁷ Ironically, he is unaware that his real treasure-room is the world as it is. For the clouds of sunset are "gold-tinted",³⁸ as are the buttercups and dandelions of nature. This lack of vision makes him look elsewhere and, as a result, he makes both the world around him and himself dead and inert. At his touch, the roses whose "delicate blush was one of the fairest sights in the world"³⁹ have become "blighted and spoilt"⁴⁰ even as his heart has been "gradually losing its human substance, and transmuting itself into insensible metal".⁴¹ The outer world, which is made frozen and lifeless, seems to mirror Midas' inner state. It is this inner state -- an inability to distinguish between the true values of life and material possessions -- which leads Midas to accept joyfully the

gift offered to him by his supernatural visitor.

One day when Midas was occupied in his treasure-room, a stranger appeared -- one of those beings "endowed with supernatural power, and who used to interest themselves in the joys and sorrows of men, women, and children, half playfully and half seriously."⁴² Midas knew that the visitor must be more than mortal since no mortal strength could possibly break into the treasure-room. Also,

he could not help fancying that the smile with which the stranger regarded him had a kind of golden radiance in it. Certainly, although his figure intercepted the sunshine, there was now a brighter gleam upon all the piled-up treasures than before. Even the remotest corners had their share of it, and were lighted up, when the stranger smiled, as with tips of flame and sparkles of fire.⁴³

At the stranger's questioning about his satisfaction with his wealth, Midas replied in the negative, saying that "'it is but a trifle, when you consider that it has taken me my whole life to get it together.'"⁴⁴ On further questioning, Midas, feeling a presentiment that the stranger had "both the power and the purpose of gratifying his utmost wishes",⁴⁵ replied:

"I am weary of collecting my treasures with so much trouble, and beholding the heap so diminutive, after I have done my best. I wish everything that I touch to be changed to gold!"⁴⁶

The stranger then disappeared, after informing Midas that he would be gifted with the Golden Touch at sunrise the next day.

With each successive trial of the Golden Touch, the movement of Midas from ignorance to knowledge can be seen. At the same time he becomes increasingly isolated. When the Golden Touch comes to him with the first sunbeam, Midas' first reaction is to run about the room "in a kind of joyful frenzy"⁴⁷ and touch everything that happens to be in his

way. After transforming a bedpost and window curtain into gold, he picks up a book. Although it "assumed the appearance of . . . a splendidly bound and gilt-edged volume",⁴⁸ yet it was "a bundle of thin golden plates, in which all the wisdom of the book had grown illegible."⁴⁹ Thus his greed cuts him off from wisdom and destroys his insight. Midas, however, in his exuberance, seems quite unaware of the significance of this transformation, since he has already lost these values. All the gold in the world can not buy wisdom -- or happiness, as he later finds out.

Midas' first discomfort is experienced when he gets dressed. Although he was "enraptured to see himself in a magnificent suit of gold cloth,"⁵⁰ still it burdened him a little with its sheer weight. However, he makes no comment. But when the handkerchief which Marygold had hemmed for him turns to gold, "this last transformation did not quite please King Midas But it was not worth while to vex himself about a trifle."⁵¹ After changing his spectacles into gold, "it struck Midas as rather inconvenient that, with all his wealth, he could never again be rich enough to own a pair of serviceable spectacles."⁵² However, an inconvenience can be endured. Midas still has not made any progress toward awareness, as can be seen in his following statement:

"We cannot expect any great good, without its being accompanied with some small inconvenience. The Golden Touch is worth the sacrifice of a pair of spectacles, at least, if not of one's very eyesight."⁵³

His imperfect physical sight is in accord with his spiritual blindness. The only thing Midas has realized so far is that there are some inconveniences involved with the Golden Touch. Yet his remarks about the worth of the Touch are so grossly exaggerated (i.e., that it is worth the sacrifice of one's eyesight) that we question whether he is beginning

to have some doubts himself.

Midas' next project is to exercise his magic touch on all the roses in his flower garden. Marygold's distress at the blighted roses serves to bring forth a human emotion in her father -- that of shame. He is "ashamed to confess that he himself had wrought the change which so greatly afflicted her."⁵⁴ After hearing the value of the rose proclaimed by Midas: "'You will find it easy enough to exchange a golden rose like that (which will last hundreds of years) for an ordinary one which would wither in a day'",⁵⁵ Marygold comments on its uselessness: "'It has no smell, and the hard petals prick my nose!'"⁵⁶ Midas is rapidly destroying the simple warm-hearted human values in exchange for an inanimate pile of gold. He transmutes Marygold's china bowl to gold, also, and thus destroys her pleasure in looking at the queer figures painted on the bowl, for "these ornaments were now entirely lost in the yellow hue of the metal."⁵⁷

It is at breakfast that Midas begins to question, in earnest, the value of his Golden Touch. His first reaction is one of puzzlement when his breakfast service turns to gold. True to form, Midas "began to be puzzled with the difficulty of keeping his treasures safe. The cupboard and the kitchen would no longer be a secure place of deposit for articles so valuable as golden bowls and coffee-pots."⁵⁸ As his lips touch a spoonful of coffee, turning it into molten gold and then into a solid lump, Midas is "rather aghast".⁵⁹ The next transformation occurs as he touches the tail of one of the trouts on his plate -- "To his horror, it was immediately transmuted from an admirably fried brook-trout into a gold-fish".⁶⁰ Puzzlement has turned to horror. Although the golden trout was a "very pretty piece of work",⁶¹ Midas "would much rather have had a real

trout in his dish than this elaborate and valuable imitation of one."⁶² Midas is rapidly approaching awareness of the value of all that he has rejected in exchange for the Golden Touch. He experiences "cruel mortification"⁶³ when the smoking-hot cakes assume "the yellow hue of Indian meal."⁶⁴ At this point Midas realizes his foolishness in thinking that he can transcend the basic human needs, such as food:

To say the truth, if it had really been a hot Indian cake, Midas would have prized it a good deal more than he now did, when its solidity and increased weight made him too bitterly sensible that it was gold.⁶⁵

This is the first time that Midas has regarded gold "bitterly". His mortification changes to despair as a boiled egg undergoes a change similar to that of the trout and the cake. "'Well, this is a quandary!'",⁶⁶ he thinks as he watches Marygold eating the simple fare that is denied him. "'Such a costly breakfast before me, and nothing that can be eaten!'"⁶⁷ Trying to outwit the Golden Touch, Midas grabs a hot potato and attempts to swallow it before it can turn to gold. "But the Golden Touch was too nimble for him."⁶⁸ Midas has made his choice in favor of the Golden Touch and the consequences are now out of his control. Realizing this, Midas groans "dolefully"⁶⁹ to his child, "'I don't know what is to become of your poor father!'"⁷⁰ The narrator comments:

Here was literally the richest breakfast that could be set before a king, and its very richness made it absolutely good for nothing. The poorest laborer, sitting down to his crust of bread and cup of water, was far better off than King Midas, whose delicate food was really worth its weight in gold How many days, think you, would he survive a continuance of this rich fare?⁷¹

But, although these reflections "so troubled wise King Midas, that he began to doubt whether, after all, riches are the one desirable thing in the world, or even the most desirable",⁷² yet "this was only a passing

thought."⁷³ His greed still overrules all -- the Golden Touch has not yet done its office:

So fascinated was Midas with the glitter of the yellow metal, that he would still have refused to give up the Golden Touch for so paltry a consideration as a breakfast. Just imagine what a price for one meal's victuals! It would have been the same as paying millions and millions of money (and as many millions more as would take forever to reckon up) for some fried trout, an egg, a potato, a hot cake, and a cup of coffee!

"It would be quite too dear," thought Midas.⁷⁴

Yet the balance is moving away from the value of the Golden Touch towards the value of those things of which his "gift" deprives him, such as humanity. Even as he ponders over the worth of the breakfast, Midas "groaned aloud, and very grievously"⁷⁵ because of his extreme hunger and "the perplexity of the situation".⁷⁶ When Marygold, unable to endure her father's grief any longer, comes to comfort him, the balance moves completely away from the value of the Golden Touch. Love and humanity have reclaimed Midas:

He bent down and kissed her. He felt that his little daughter's love was worth⁷⁷ a thousand times more than he had gained by the Golden Touch.

Yet, with his kiss Marygold becomes a golden statue. Midas' redemption occurs when he feels "how infinitely a warm and tender heart, that loved him, exceeded in value all the wealth that could be piled up betwixt the earth and sky!"⁷⁸ In this "tumult of despair"⁷⁹ Midas can only "wring his hands, and . . . wish that he were the poorest man in the wide world, if the loss of all his wealth might bring back the faintest rose-color to his dear child's face."⁸⁰

King Midas' supernatural Golden Touch is the agent of his redemption. At the beginning, Midas is isolated. Marygold is the only natural being

with whom he is still in touch. She acts as a humanizing force although his thoughts of her are closely connected with thoughts of gold. At his own choice Midas becomes more and more alienated from nature, music and literature and the human enjoyments of life. The only pleasure which his rose garden gives him anymore is the enjoyment of calculating how much it would be worth if the roses were gold. When Marygold runs to meet him with the buttercups and dandelions she has collected, Midas says, "'Poh, poh, child! If these flowers were as golden as they look, they would be worth the plucking!'"⁸¹ His fondness for music has been buried in his bags of gold and he "valued the sunbeam for no other reason but that his treasure would not shine without its help."⁸² When he receives the Golden Touch, then even the basic necessities of life, such as food, are denied him. Midas has made his choice in favor of the Golden Touch and the results are more than he bargained for.

At last, when he turns his daughter into a golden statue his isolation is complete. Yet, at the same time, he achieves a recognition of his isolation and of the value of all that he has rejected. He recognizes that "'Gold is not everything,'"⁸³ for he has lost all that his heart really cared for. His awareness reunites him with the chain of humanity. At the stranger's questioning Midas admits that a cup of water or a crust of bread are worth "'all the gold on earth'"⁸⁴ and that he "'would not have given that one small dimple in her [Marygold's] chin for the power of changing this whole big earth into a solid lump of gold!'"⁸⁵ At this, the stranger points out Midas' moral growth -- "'You are wiser than you were, King Midas!'"⁸⁶ He continues:

"Your own heart, I perceive, has not been entirely changed

from flesh to gold. Were it so, your case would indeed be desperate. But you appear to be still capable of understanding that the commonest things, such as lie within everybody's grasp, are more valuable than the riches which so many mortals sigh and struggle after."⁸⁷

To seek wealth for its own sake is to dehumanize the heart and to dehumanize the world.

Following the stranger's directions, Midas plunges into the river at the bottom of his garden. Once again he is in harmony with nature. It is his heart that is gladdened when the pitcher he is holding changes from gold back into an earthen vessel. And he is overjoyed when a violet he touches retains its "purple hue"⁸⁸ instead of undergoing a "yellow blight".⁸⁹ The imbalance within Midas has disappeared -- his heart is no longer buried underneath his greed. Midas is conscious of this change within himself, a spiritual purgation:

A cold, hard, and heavy weight seemed to have gone out of his bosom. No doubt, his heart had been gradually losing its human substance, and transmuting itself into⁹⁰ insensible metal, but had now softened back again into flesh.

"The curse of the Golden Touch had . . . really been removed from him."⁹¹

Finally, the only reminders of the Golden Touch that remain are the sands of the river that "sparkled like gold"⁹² and Marygold's hair which now had a "golden tinge"⁹³ -- both beautiful because natural rather than artificial. Midas' final awareness comes in his recognition of the value of such natural beauty. As he strokes the golden ringlets of his grandchildren, he says that "'ever since that morning, I have hated the sight of all other gold, save this!'"⁹⁴

Midas' salvation occurs only when he renounces his greed and undergoes a symbolic purification and rebirth which makes possible the recovery of his humanity. He is reborn to the values of love and life.

Thus the Golden Touch, described as a curse, is paradoxically the agent of his redemption. The touch is truly golden for it awakens the heart to its humanity and leads to the restoration of true value, both to the world and to Midas. Ultimately it imparts wisdom. Midas is fortunate, for there are few who can violate human relationships and depart from the path of humanity and still discover, before it is too late, the error of their ways.

Midas' journey or quest is an inner one, as are those of the heroes of a number of other of Hawthorne's Greek myths, such as "The Gorgon's Head", "The Minotaur", "The Dragon's Teeth", "The Golden Fleece" and "The Chimaera". In all, the goal of the quest is basically the brotherhood of man. This can only be reached by a growth of self-awareness and vision, and until man recognizes and affirms the values of the heart he will fail in his quest. This involves the reconciliation of opposing forces such as the material and the imaginative realms. Any failure to reconcile such forces leads to an imbalance and consequent isolation. Such an inner or spiritual quest is undertaken by many of Hawthorne's heroes.

A number of the quest stories are concerned with a hero, usually of royal blood, who overcomes, despite seemingly insurmountable obstacles, an unnatural monster, thus gaining the love and respect of the people. The monsters resemble the "monsters of divers kinds"⁹⁵ which Hawthorne sees in the human heart, and the completion of the quest is related to the hero's growth and consequent knowledge of himself.

Perseus, Theseus, Cadmus, Jason and Bellerophon are all involved in such quests. "The Minotaur" is characteristic of the quest stories in several respects. Theseus' quest begins with his growth into manhood,

which is symbolized by his ability to lift a heavy rock underneath which is a sword with a golden hilt and a pair of sandals left for him by his father. When he succeeds, he sets off for Athens to present himself to King Aegeus, his father. On his way, he "quite cleared that part of the country of . . . robbers",⁹⁶ killed a monstrous sow and gave the carcass to the poor people for bacon, as well as performing other valiant feats. After foiling the wicked attempts of Medea and his cousins to have him poisoned, Theseus and his father are reunited.

Theseus' quest begins in earnest when he awakens one morning to the sound of a "melancholy wail"⁹⁷ in the air -- "sobs and groans, and screams of woe, mingled with deep, quiet sighs . . . issuing out of thousands of separate hearts, united themselves into the one great sound of affliction".⁹⁸ For it is the day that the people draw lots to see which of the youths and maidens go to Crete to be devoured by the Minotaur. Theseus volunteers to go himself for, as he tells his father: "'It is because I am a prince, your son, and the rightful heir of your kingdom, that I freely take upon me the calamity of your subjects'":⁹⁹

"And you, my father, being king over this people, and answerable to Heaven for their welfare, are bound to sacrifice what is dearest to you, rather than that the son or daughter of the poorest citizen should come to any harm."¹⁰⁰

Such humanity is a marked contrast to the "stern and pitiless"¹⁰¹ King Minos, who cares only to examine the young people to see whether they are plump enough to satisfy the Minotaur. Theseus says to Minos, who "year after year, hast perpetrated this dreadful wrong":¹⁰²

"Dost thou not tremble, wicked king, to turn thine eyes inward on thine own heart? Sitting there on thy golden throne, and in thy robes of majesty, I tell thee to thy face, King Minos, thou art a more hideous monster than the Minotaur himself!"¹⁰³

The inhumanity and lack of sympathy of Minos is compared to that of the Minotaur, a "wretched thing, with no society, no companion, no kind of a mate, living only to do mischief, and incapable of knowing what affection means."¹⁰⁴ The creature is part man and part bull and continually paces back and forth in a rage, emitting "a hoarse roar, which was oddly mixed up with half-shaped words".¹⁰⁵ Theseus understood him to be saying "how miserable he was, and how hungry, and how he hated everybody, and how he longed to eat up the human race alive."¹⁰⁶ And, such is the isolating power of evil that

every human being who suffers anything evil to get into his nature, or to remain there, is a kind of Minotaur, an enemy of his fellow-creatures, and separated from all good companionship, as this poor monster was.¹⁰⁷

Theseus must overcome this unnatural monster in order to fulfill his responsibility to his people. With the help of Ariadne and the "human sympathy running along that slender thread of silk",¹⁰⁸ Theseus slays the Minotaur. The metal Talus is also destroyed when he attempts to strike a blow at the vessel taking Theseus and his companions back to Athens -- he overreaches himself and tumbles into the sea. Thus the cold, unyielding, materialistic world which denies the community and love for mankind is defeated by the warm values of humanity. On his return to Athens, Theseus becomes king, sends for his mother and becomes "a very excellent monarch . . . beloved by his people."¹⁰⁹ Both Aethra and Ariadne end up in comfortable family relationships -- Aethra with her son and Ariadne with her father. The silken thread which has led the children out of the labyrinth also leads them back to their loving parents.

Similarly, the other heroes return from the slaying of monsters and are recognized as benefactors of the human race. Perseus kills the

Gorgon Medusa and with it turns the wicked King Polydectes, his evil counsellors and fierce subjects into stone. For they were "good-for-nothing vagabonds, all of whom, out of pure love of mischief, would have been glad if Perseus had met with some ill-hap in his encounter with the Gorgons."¹¹⁰ Bellerophon, with the help of Pegasus and the intuitive faith and courage of the child, slays the Chimaera which "laid waste the whole country round about, and used to eat up people and animals alive, and cook them afterwards in the burning oven of its stomach."¹¹¹ And Cadmus puts an end to the dragon which devoured his companions and builds a city.

Thus, by using the supernatural, Hawthorne illustrates his moral concerns -- the central one in the Greek myths being essentially the warm values of the heart: love, sympathy and brotherhood towards one's fellow man. A failure to uphold these values results in isolation. As a result of the Golden Touch, Midas moves from isolation to a new self-awareness, vision and appreciation of the warm, simple joys of life. And the quest stories all deal with a journey towards community and the slaying of monsters for the good of mankind. For man's major quest -- the necessary quest -- is an inner one which has a twofold purpose: to awaken the heart to its humanity with a touch that is truly golden and to destroy the inhuman creature which has made man's heart its dwelling place.

In the stories dealt with in the next chapter -- "The Hollow of the Three Hills", "Young Goodman Brown" and "Ethan Brand" -- there is a failure to achieve either of the above goals. Unlike Midas, the protagonists of these three tales lose their foothold in the stream of humanity forever when they violate human relationships. They have

allowed the "monsters of divers kinds" to remain within their hearts and this is all that is now visible to them -- not the golden purity. This state within the mind and heart of the individual has its outward manifestation in the tradition of witchcraft, particularly in the references to demons, fiends and the Black Man.

CHAPTER III

WITCHCRAFT AND THE BLACK MAN

Hawthorne found great imaginative possibilities in the tradition of witchcraft. His use of the theme of witchcraft was probably suggested by the conduct of the ancestor who had "made himself so conspicuous in the martyrdom of the witches, that their blood may fairly be said to have left a stain upon him."¹ As we have seen earlier, Hawthorne speaks about these ancestors in the introductory section of The Scarlet Letter. Of the role of his Salem ancestor who had been involved so infamously in the witch trials of 1692 and of an earlier forebear who had persecuted the Quakers, Hawthorne writes: "I, the present writer, as their representative, hereby take shame upon myself for their sakes, and pray that any curse incurred by them -- as I have heard, and as the dreary and unprosperous condition of the race, for many a long year back, would argue to exist -- may be now and henceforth removed."² The curse that Hawthorne mentions was "That God would take vengeance",³ pronounced by Goodwife Cary's husband who had to watch his wife being tortured in the name of justice. Since Hawthorne did treat the guilt of his ancestors in a serious manner,

we cannot dismiss the involvement of his fictional characters with curses and witchcraft as merely the Gothic machinery of romance, nor as artistic devices for producing ambiguities. Hawthorne was thus prepossessed by the part of his paternal forebears in Salem's season of horror. The zeal of those Puritans to discover satanism in their neighbours became for their descendant an emblem, an allegorical 'type,' of their particular tragic flaw -- hypocritical pride.

Such pride is portrayed by the Puritans in "The Gentle Boy" who persecute the Quakers in the name of God, justifying themselves on the grounds that

the Quakers were possessed by the devil. In "Main Street" Hawthorne implies that, although the witch judges were terribly wrong in their accusations, witchcraft was a psychological state and often "a manifestation of a wilful devotion to evil."⁵ If this was the case, then witchcraft would be the sign of their spiritual pride. For example, the Devil found Martha Carrier in a humble cottage, "looked into her discontented heart, and saw pride there, and tempted her with his promise that she should be Queen of Hell."⁶ As for George Burroughs, "it may have been in the very strength of his high and searching intellect that the Tempter found the weakness which betrayed him."⁷

Witchcraft was of the past and it was to the colonial past that Hawthorne turned as an effective way of achieving the imaginative latitude he required. American writers, such as Charles Brockden Brown, Philip Freneau and Cooper, had complained for a long time about the inadequacy of American materials available to the writer. Hawthorne reiterates this complaint in his prefaces to The Blithedale Romance and The Marble Faun. His treatment of witchcraft was Hawthorne's answer to the demand for the use of American materials, since witchcraft was part of American history and legend.

By setting his tales in the past in which belief in witchcraft and Satanism was real, Hawthorne was able to take full advantage of the romancer's prerogative of presenting the truths of the human heart "under circumstances, to a great extent, of the writer's own choosing or creation."⁸ Hawthorne has Septimius Felton express his idea that traditional material is valuable to the artist, since legends

adopted into the popular belief . . . incrustated over with humanity,
by passing from one homely mind to another . . . get to be true,

in a certain sense, and indeed in that sense may be called true throughout, for the very nucleus, the fiction in them, seems to have come out of the heart of man in a way that cannot be imitated of malice aforethought.

The supernatural folklore of present day New England seemed, to Hawthorne, to lack the qualities which appealed to his imagination in the stories of the past. In his review of Whittier's Supernaturalism in New England, Hawthorne writes:

A New England ghost does not elevate us into a spiritual region; he hints at no mysteries beyond the grave If he indeed comes from the spiritual world, it is because he has been ejected with disgrace, on account of the essential and inveterate earthiness of his substance.¹⁰

There were abundant sources to which Hawthorne could turn for a knowledge of the history of early New England. He read histories and diaries of Colonial times written by William Bradford, Samuel Sewall, John Winthrop, Thomas Hutchinson and, especially, Increase and Cotton Mather, "whose books gave him in rich or lurid detail incidents reflected through minds obsessed with an awareness of evil, guilt, and both divine and diabolic manifestations in man and nature."¹¹

For Hawthorne, the witchcraft tradition represented important aspects of human nature. The supernatural is thus often used as a psychological symbol. It is present when an unnatural state reigns -- an unnatural state of mind or of moral integrity perhaps. Through the use of the supernatural, the operation of evil in the human mind and the satanic nature of evil thoughts are presented symbolically. As Wilbur Cross points out: "The supernatural world was with Hawthorne but the inner world of the conscience."¹²

In "The Hollow of the Three Hills" the supernatural can be seen as a symbolic representation of conscience and as a vehicle in the movement of

the protagonist towards self-awareness. In this story Hawthorne's concern is mainly psychological. The account of the young woman's rendezvous with the witch is intended to show the effects of guilt upon her.

The story begins: "In those strange old times, when fantastic dreams and madmen's reveries were realized among the actual circumstances of life, two persons met together at an appointed hour and place."¹³ The older woman is described, in traditional witch imagery, as "an ancient and meanly-dressed woman, of ill-favored aspect, and so withered, shrunken, and decrepit, that even the space since she began to decay must have exceeded the ordinary term of human existence."¹⁴ Images of blight, decay and evil are predominant -- i.e., brown grass, fallen and mouldering tree trunks, decaying wood, a pool of green and sluggish water. Tradition tells that such scenes as this

were once the resort of the Power of Evil and his plighted subjects; and here, at midnight or on the dim verge of evening, they were said to stand round the mantling pool, disturbing its putrid waters in the performance of an impious baptismal rite."¹⁵

The young woman is described as "pale and troubled, and smitten with an untimely blight in what should have been the fullest bloom of her years".¹⁶ She says of herself that "'There is a weight in my bosom that I cannot away with'".¹⁷ Her mind seems troubled and she states that her purpose in coming hither is to inquire of the welfare of those "'with whom my fate was intimately bound, and from whom I am cut off forever."¹⁸ In order to learn the effects of her conduct on those connected with her, she resorts to demonic intercession. The old woman asks her: "'And who is there by this green pool that can bring thee news from the ends of the earth?'"¹⁹

"Not from my lips mayst thou hear these tidings; yet, be thou bold, and the daylight shall not pass away from yonder hill-top before thy wish be granted!"²⁰

The young woman, at the bidding of the older one, kneels, places her forehead on the old woman's knees and suffers a cloak to be drawn across her face, placing her in darkness. The withered hag mutters the words of a prayer "that was not meant to be acceptable in heaven"²¹ and sounds arise out of the air. The sounds reveal the young woman's neglect of those duties to her loved ones which were hers as child, wife and mother. Although the reference is to witchcraft, the voices could very well have come from within -- they "needed no witch's magic to conjure them up, but could readily have been the fantasies of tortured conscience."²² The voices are faint at first, but gradually become more vivid like repressed memories being brought, once again, into the conscious mind:

For it seemed as if other voices -- familiar in infancy, and unforgotten through many wanderings, and in all the vicissitudes of her heart and fortune -- were mingling with the accents of the prayer. At first the words were faint and indistinct, not rendered so by distance, but rather resembling the dim pages of a book which we strive to read by an imperfect and gradually brightening light. In such a manner, as the prayer proceeded, did those voices strengthen upon the ear.²³

The first voices that are heard are those of an aged man and a woman "broken and decayed like himself".²⁴ The scene is described as melancholy, the man as "calmly despondent",²⁵ the woman as "querulous and tearful"²⁶ and their words as full of sorrow. The subject of their discussion is the young woman of the story and the shame she has brought upon them:

They spoke of a daughter, a wanderer they knew not where, bearing dishonor along with her, and leaving shame and affliction to bring their gray heads to the grave. They alluded also to other and more recent woe, but in the midst of their talk their voices seemed to melt into the sound of the wind sweeping mournfully among the autumn leaves.²⁷

The merging of the voices with the sound of the wind suggests that the whole episode is taking place within the mind of the young woman. Stein suggests that the story is an account of the protagonist's encounter with herself in her own conscience and that the evil hag whom she beseeches for knowledge about her kinfolk is herself.²⁸ The supernatural thus represents the dark forces within the individual.

In the second episode, as in the first, the sounds become gradually more and more distinct -- "strange murmurings began to thicken, gradually increasing so as to drown and overpower the charm by which they grew."²⁹ The various sounds which are heard in succession by the listener give the impression that they are running through the mind as a stream-of-consciousness rather than externalized:

Shrieks pierced through the obscurity of sound, and were succeeded by the singing of sweet female voices, which, in their turn, gave way to a wild roar of laughter, broken suddenly by groanings and sobs, forming altogether a ghastly confusion of terror and mourning and mirth All these noises deepened and became substantial to the listener's ear, till she could distinguish every soft and dreamy accent of the love songs that died causelessly into funeral hymns.³⁰

In the midst of this scene was a man who "spoke of woman's perfidy, of a wife who had broken her holiest vows, of a home and heart made desolate."³¹ Then, just like the other sounds, these "changed into the hollow, fitful, and uneven sound of the wind, as it fought among the pine-trees on those three lonely hills."³²

There remains one other voice which the young woman wishes to hear and, as the "evil woman"³³ began to "weave her spell",³⁴ the knolling of a funeral bell is heard "bearing tidings of mortality and woe",³⁵ followed by the tread of mourners with a coffin, and the priest reading the burial service:

And though no voice but his was heard to speak aloud, still there were revilings and anathemas, whispered but distinct, from women and from men, breathed against the daughter who had wrung the aged hearts of her parents, -- the wife who had betrayed the trusting fondness of her husband, -- the mother who had sinned against natural affection, and left her child to die.³⁶

She has indeed broken all the bonds of natural affection. As the sounds fade away, the wind moans sadly around the Hollow of the three Hills.

"But when the old woman stirred the kneeling lady, she lifted not her head."³⁷ As Stein expresses it, "she literally perishes in the rank quagmire of her own soul."³⁸ The reward of her dereliction is the ultimate isolation.

Again in "Young Goodman Brown" the supernatural can be interpreted as a psychological symbol. It deals with the inability of man to integrate all of his forces, resulting in isolation rather than in reconciliation of opposites and a communion with fellow men. This problem will be discussed again in the next chapter with regard to the artist. The imagery used in "Young Goodman Brown" is that of the journey -- a literal journey from the town to the forest, and a figurative journey into the dark depths of the self. Goodman Brown's journey leads from humanity to isolation because he is unable to accept the dark forces existing in the world and within himself, unable to accept a self whose guilt and innocence are inextricably one.

The journey begins in innocence or ignorance -- a position of imbalance beyond which the protagonist must progress before he can attain any kind of self-awareness. His knowledge of himself is incomplete without an examination of the darker depths of his own nature. For this he must leave the safety and security of the daylight world of home to

enter the blackness of the labyrinth or forest, the dark night of the soul. It is here that one must come to terms with the hitherto invisible forces of the soul, in the form of the supernatural, which can either completely annihilate man or be, themselves, controlled by him. It is only when man has learned how to cope with the knowledge of himself that he has gained and is able to accept his evil and guilt along with his goodness, that he can return to the community and once again make contact with the warm bloodstream of humanity. After having learned that the night realm can be a region of vision rather than petrifying evil, the hero can return to the human realm. However, the knowledge gained is valueless unless it brings one into union with the rest of mankind. The other choice is a denial of the night side of experience as a realm of evil whose demons and witches constantly threaten to destroy. Instead of confronting these monsters and conquering them, man can isolate himself, say all men are evil and renounce contact with them. One can deny a part of oneself and, like Goodman Brown, live and die in gloom, or, like Ethan Brand, perish in flames, leaving a heart of lime in the kiln.

Neal Doubleday rightly calls "Young Goodman Brown" a "parable of the soul."³⁹ A close look at the story will bring out this idea more clearly. The metaphor used is that of a journey from the town to the forest and back again. The story begins in the matter-of-fact world of Salem village just as the sun is going down; but Goodman Brown spends the night in the forest. Richard H. Fogle points out that Day and the Town are emblematic of "the seemly outward appearance of human convention and society. They stand for the safety of an unquestioning and unspeculative faith."⁴⁰ Night and the Forest are "symbols of doubt and wandering, . . .

the domains of the Evil One, where the dark subterranean forces of the human spirit riot unchecked."⁴¹ In the town, images of material objects are dominant. Goodman Brown crosses the threshold, kisses his wife, Faith, while the wind blows the pink ribbons of her cap. This is the stage of ignorance rather than innocence, for Brown's innocence is rather precarious. He is conscious of the dangers involved in his journey, but is impelled onward until it is too late to turn back to his wife and his faith. He has already committed himself to a certain extent when he begins the journey. In answer to Faith's plea to put off his journey until sunrise, he replies that "'of all nights in the year, this one night must I tarry away from thee. My journey . . . must needs be done 'twixt now and sunrise.'"⁴² Yet he isn't fully aware of what is involved since he thinks that after this one night he can cling to the skirts of Faith and follow her to heaven. He then proceeds to make more haste on his "present evil purpose",⁴³ deluding himself that he can continue where he left off when he returns from the journey.

At this point Goodman Brown leaves the safety and security of home and enters the forest, following

a dreary road, darkened by all the gloomiest trees of the forest, which barely stood aside to let the narrow path creep through, and closed immediately behind. It was all as lonely as could be.⁴⁴

His action is symbolic of his plunge into the road leading to despair and the closing of the trees represents the shutting off of his escape. He is cut off from humanity -- alone. In this region, the path to the dark depths of the soul, there is much to be learned, if the traveller so chooses, such as "who may be concealed by the innumerable trunks and the thick boughs overhead".⁴⁵ Characteristically, Goodman Brown thinks the worst:

"There may be a devilish Indian behind every tree," said Goodman Brown to himself; and he glanced fearfully behind him as he added, "What if the devil himself should be at my very elbow!"⁴⁶

He fears the unknown complexities of his own nature rather than working towards an increase in self-knowledge. Although he freely begins the quest which every man must take to achieve identity, he fights knowledge all the way. Denying the darker aspects of his soul only serves to bring them out in full force, as a demand for recognition. Thus his journey turns into a horrific experience rather than the exhausting but satisfying one that it could have been.

With Goodman Brown's first encounter in the forest, darkness increases: "It was now deep dusk in the forest, and deepest in that part of it where these two were journeying."⁴⁷ Although "not wholly unexpected",⁴⁸ this meeting results in some misgivings on Brown's part:

"Friend," said the other, exchanging his slow pace for a full stop, "having kept covenant by meeting thee here, it is my purpose now to return whence I came. I have scruples touching the matter thou wot'st of."⁴⁹

He wants to turn back already, although they are "but a little way in the forest yet."⁵⁰ With the first appearance of the unknown in himself, Brown wishes to retreat. He has already gone "'Too far! too far!'"⁵¹ for his own comfort.

In the forest, Brown's initiation into evil -- both in himself and in others -- takes place, with the consequent submergence of the good side of his nature in the dark side, symbolized by the devil. We are told that Goodman Brown looks like the devil, as did his father and grandfather. Although he insists:

"My father never went into the woods on such an errand, nor his

father before him. We have been a race of honest men and good Christians since the days of the martyrs; and shall I⁵² be the first of the name of Brown that ever took this path",

the devil assures him that "'I have been as well acquainted with your family as with ever a one among the Puritans; and that's no trifle to say.'"⁵³

Brown replies that "'We are a people of prayer, and good works to boot, and abide no such wickedness.'"⁵⁴ Goodman Brown goes wrong from the very beginning by equating the journey with evil. He cannot accept the fact that the people he has respected for their virtue are made up of both good and evil:

"Wickedness or not," said the traveller with the twisted staff, "I have a very general acquaintance here in New England. The deacons of many a church have drunk the communion wine with me; the selectmen of divers towns make me their chairman; and a majority of the Great and General Court are firm supporters of my interest. The governor and I, too -- But these are state secrets."

"Can this be so?" cried Goodman Brown, with a stare of amazement".⁵⁵

From doubts about himself and his ancestors, who show evidence of being evil, Brown moves to doubts about those whose lives seem to be the model of goodness. This attitude results in a distorted vision. Goodman Brown's inability to accept the duality inherent in man's imperfect nature results in his being able to see only the evil. Likewise, his discovery of evil within himself -- the devil's arguments "seemed rather to spring up in the bosom of his auditor than to be suggested by himself"⁵⁶ -- so overwhelms him that he is unable to cope with it. In fact, on reaching "a gloomy hollow of the road,"⁵⁷ he refuses to go any farther. He would abandon his journey right then and there -- "'Not another step will I budge on this errand.'"⁵⁸ And he deludes himself into thinking "what calm sleep would be his that very night, which was to have been spent so wickedly, but so

purely and sweetly now, in the arms of Faith!"⁵⁹

At this point in his meditations, the dark forces which he has refused to acknowledge rise to the fore in angry retribution from the depth of the gloom. The dark side of Brown's nature, which believes that evil is the nature of man, overcomes the good side. Goodman Brown becomes aware of the complicity in evil of the two holy men of Salem village. But he asserts, "'With heaven above and Faith below, I will yet stand firm against the devil!'"⁶⁰ At that moment, a black mass of cloud covers the brightening stars, the storm in his soul and in the forest rises, and Goodman Brown realizes that Faith, too, is involved in man's evil. He is unable to bear this knowledge and determines to give himself to the evil powers which he thinks rule the world:

"My Faith is gone!" cried he, after one stupefied moment.
 "There is no good on earth; and sin is but a name. Come, devil;
 for to thee is this world given."⁶¹

He grabs the devil's staff, laughs "loud and long",⁶² and continues on his journey. At this point he becomes identified with the devil who is distinguished by diabolic laughter and a staff. But he continues for the wrong reasons. Instead of overcoming the demons and turning his knowledge of them to a purposeful use, in his despair he decides to let himself be ruled by them:

The road grew wilder and drearier and more faintly traced, and vanished at length, leaving him in the heart of the dark wilderness, still rushing onward with the instinct that guides mortal man to evil.⁶³

As the trees creak, the wild beasts howl, the Indians yell, and the wind roars and tolls, Goodman Brown becomes "the chief horror of the scene, and shrank not from its other horrors."⁶⁴ He becomes one with these horrors instead of establishing any kind of control over them -- the fiend

rages in his breast:

"Come witch, come wizard, come Indian powwow, come devil himself, and here comes Goodman Brown. You may as well fear him as he fear you."⁶⁵

Described as a "demoniac",⁶⁶ he flies onward, "now giving vent to an inspiration of horrid blasphemy, and now shouting forth such laughter as set all the echoes of the forest laughing like demons around him",⁶⁷ until he arrives at the place where the congregation is assembled with whom Goodman Brown feels "a loathful brotherhood by the sympathy of all that was wicked in his heart."⁶⁸ Because he has refused to accept the duality in human nature, the evil within himself has completely possessed him. In the words of the devil:

"By the sympathy of your human hearts for sin ye shall scent out all the places — whether in church, bed-chamber, street, field, or forest — where crime has been committed, and shall exult to behold the whole earth one stain of guilt, one mighty blood spot. Far more than this. It shall be yours to penetrate, in every bosom, the deep mystery of sin, the fountain of all wicked arts, and which inexhaustibly supplies more evil impulses than human power — than my power at its utmost — can make manifest in deeds.

.....⁶⁹
Evil is the nature of mankind. Evil must be your only happiness."

Ironically, this prophecy comes true. Although Goodman Brown cries to Faith, "'look up to heaven, and resist the wicked one'",⁷⁰ because he does not want to acknowledge anything but goodness within her, he never knows whether she obeys him or not. It is ironic that, by the very act of resistance, he shows the truth in the devil's words. If he had accepted and tackled the dark forces within himself and others instead of running away from them, he would not have become "a stern, a sad, a darkly meditative, a distrustful, if not a desperate man"⁷¹ from that night onwards. Because of his own weakness and inability to reconcile the two parts of his

own nature and the consequent uprisal of the witches and demons in force,
 Goodman Brown comes to see evil even where none exists:

Often, awaking suddenly at midnight, he shrank from the bosom of Faith; and at morning or eventide, when the family knelt down at prayer, he scowled and muttered to himself, and gazed sternly at his wife, and turned away.

He is so blinded by his perception of evil that his life is forever after blighted. What his conscious mind refuses to admit to itself, it projects outward upon members of the community. Thus, in attempting to reject this flawed, weak and fallible side of man's nature, Goodman Brown imposes on life an impossible standard of conduct, an inhuman standard -- one which reveals the world with all its faults and which leaves him stranded, cut off from humanity, alone. His quest comes to a standstill at this point.

Although Goodman Brown has been initiated more deeply into the meaning of experience at the end of the tale than he was at the beginning, his view of it is still not complete. He gains only a partial knowledge -- it is too incomplete to win him wisdom or happiness. He ignores the fact that "although men go to the sabbath, they also stay away from it. Man lives in the town as well as in the forest".⁷³ Although Goodman Brown returns from the forest, his quest is incomplete -- he is unable to cope with any knowledge gained or put it to use for the good of humanity. In fact, he becomes estranged from humanity:

On the Sabbath day, when the congregation were singing a holy psalm, he could not listen because an anthem of sin rushed loudly upon his ear and drowned all the blessed strain. When the minister spoke from the pulpit with power and fervid eloquence, and, with his hand on the open Bible, of the sacred truths of our religion, and of saint-like lives and triumphant deaths, and of future bliss or misery unutterable, then did Goodman Brown turn pale, dreading lest the roof⁷⁴ should thunder down upon the gray blasphemer and his hearers.

Thus no hopeful verse was carved upon his tombstone and "his dying hour

was gloom"⁷⁵ -- gloom born of his "inverted sense of moral reality".⁷⁶ What Brown doesn't realize is that "man's millennial quest for truth is neither more nor less than an attempt to discover himself. When an individual learns that he is neither a demon nor a god but rather a meaningful entity unto himself, however imperfect or fallible, then only does he acquire an insight into his own personal role in life."⁷⁷ If the individual projects the image of the devil, insisting that it embodies some evil aspect of the external world, instead of confronting it within himself, his evasion of responsibility leads to moral confusion and isolation.

What finally thwarts Goodman Brown's journey is the frailty of the heart, that marble temple and foul cavern which was one of Hawthorne's leading symbols. The heart is the meeting place for all the forces that compete for dominance in man's nature and the success of the journey involves a recognition of this. In his American Notebooks, Hawthorne allegorizes the human heart as a cavern with sunshine at the entrance but terrible gloom and monsters in the interior. Goodman Brown never progresses beyond the gloom and monsters of the interior. Until man can recognize and accept human nature for what it is, until he can affirm the warm values of the heart, he will, like young Goodman Brown, never attain a satisfactory completion of his journey. The ideal completion would involve an acceptance of man's mortality, a realization that man is not perfect, that one can achieve happiness only in communion with his fellow men, that woman is not the slave of the Black Man that Goodman Brown sees in Faith, and that it is love which "redeems the mingled light and dark of the 'human realm'."⁷⁸

Again in "Ethan Brand" Hawthorne uses the supernatural -- the Black

Man, the fiend -- to illustrate the impersonality and isolation, this time resulting from an attempt to probe and pry into the minds and souls of others. As in "Young Goodman Brown", the journey motif is used. In his early years Ethan Brand had been a lime-burner, an "intensely thoughtful occupation".⁷⁹ But as time went on, a "gradual but marvellous change . . . had been wrought upon him by the search to which he had devoted himself."⁸⁰ In the years gone by, he had been "a simple and loving man":⁸¹

He remembered with what tenderness, with what love and sympathy for mankind, and what pity for human guilt and woe, he had first begun to contemplate those ideas which afterwards became the inspiration of his life; with what reverence he had then looked into the heart of man, viewing it as a temple originally divine, and, however desecrated, still to be held sacred by a brother; with what awful fear he had deprecated the success of his pursuit, and ⁸²prayed that the Unpardonable Sin might never be revealed to him.

Then the balance between his mind and heart had been disturbed by his "vast intellectual development".⁸³ In fact, his heart "had withered, -- had contracted, -- had hardened, -- had perished! He had lost his hold of the magnetic chain of humanity."⁸⁴ He was

no longer a brother-man, opening the chambers or the dungeons of our common nature by the key of holy sympathy, which gave him a right to share in all its secrets; he was now a cold observer, looking on mankind as the subject of his experiment".⁸⁵

From the time that "his moral nature had ceased to keep the pace of improvement with his intellect",⁸⁶ he became a fiend,

a cold observer, looking on mankind as the subject of his experiment, and, at length, converting man and woman to be his puppets, and pulling the wires that moved ⁸⁷them to such degrees of crime as were demanded for his study.

Like Goodman Brown, Ethan Brand's unbalanced heart led to his being dominated by the evil part of his nature:

he had thrown his dark thoughts into the intense glow of it [the kiln's] furnace, and melted them, as it were, into the one thought

that took possession of his life.⁸⁸

The door of the kiln is likened to "the private entrance to the infernal regions".⁸⁹ It was here that Ethan Brand had "mused to such strange purpose"⁹⁰ -- it was here that his diabolical thoughts were formed. As the legend went, he had summoned fiends from the hot-furnace of the lime kiln in order to confer about the Unpardonable Sin. Having freely given himself to the evil powers, he was henceforth dominated by them. And he increased the power of evil over him by pride in his condition:

"It is a sin that grew within my own breast," replied Ethan Brand, standing erect, with a pride that distinguishes all enthusiasts of his stamp. "A sin that grew nowhere else! The sin of an intellect that triumphed over the sense of brotherhood with man and reverence for God, and sacrificed everything to its own mighty claims! The only sin that deserves a recompense of immortal agony! Freely, were it to do again, would I incur the guilt. Unshrinkingly I accept the retribution!"⁹¹

In doing so he increased the "bleak and terrible loneliness"⁹² which enveloped him. Death by fire is a fitting conclusion to a quest that ends in spiritual self-destruction. Although he has refused to put his knowledge to use for the good of mankind, ironically Ethan Brand serves the purposes of a humanity he has rejected by producing half a bushel of good lime. The coldness of his heart in life is symbolized by its conversion into lime after death.

In the three tales discussed in this chapter, we have seen how Hawthorne uses the supernatural tradition of the New England past to illustrate his psychological concern with important moral aspects of human nature. In none of these stories is the heart of the protagonist awakened to its humanity. On the contrary, the actions of the young woman, Goodman Brown and Ethan Brand have alienated them from vital personal relationships. The young woman is "cut off forever"⁹³ from those with whom her fate was

intimately bound; the only sense of brotherhood Goodman Brown is ultimately able to feel is "a loathful brotherhood by the sympathy of all that was wicked in his heart",⁹⁴ and Ethan Brand is enveloped in a "bleak and terrible loneliness".⁹⁵ They have all failed to plunge into the heart of humanity -- like Midas, to lave themselves in the regenerating stream of life.

In all, there is an imbalance resulting from man's inability to integrate all of his forces. This leads to the predominance of the dark, demonic forces within the individual, symbolized by witches, devils and fiends. The unnatural state of the woman in "The Hollow of the Three Hills" is externalized in the form of a witch. The fiend is said to be raging in the breast of Goodman Brown, and Ethan Brand is described as a fiend, harboring the Unpardonable Sin within his heart. The alternative is for the individual to come to terms with these forces. Only then can man recognize and accept human nature for what it is and achieve happiness with his fellow men.

Although man must descend into the dark caverns within himself if he would know anything besides the superficial and illusive pleasures of existence, there are dangers involved in this pursuit of the hidden. In this regard, Ethan Brand's situation reminds one of the danger to the artist in other works of Hawthorne. Whereas Goodman Brown cannot see beyond the evil within himself and others, Ethan Brand is more like the artist in that he can pierce with his intellect to the very core of the heart and soul of man. But using such a magical power without sympathy and love, pressing beyond the bounds set for human knowledge, may very well end in making not a God but a Devil of man.

CHAPTER IV

THE ARTIST

The man of imagination is the supreme hero in Hawthorne's world and his magical power is his insight. But the artist's pursuit of this insight and vision is fraught with peril for it may isolate him from human warmth and fellowship. More than this, if he disregards the humane purpose of his art, he may commit the unpardonable sin -- that of prying into the human heart without sympathy or love. The power which the artist achieves must serve the human needs of the heart. Hawthorne believed in art as an instrument in the service of humanity. Art must subserve life.

Hawthorne felt that painting, more than any other art, possessed a supernatural power:

It is my present opinion that the pictorial art is capable of something more like magic, more wonderful and inscrutable in its methods than poetry, or any other mode of developing the beautiful.¹

When he was having his portrait painted by C. G. Thompson in 1850, Hawthorne wrote in his notebook:

I love the odor of paint in an artist's room; his palette and all his other tools have a mysterious charm for me. The pursuit has always interested my imagination more than any other, and I remember, before having my first portrait taken, there² was a great bewitchery in the idea, as if it were a magic process.

And he speaks of the works of divinely inspired artists as magical works. Of Guido's "Cenci" he says: "Its spell is indefinable, and the painter has wrought it in a way more like magic than anything else" ³

In "The Prophetic Pictures", superhuman qualities of the wizard, magician, Black Man, and also of the Divinity are attributed to the artist.

The painter is introduced by Walter Ludlow as an extraordinary man:

"He not only excels in his peculiar art, but possesses vast acquirements in all other learning and science. He talks Hebrew with Dr. Mather, and gives lectures in anatomy to Dr. Boylston. In a word, he will meet the best instructed man among us on his own ground. Moreover, he is a polished gentleman -- a citizen of the world -- yes, a true cosmopolite; for he will speak like a native of each clime and country₄ of the globe except our own forests, whither he is now going."

More than this, in his ability to communicate universally, he transcends the individual being. This leads to the "'natural gift of adapting himself to every variety of character'"⁵ so that all men and women find themselves reflected in him as in a mirror. At this point in Walter's description, Elinor interposes: "'Are you telling me of a painter or a wizard?"⁶ Walter replies: "'That question might be asked much more seriously than you suppose.'"⁷ For the painter's insight is superhuman:

"They say that he paints not merely a man's features, but his mind and heart. He catches the secret sentiments and passions, and throws them upon the canvas, like sunshine -- or perhaps, in the portraits of dark-souled men, like a gleam of infernal fire. It is an awful gift".⁸

He is able to intuit the universal truths which lie buried in material substance. His ability to transfer to canvas the spiritual truth which he perceives makes it difficult for the observer "to separate the idea of life and intellect from such striking counterfeits."⁹ In fact, he concentrates the whole mind and character into a single look so that "the originals hardly resembled themselves so strikingly as the portraits did."¹⁰ As the painter says himself, the artist recreates the soul as well as the body of his original:

"The artist -- the true artist -- must look beneath the exterior. It is his gift -- his proudest, but often a melancholy one -- to see the inmost soul, and, by a power indefinable even to himself, to make it glow or darken upon the canvas, in glances

that express the thought and sentiment of years."¹¹

The act of artistic creation is described as a superhuman act.

Both the divine and the diabolical nature of art are suggested. In the painter's apostrophe to art, he identifies the artist with God and claims for the artist a creative power similar to that of the Creator:

"O glorious Art! . . . thou art the image of the Creator's own. The innumerable forms, that wander in nothingness, start into being at thy beck. The dead live again. Thou recallest them to their old scenes, and givest their gray shadows the lustre of a better life, at once earthly and immortal. Thou snatchest back the fleeting moments of History. With thee there is no Past, for, at thy touch, all that is great becomes forever present; and illustrious men live through long ages, in the visible performance of the very deeds which made them what they are. O potent Art! as thou bringest the faintly revealed Past to stand in that narrow strip of sunlight, which we call Now, canst thou summon the shrouded Future to meet her there? Have I not achieved it? Am I not thy Prophet?"¹²

Artistic creation is presented as being analagous to God's creation of man. Like God's creation of man, the painter completes the physical details of the portraits before he imbues them with a soul. In the portraits of Walter and Elinor, first the features begin to assume such vividness that "it appeared as if his triumphant art would actually disengage them from the canvas."¹³ But although the likeness promised to be perfect, the expression seems vague -- "they beheld their phantom selves."¹⁴ It is not until the last few touches that the portraits are given spiritual depth.

Another God-like quality attributed to the painter is his ability to "summon the shrouded Future",¹⁵ to prophesy as a result of his tremendous insight and perception:

"The old women of Boston affirm . . . that after he has once got possession of a person's face and figure, he may paint him in any act or situation whatever -- and the picture will be prophetic."¹⁶

Yet there are also suggestions that the painter's talents may be

derived from the devil rather than from God. He is clothed in mystery from the beginning. His name is never revealed nor is his physical appearance described. We know only that the painter's countenance is "well worthy of his own pencil"¹⁷ and that he is renowned for painting the minds and hearts rather than the externals of his subjects. Altogether there is an aura of unreality about the painter. His talents are associated with magic and witchcraft:

Some deemed it an offence against the Mosaic law, and even a presumptuous mockery of the Creator, to bring into existence such lively images of his creatures. Others, frightened at the art which could raise phantoms at will, and keep the form of the dead among the living, were inclined to consider the painter as a magician, or perhaps the famous Black Man, of old witch times, plotting mischief in a new guise.¹⁸

Even in superior circles he was regarded with a "vague awe",¹⁹ partly a result of popular superstitions but chiefly due to his great knowledge and talent. The portraits are described as wearing "the unalterable expression which his magic had evoked from the caverns of the soul."²⁰ And when he returns to the house of Walter and Elinor to see the portraits again, he "interposed himself between the wretched beings, with the same sense of power to regulate their destiny as to alter a scene upon the canvas. He stood like a magician, controlling the phantoms which he had evoked."²¹ Mary Dichmann rightfully points out that this suggested association of the painter with the "Black Man"

casts a doubt over the value of his vision for mankind: if it is satanic in its origins, its revelation of the universal truths which lie buried in material substance may lead men to evil rather than to good.²²

Although the painter's superhuman creativeness and insight are good in themselves, he is an ambiguous figure for he also has the cold and analytic heart, separating him from warmth and fellowship, which is the

artist's peril. His art has become more important to him than the people whose portraits he has painted. It has become a monomania stifling the sympathy of the heart:

Like all other men around whom an engrossing purpose wreathes itself, he was insulated from the mass of human kind. He had no aim -- no pleasure -- no sympathies -- but what were ultimately connected with his art. Though gentle in manner and upright in intent and action, he did not possess kindly feelings; his heart was cold; ²³no living creature could be brought near enough to keep him warm.

The interest he feels in Walter and Elinor was that which always allied him to his subjects -- "He had pried into their souls with his keenest insight, and pictured the result upon their features with his utmost skill".²⁴ To do this is to commit the Unpardonable Sin. According to Hawthorne's notebook entry of 1844:

The Unpardonable Sin might consist in a want of love and reverence for the Human Soul; in consequence of which, the investigator pried into its dark depths, not with a hope or purpose of making it better, but from a cold philosophical curiosity, -- content that it should be wicked in whatever kind or degree, and only desiring to study it out. Would not this, in other words, be the separation of the intellect from the heart?²⁵

The painter had spent so much of his imagination and other powers on the study of Walter and Elinor that he "almost regarded them as creations of his own"²⁶ rather than as people of flesh and blood. The narrator indicates that the painter's reversal of human values has led to an imbalance between the heart and the intellect:

It is not good for man to cherish a solitary ambition. Unless there be those around him by whose example he may regulate himself, his thoughts, desires, and hopes will become extravagant, and he the semblance, perhaps the reality, of a madman. Reading other bosoms with an acuteness almost ²⁷preternatural, the painter failed to see the disorder of his own.

He has interest in nothing but the paintings. When he visits Walter and

Elinor after an absence, his thoughts are for the pictures rather than for the people whose destiny they prophesy. He sees the portraits in everything he looks at. And his first words when he knocks on the door are: "'The Portraits! Are they within?' . . . then recollecting himself -- 'your master and mistress! Are they at home?'"²⁸

Matthiessen points out Hawthorne's interest in his characters as social beings: "He was always concerned in his stories not merely with the individual, but with the collective existence."²⁹ The artist has a responsibility to society. The power which he achieves must serve human needs. This aspect of the artist is studied in the relationship of the painter with Walter and Elinor. It was Hawthorne's point that the artist is responsible to the human beings he comes to know so intimately. He must not consider their fates as only subjects for the display of his ability.

The paradox is that the purity of his aim as an artist leads to his inhumanity. His continual striving for what lies beyond the mundane makes him indifferent to the common purposes of men. After studying the paintings of the European masters until there was nothing more for him to learn, he has come to America -- "Art could add nothing to its lessons, but Nature might."³⁰ He was not tempted by wealth or fame but by "images that were noble and picturesque"³¹ since "America was too poor to afford other temptations to an artist of eminence".³² In fact, when a member of the colonial gentry wished to have his portrait painted, the artist

fixed his piercing eyes on the applicant, and seemed to look him through and through. If he beheld only a sleek and comfortable visage, though there were a gold-laced coat to adorn the picture and golden guineas to pay for it, he civilly rejected the task and the reward. But if the face were the index of any thing uncommon, in thought, sentiment, or experience; or if he met a

beggar in the street, with a white beard and a furrowed brow; or if sometimes a child happened to look up and smile,³³ he would exhaust all the art on them that he denied to wealth.

He looks into the depths of the individual with a keenness granted to few men, seeking that which would benefit his art, disregarding the inhumanity of prying into another's soul.

It is in this way that he looks at his relationship with Walter and Elinor. When Walter requests a portrait of himself and Elinor, "a sunbeam was falling athwart his figure and Elinor's, with so happy an effect that they also seemed living pictures of youth and beauty, gladdened by bright fortune."³⁴ The artist's powers are such that it is assumed that he has seen through the sunlight into the truth of the soul. He is struck by the young couple and replies:

"your wishes shall be gratified, though I disappoint the Chief Justice and Madam Oliver. I must not lose this opportunity, for the sake of painting a few ells of broadcloth and brocade."³⁵

It is the "opportunity" for his art which is of supreme importance. While in the process of painting the young couple, his "penetrative eye"³⁶ is continually at work peering and delving into the depths of their inner beings. When the portraits are finally completed, Walter and Elinor notice a quality in each other's portraits that was not there at their last visit. Walter fancies that the eyes in Elinor's portrait are fixed on his "'with a strangely sad and anxious expression. Nay, it is grief and terror!'"³⁷ And, looking at Elinor, he sees precisely the same expression on her face: "Had the picture itself been a mirror, it could not have thrown back her present aspect with stronger and more melancholy truth."³⁸ Elinor, too, sees a change in Walter's portrait. Although she does not say exactly what the change is, it is enough to put the expression of "grief and terror" on

her countenance. Walter sees the change as an improvement -- "'It has a livelier expression than yesterday, as if some bright thought were flashing from the eyes, and about to be uttered from the lips.'"³⁹ It is the painter's prophetic insight that has worked the change. Seeing in Elinor a comprehension of the meaning of the portraits, the painter tells her that it is the artist's gift, "'often a melancholy one'",⁴⁰ to see the inmost soul. He adds: "'Would that I might convince myself of error in the present instance!'"⁴¹ When he shows Elinor the crayon sketch of the action which will give meaning to the expressions on their faces, a drawing of Walter about to stab Elinor, he tells her that he has represented only the truth:

"If I have failed . . . if your heart does not see itself reflected in your own portrait -- if you have no secret cause to trust my delineation of the other -- it is not yet too late to alter them. I might change the action of these figures too. But would it influence the event?"⁴²

Elinor refuses to have the pictures altered and merely remarks that if her picture looks sad, she will appear gayer by contrast.

In time, the portraits are hung in the parlor of the married couple, and friends discern a growing resemblance between Walter and Elinor and their portraits. One person announced that "both these pictures were parts of one design, and that the melancholy strength of feeling, in Elinor's countenance, bore reference to the more vivid emotion, or, as he termed it, the wild passion, in that of Walter."⁴³

In the meantime, the painter has been travelling through the wilds of New England, but always accompanied by "two phantoms, the companions of his way".⁴⁴ The recollection of his portraits of Walter and Elinor is always with him, but he does not think of them with tenderness or sympathy.

Rather, he feels for them "the sort of interest which always allied him to the subjects of his pencil. He had pried into their souls with his keenest insight".⁴⁵ He had spent so much of himself on the study of Walter and Elinor that "he almost regarded them as creations of his own, like the thousands with which he had peopled the realms of Picture."⁴⁶ And they haunted him "not as mockeries of life, nor pale goblins of the dead, but in the guise of portraits, each with the unalterable expression which his magic had evoked from the caverns of the soul."⁴⁷ He has come to identify the portraits with their subjects, rather than the subjects with their portraits. The pictures have absorbed the lives of their subjects like magic.

In returning from the wilds, the artist comes upon the scene that he had prophesied:

In the action, and in the look and attitude of each, the painter beheld the figures of his sketch. ⁴⁸The picture, with all its tremendous coloring, was finished.

As he steps between Elinor and her husband, he says to her: "'Did I not warn you?' 'You did,'" she replies, "'But -- I loved him!'"⁴⁹ Hawthorne concludes the story with the words:

Could the result of one, or all our deeds, be shadowed forth and set before us, some would call it Fate, and hurry onward, others be swept along by their passionate desires, and none be turned aside by the PROPHEMIC PICTURES.⁵⁰

Thus knowledge is powerless to avert tragedy. But more than this, it is knowledge without sympathy and understanding that will not turn men from the directions in which their natures are carrying them. Such a relationship is damaging because it excludes affection. Thus the painter's preternatural vision does not have the power to illuminate others.

Hawthorne's treatment of the supernatural is so frequently ambiguous

that the reader is never sure whether an unnatural fact or a symbol is being indicated. The hints about the portraits and their prophetic author suggest that a magician and a magical work are involved, yet all is within the realm of possibility. In doing this, Hawthorne accomplishes a certain result:

He gives us the preternatural as a symbol for the unnatural quality sometimes concealed in the seemingly natural. This, in the case of the painter of the "prophetic pictures," is the hidden perversity of ⁵¹the artist's relationship with the human subjects of his art.

A portrait of seemingly supernatural qualities is again dealt with in one of the Legends of the Province House -- "Edward Randolph's Portrait". In this story Hawthorne uses the supernatural as a symbol of moral injustice and of the consequent alienation of its perpetrator.

The picture in question has been an heirloom in the Province House for many years, "the canvas itself so dark with age, damp, and smoke, that not a touch of the painter's art could be discerned. Time had thrown an impenetrable veil over it, and left to tradition and fable and conjecture to say what had once been there portrayed."⁵² And indeed, many marvellous stories had been told about it and grown to be popular belief. Its demonic character is suggested by Captain Lincoln, who tells Alice Vane that

"One of the wildest, and at the same time the best accredited, accounts, stated it to be an original and authentic portrait of the Evil One, taken at a witch meeting near Salem; and that its strong and terrible resemblance had been confirmed by several of the ⁵³confessing wizards and witches, at their trial, in open court."

It was also told that "a familiar spirit or demon abode behind the blackness of the picture, and had shown himself, at seasons of public calamity, to more than one of the royal governors."⁵⁴ And a number of the

servants of the Province House "had caught glimpses of a visage frowning down upon them, at morning or evening twilight".⁵⁵

The portrait turns out to be that of Edward Randolph, he who obtained the repeal of the first provincial charter, "'the arch-enemy of New England . . . whose memory is still held in detestation as the destroyer of our liberties!'"⁵⁶ He is said to be suffering eternal damnation for trampling on the rights of the people. It is said in the annals that:

"the curse of the people followed this Randolph where he went, and wrought evil in all the subsequent events of his life, and that its effect was seen likewise in the manner of his death. They say, too, that the inward misery of that curse worked itself outward, and was visible on the wretched man's countenance, making it too horrible to be looked upon."⁵⁷

It is fitting that the portrait of such a man shows itself at times of injustice. Alice Vane believes that it is not without a cause that the portrait has hung so long in the Province House, for: "'When the rulers feel themselves irresponsible, it were well that they should be reminded of the awful weight of a people's curse.'"⁵⁸

This is relevant to the colonial conditions at that time. British troops are awaiting the signature of Lieutenant-Governor Hutchinson on an official order giving them permission to occupy Castle William and the town. Hutchinson decides to affix his signature on the grounds that "'the rebuke of a king is more to be dreaded than the clamor of a wild, misguided multitude.'"⁵⁹ He disregards the advice of Captain Lincoln to "'think twice before you give up old Castle William, the key of the province, into other keeping than that of true-born New Englanders.'"⁶⁰ As Alice leaves the room, she beckons to the picture: "'Come forth, dark and evil Shape! It is thine hour!'"⁶¹

And come forth it does. At a meeting that evening, the conflicting

views of the representatives of the people of Boston and those of the king are presented. The chairman of the Selectmen of Boston prophesies to Hutchinson that "'if one drop of blood be shed, that blood shall be an eternal stain upon your Honor's memory.'" ⁶² It is ironic that, in reply, a representative of the king speaks of the colonists as having "raised" the devil: "'The demagogues of this Province have raised the devil and cannot lay him again. We will exorcise him, in God's name and the king's.'" ⁶³ Actually it is the injustice of the oppressors that has brought forth the demonic qualities of the painting, for this is surely a time of "public calamity". Nevertheless, Hutchinson decides: "'The king is my master, and England is my country! Upheld by their armed strength, I set my foot upon the rabble, and defy them!'" ⁶⁴ As he is about to affix his signature in approval of the oppression, his attention is drawn to the portrait of Edward Randolph. A black silk curtain has been suspended before it. When withdrawn, it reveals the picture of one who wears "the terrors of hell" ⁶⁵ upon his face:

The expression of the face, if any words can convey an idea of it, was that of a wretch detected in some hideous guilt, and exposed to the bitter hatred and laughter and withering scorn of a vast surrounding multitude. There was the struggle of defiance, beaten down and overwhelmed by the crushing weight of ignominy. ⁶⁶ The torture of the soul had come forth upon the countenance.

According to the "wild legend", ⁶⁷ this is how Edward Randolph appeared "when a people's curse had wrought its influence upon his nature." ⁶⁸

The significance of this episode is appreciated by both Alice Vane and the aged Selectman. Alice sees it as a warning to Hutchinson to respect the rights of the colonists. "'Be warned, then!'" she whispers. "'He trampled on a people's rights. Behold his punishment -- and avoid a crime like his!'" ⁶⁹ Likewise, the Selectman cautions him: "'If ever mortal man

received a warning from a tormented soul, your Honor is that man!"⁷⁰ But

Hutchinson chooses to disregard the warnings and stubbornly asserts:

"Though yonder senseless picture cried 'Forbear!' -- it should not move

me!"⁷¹ As he signs the document, the face of the portrait "seemed at that moment to intensify the horror of its miserable and wicked look".⁷²

Then Hutchinson shuddered, as if he had signed away his salvation.

The next morning, no traces of the picture can be discerned -- an "impenetrable cloud"⁷³ once more covers the canvas. There are various conflicting explanations as to the appearance and subsequent disappearance of the picture:

If the figure had, indeed, stepped forth, it had fled back, spirit-like, at the daydawn, and hidden itself behind a century's obscurity. The truth probably was, that Alice Vane's secret for restoring the hues₄ of the picture had merely effected a temporary renovation.

Whatever the truth may be, the purpose is still the same -- to warn the Governor of the moral and actual danger of flouting the wishes of the people. For a short time the painting became "a 'living' art-work, able to act upon the beholder with a power not granted to mere inanimate cloth and paint."⁷⁵ The revealing of the terrible fate of the Governor's predecessor is a warning that the same fate awaits Hutchinson if he does not take heed. As a result of his inhumanity, he gasped for breath in his dying hour and "complained that he was choking with the blood of the Boston Massacre".⁷⁶ Francis Lincoln, who was with him, noticed a similarity in his "frenzied look"⁷⁷ to that of Edward Randolph. "Did his broken spirit feel, at that dread hour, the tremendous burden of a People's curse?"⁷⁸ We are led to believe the affirmative.

Edward Randolph's portrait is thus prophetic of the fate that befalls

Colonel Hutchinson, just as the portrait in "The Prophetic Pictures" foretells the outcome of the relationship between Walter and Elinor. It is suggested that magic is involved, particularly black magic. Not only the painter, however, but also other of Hawthorne's artists, are frequently described in terms of magic and diabolism. These terms are used when his art is a means of drawing the artist away from involvement with other men.

In "The Devil in Manuscript" Hawthorne identifies the artist-writer as one who is possessed by a demon. Oberon, the author, believes that

"there is a devil in this pile of blotted papers. You have read them, and know what I mean, — that conception in which I endeavored to embody the character of a fiend, as represented in our traditions and the written records of witchcraft."⁷⁹

He continues: "'Oh, I have a horror of what was created in my own brain, and shudder at the manuscripts in which I gave that dark idea a sort of material existence!'"⁸⁰ The fictional demon becomes identified with the writer's possession by his art. In order to free himself he must burn the manuscripts and "commit the fiend to his retribution in the flames":⁸¹

"You remember . . . how the hellish thing used to suck away the happiness of those who, by a simple concession that seemed almost innocent, subjected themselves to his power. Just so my peace is gone, and all by these accursed manuscripts."⁸²

More than this, his art has caused him to become alienated from mankind. He has become withdrawn from the "beaten path" of life where the simple pleasures lie:

"You cannot conceive what an effect the composition of these tales has had on me. I have become ambitious of a bubble, and careless of solid reputation. I am surrounding myself with shadows, which bewilder me, by aping the realities of life. They have drawn me aside from the beaten path of the world, and led me into a strange sort of solitude, — a solitude in the midst of men, — where nobody wishes for what I do,⁸³ nor thinks nor feels as I do. The tales have done all this."

The practice of art has drawn him away from the common path of the world and made him careless of the solid realities of life. Oberon sees this as the lot of the author:

"Would you have me a damned author? -- To undergo sneers, taunts, abuse, and cold neglect, and faint praise, bestowed, for pity's sake, against the giver's conscience! A hissing and a laughing-stock to my own traitorous thoughts! An outlaw from the protection of the grave, -- one whose ashes every careless foot might spurn, unhonored in life, and remembered scornfully in death!"⁸⁴

As Oberon throws the manuscript into the fire, it has an effect on him as if a devil were being exorcised. Gazing at the burning papers, he begins to soliloquize "in the wildest strain",⁸⁵ describing objects which he appears to see in the fire -- "perhaps the thousand visions which the writer's magic had incorporated with these pages became visible to him in the dissolving heat, brightening forth ere they vanished forever".⁸⁶ Then he exclaims: "'Ha! The fiend! . . . How he glared at me and laughed, in that last sheet of flame, with just the features that I imagined for him! Well! The tales are gone.'"⁸⁷ Oberon's feverish excitement ends as quickly as it began and is replaced by gloom -- until the embers of his authorship fly up the chimney "like a demon with sable wings"⁸⁸ and the cry of "Fire!" is heard in the streets below. For Oberon's tales have started a fire.

Although his writing has only succeeded in isolating him from others, his destruction of the manuscripts does not bring him the kind of union with the multitude for which he longs. The union he gains is not at all beneficial to humanity; rather, it is a perverted type of union, one which is gained through destruction. Instead of destroying by fire the demon in his works, Oberon only succeeds in releasing him upon society, for he is a powerful antagonist, difficult to contain. Oberon's act is nothing

but an external pretence, an attempt at an exorcism. For in the depths of his heart, the work remains. Oberon has subjected himself to the power of the "hellish thing" and the only way he can control it is by coming to terms with the demonic forces within himself. If he fails to do this, he may well meet the same fate as Goodman Brown who dwells within a solitude in the midst of men.

"Fragments from the Journey of a Solitary Man" deals with the fate that might befall the Oberon of "The Devil in Manuscript" if he continues on his course as a detached observer. This Oberon regrets the life which has isolated him from the joys and sufferings of other men:

"Merely skimming the surface of life, I know nothing, by my own experience, of its deep and warm realities. I have achieved none of those objects which the instinct of mankind especially prompts them to pursue, and the accomplishment of which must therefore beget a native satisfaction. The truly wise, after all their speculations, will be led into the common path, and, in homage to the human nature that pervades them, will gather gold, and till the earth, and set out trees, and build a house. But I have scorned such wisdom. I have rejected, also, the settled, sober, careful gladness of a man by his own fireside, with those around him whose welfare is committed to his trust and all their guidance to his fond authority."⁸⁹

He has been a writer "'without influence among serious affairs'"⁹⁰ whose footprints "'were not imprinted on the earth, but lost in air'".⁹¹ In fact, "'few mortals, even the humblest and the weakest, have been such ineffectual shadows in the world'".⁹² He has been involved in no personal relationships and has never had a wife or family:

"With a thousand vagrant fantasies, I have never truly loved, and perhaps shall be doomed to loneliness throughout the eternal future, because, here on earth, my soul has never married itself to the soul of woman."⁹³

His selfish desire to "keep aloof from mortal disquietudes, and be a pleasant idler among carestricken and laborious men"⁹⁴ has resulted in a

joyless life and the prospect of a reluctant death.

But the negative aspect of the artist is only one side of him and Hawthorne uses the supernatural to reveal his visionary powers as well as to demonstrate his inhumanity. In the stories already discussed, art has served to sever the artist from mankind and to chill his affections. The imagery used is that of black magic and a parallel is drawn between the artist and the necromancer, with the suggestion that there is something wicked, or at the very least, deficient, in the cold prying detachment of the artist. In "Drowne's Wooden Image" the wooden figurehead Drowne carves achieves vitality and depth because human affection has gone into its making. The story deals with the dependence of true genius upon the power of love rather than the alienating effects of art approached by the intellect. Unlike the painter of "The Prophetic Pictures", the artist's "magic" here is a result of his love.

Drowne is introduced as one who has exhibited a knack, "for it would be too proud a word to call it genius",⁹⁵ for imitating the human figure in whatever material was available. His imitations are mechanically perfect, but they lack the quality which would raise them into the sphere of genius:

there was no inconsiderable skill of hand, nor a deficiency of any attribute to render them really works of art, except that deep quality, be it of soul or intellect, which bestows life upon the lifeless and warmth upon the cold, and which, had it been present,⁹⁶ would have made Drowne's wooden image instinct with spirit.

About the best of his figures, it could only be said that it looked as if a living man had been changed into wood rather than that the wood had partaken of the warmth, soul and "ethereal essence of humanity":⁹⁷

What a wide distinction is here! and how far would the slightest

portion of the latter merit have outvalued the utmost degree of the former!⁹⁸

When Drowne is inspired by love for his model, he achieves the genius that he had previously lacked. The whole process is spoken of in terms of mystery. A distinction is drawn between the "wooden cleverness"⁹⁹ of his earlier productions and the "tantalizing mystery"¹⁰⁰ of this project. The mystery is that he has copied an ideal form made visible to him alone through love for his model. The others have appreciated the physical beauty of the model, but Drowne has loved and expresses this love in the life he gives to the wooden figurehead.

After Drowne has been commissioned by Captain Hunnewell to carve a figurehead for his vessel, his friends begin to notice a mystery in the carver's conduct. Gleams of light from his shop windows reveal that he is still working late into the night although he refuses to answer the door. A piece of fine timber can be seen to be gradually assuming shape -- "a female figure was growing into mimic life"¹⁰¹ -- although Drowne is seldom seen in the act of working upon it. Drowne is in the process of creating a living work of art:

It seemed as if the hamadryad of the oak had sheltered herself from the unimaginative world within the heart of her native tree, and that it was only necessary to remove the strange shapelessness that had ingrusted her, and reveal the grace and loveliness of a divinity.¹⁰²

Drowne's inspiration also affects his perception and gives him an insight into the value of his works and a realization of what has hitherto been lacking. In reply to Copley, the artist's, remark that "'one other touch might make this figure of General Wolfe . . . a breathing and intelligent human creature'",¹⁰³ Drowne says:

"there has come a light into my mind. I know, what you know as well,

that the one touch which you speak of as deficient is the only one that would be truly valuable, and that without it these works of mine are no better than worthless abortions."¹⁰⁴

Drowne achieves this touch, "'the divine, the life-giving touch'",¹⁰⁵ in his latest figure. When Copley asks, "'What inspired hand is beckoning this wood to arise and live?'" , Drowne replies that it is "'No man's work The figure lies within that block of oak, and it is my business to find it.'" ¹⁰⁶ As Copley departs, he glances back and beholds Drowne

bending over the half-created shape, and stretching forth his arms as if he would have embraced and drawn it to his heart; while, had such a miracle been possible, his countenance expressed passion enough to communicate warmth and sensibility to the lifeless oak.¹⁰⁷

The figure-head is described as starting to life as though the inert wood had taken the life from the breathing model. At first the image "was but vague in its outward presentment"¹⁰⁸ so that the observer "felt, or was led to imagine, than really saw what was intended by it."¹⁰⁹ However, day by day the misty outline changes into "distincter grace and beauty"¹¹⁰ and

gradually, by a magic touch, intelligence and sensibility brightened through the features, with all the effect of light gleaming forth from within the solid oak. The face became alive.¹¹¹

This "magic" is a result of the inspiration of the artist, brought forth by love. He has discovered a divine love within himself; in fact, he becomes an instrument through which the divine impulse can reach and awaken works of art into life. His touch, unlike that of Midas, imparts life. Drowne explains to Copley: "'A well-spring of inward wisdom gushed within me as I wrought upon the oak with my whole strength, and soul, and faith.'" ¹¹² And, in looking earnestly at the carver, Copley again sees

that expression of human love which, in a spiritual sense, as the artist could not help imagining, was the secret of the life that had been breathed into this block of wood.¹¹³

As a result he achieves that perfect fusion of the ideal and the real in his art: "'It is as ideal as an antique statue, and yet as real as any lovely woman whom one meets at a fireside or in the street.'" ¹¹⁴

When all is finished, Drowne throws open his doors to the townspeople so that they can behold "the richly-dressed and beautiful young lady who seemed to stand in a corner of the room, with oaken chips and shavings scattered at her feet."¹¹⁵ The phenomenon arouses conflicting feelings. After a period of admiration,

Then came a sensation of fear; as if, not being actually human, yet so like humanity, she must therefore be something preternatural.¹¹⁶

Drowne is thought to be mad -- "'He has gone mad; and thence has come this gleam of genius'" ¹¹⁷ -- the standard method of accounting for what lies beyond the world's most ordinary scope. The more bigoted even suggest that it would not be surprising "if an evil spirit were allowed to enter this beautiful form, and seduce the carver to destruction."¹¹⁸ Then one day the magic transformation seems to be completed; the image that Drowne has carved is seen walking down the street -- "'Drowne's wooden image has come to life!'" ¹¹⁹ So perfectly did the figure resemble Drowne's image that "people knew not whether to suppose the magic wood etherealized into a spirit or warmed and softened into an actual woman."¹²⁰ A Puritan of the old stamp muttered that it was certain that "'Drowne has sold himself to the devil'" ¹²¹ in order to accomplish such a thing, and the aged "shook their heads, and hinted that our forefathers would have thought it a pious deed to burn the daughter of the oak with fire."¹²²

Although there is a rational explanation provided for the episode, the creation of such a work of art is described as a miracle. It is not as a result of his own efforts, but of a power or inspiration greater than himself, that Drowne creates this work of genius. He speaks of it as "'No man's work'" -- he has only had to find the figure lying within the block of oak. He describes the experience as due to "'a well-spring of inward wisdom [that] gushed within me.'" When the figure has been completed, Drowne cannot explain his burst of genius: "The light of imagination and sensibility, so recently illuminating it, had departed"¹²³ from his face. "He was again the mechanical carver that he had been known to be all his lifetime."¹²⁴ He says to Copley:

"This image! Can it have been my work? Well, I have wrought it in a kind of dream; and now that I am broad awake I must set about finishing yonder figure of Admiral Vernon."¹²⁵

The miracle has been wrought by love, "that deep quality" which had previously been missing in Drowne's art -- love for the model who sails away in the ship for whose figure-head she had posed. Copley beholds Drowne bending over the half-created figure as if he would have drawn it to his heart. Drowne speaks of the wooden image as "'this creature of my heart'"¹²⁶ and Copley notes "the expression of human love"¹²⁷ which is visible on his face. There is also a rumor that Drowne had been seen kneeling at the feet of his creation "gazing with a lover's passionate ardor into the face that his own hands had created."¹²⁸

Unlike the painter of the "prophetic pictures", Drowne is not isolated by his art because his genius is a result of love. It is achieved, for a short time, by accepting, rather than rejecting, love. Thus art is seen as the product of love -- to Drowne, there came "a brief season of

excitement, kindled by love."¹²⁹ It resulted in the development of "imagination, sensibility, creative power, genius"¹³⁰ which are present in every human spirit, but which "according to circumstances, may either be developed in this world, or shrouded in a mask of dulness until another state of being."¹³¹ Love

rendered him a genius for that one occasion, but, quenched in disappointment, left him again the mechanical carver in wood, without the power even of appreciating the work that his own hands had wrought.¹³²

As a result of love -- love for a human reality rather than a cold ideal -- Drowne achieved "the very highest state to which a human spirit can attain, in its loftiest aspirations".¹³³

However, Drowne is only temporarily in contact with the supernatural powers which seem so demonic when in the hands of the painter of the "prophetic pictures". He is able to achieve the level of genius while love sustains him, but it is unrequited love. Whether or not he could sustain this genius and also love is left unsaid. But it seems that Hawthorne's artists must focus all their energies on their particular art. Those who turn to the common path of life, such as marriage, must partially or wholly reject their art because some of their energy is focused elsewhere. Yet those who live only for their art become alienated from other men. The paradox is left unresolved except for the short moment in Drowne's life in which he is able to fuse both art and love.

Hawthorne was interested in the brotherhood of man and was, as Randall Stewart says, "an analyst of human relations, of the nice relationship of person to person, of the adjustment of the individual to society."¹³⁴ He felt no achievement to be worth the price of exclusion from this brotherhood. The isolation of the artist seemed to be a result of a

dislocation between the individual and other men. For many of Hawthorne's artists seem to have gained their supernatural powers by the sacrifice of some basic element of the heart. Those who attempt to develop their faculties at all costs become dehumanized because it leads to an atrophy of affection and responsibility toward others. They become alien to the warm human values for all their exalted connection with the supernatural. Hawthorne regarded such values as equally worthy with those of the spirit. As Millicent Bell says: "His art is rooted in a denial of the right of either to exploit the other."¹³⁵ Many of Hawthorne's exceptionally gifted people have turned their hearts to stone in their preoccupation with their intellectual gifts. The perils of the artistic occupation are present for any intellectual, such as scientist and reformer. Rappaccini, Ethan Brand and Aylmer all betray their humanity in their lust for superhuman knowledge.

The desire for the elixir of life is another example of man's striving beyond the bounds set for human knowledge and human power. Like Drowne, Dr. Heidegger is one of the few who are able to achieve an insight into human nature. This insight includes the ability to accept humanity and the realization that any changes to be made must come from within the individual. This is the difference between Drowne and the painter of the "prophetic pictures". Drowne's inspiration comes from within -- it is a result of love and involvement with another human being. The insight of the artist in "The Prophetic Pictures" is purely intellectual and thus of less value because it is one-sided; he feels no warmth or personal involvement towards his subjects. His position is that of an observer outside of the human sphere and it is a dangerous one. Any attempts to dwell outside

of the limits prescribed for man will inevitably lead to alienation from other men. Just as this must be the fate of the artist who probes into the hearts of others without sympathy or love, so it will be the fate of those who attempt to transcend the limits of mortality in another way, through the search for an elixir of life.

CHAPTER V

THE GOTHIC

Gothic literature has been defined as "that kind of literature which . . . seeks to create an atmosphere of mystery and terror by the use of supernatural or apparently supernatural machinery, or of pronounced physical or mental horror."¹ It has been frequently pointed out that Hawthorne uses the familiar resources of the Gothic romancer. Wilbur Cross noted that nearly all the Gothic machinery of Walpole, Radcliffe and Godwin is to be found in Hawthorne's works:

high winds, slamming doors, moonlight and starlight, magic and witchcraft, mysterious portraits, transformations, malignant beings, the elixir of life, the skeleton, the funeral, and the corpse in its shroud. To these sources of excitement were added, as time went on, mesmerism and clairvoyance.²

However, these are not used primarily to awaken terror or wonder but to embody a moral -- "not to induce an intense psychological state in the reader but to make imaginatively concrete a truth of general and permanent significance or to symbolize a condition of mind or soul."³ For, as Hawthorne has said in many different ways, a romance "sins unpardonably so far as it may swerve aside from the truth of the human heart".⁴

W. B. Stein sees the difference between Hawthorne and his predecessors in the genre of the Gothic romance in this way:

whereas most of Hawthorne's predecessors . . . used the conventions to activate an outer world of false supernaturalism, he instead relied upon diabolic imagery to animate the inner sphere of a psychological and philosophical reality. In this way a static symbolism of terror was transformed into an ethical instrument.⁵

Hawthorne's critics have frequently attributed the Gothic qualities

in his work to a morbid frame of mind or to limited imaginative resources. Neal F. Doubleday has rightly pointed out that "the interpreters of Hawthorne have often lost sight of important contemporary influences upon his literary practice and important motives for it. Hawthorne's use of the Gothic is a particularly good illustration of his way of adapting conventional materials to allegorical and psychological uses."⁶ Since the Gothic has been present in English literature since the mid-eighteenth century, since it was an important part of the German literature which was beginning to influence New England thought, and since it had been apparent in American literature since its beginning, it was not unnatural that the Gothic convention should be used by Hawthorne, adapted to his own purpose. The use of the Gothic was also a method of making romance from native American materials, which were considered too new and scanty to be available for fiction. In "Howe's Masquerade" Hawthorne points out this difficulty: "In truth, it is desperately hard work, when we attempt to throw the spell of hoar antiquity over localities with which the living world, and the day that is passing over us, have aught to do."⁷

A number of Hawthorne's tales illustrate his uses of the Gothic convention. Doubleday points out three Gothic patterns which appear in Hawthorne's tales: mysterious portraits, witchcraft and the esoteric arts or researches which would break through the limitations of mortality.⁸ Only the last of these will be discussed here at any length, as the mysterious portrait and witchcraft have been dealt with in preceding chapters. However, a few comments about Hawthorne's use of the mysterious portrait may be useful. The mysterious portrait is a frequent item in the list of Gothic paraphernalia, and both "Edward Randolph's Portrait" and "The

"Prophetic Pictures" are built around it. Hawthorne's use of such a conventional device demonstrates his ability to take a standard property and transform it into a symbol for a moral truth. What is Gothic is merely a vehicle for the theme. Hawthorne does not exploit the elements of terror and wonder and is careful not to allow the Gothic element to obscure the theme. The use of the Gothic is only the means to an end, not the end itself. It is a vehicle of expression for Hawthorne's moral concerns.

Also, his ability to adapt a common device to his own purposes can be seen in the way he makes the conventional Gothic mysterious portrait a part of New England legend. One of the speculations about Edward Randolph's portrait, before its restoration, was that it was "an original and authentic portrait of the Evil One, taken at a witch meeting, near Salem".⁹ And it is mentioned that the painter of the "prophetic pictures" may have been "the famous Black Man, of old witch times."¹⁰

A large body of Gothic literature is concerned with the transcendence of the limits of mortality. Since such a theme was capable of carrying much moral meaning, Hawthorne was attracted to it, in particular to the idea of the elixir of life. From "Dr. Heidegger's Experiment" in 1837 to the unfinished romances, Hawthorne frequently used in his fiction the search for the elixir of life and other such attempts to transcend the limits of mortality. As early as 1833, in "Sir William Pepperell", he refers to an alchemist and seeker for the elixir of life as a historical person of Colonial times.¹¹ In his notebooks for 1838 he speaks of a Salem house where an alchemist had resided and of "other alchemists of old in this town, -- one who kept his fire burning seven weeks, and then

lost the elixir by letting it go out."¹²

It is in "Dr. Heidegger's Experiment" that Hawthorne first treats the elixir of life at length. The story begins with a description of Dr. Heidegger's chamber in which the action takes place. In one paragraph, just after the doctor has welcomed his friends, Hawthorne introduces a multitude of Gothic properties and devices in the description of Dr. Heidegger's study. It is described as a typical Gothic room -- "a dim, old-fashioned chamber, festooned with cobwebs, and besprinkled with antique dust."¹³ A bronze bust of Hippocrates is displayed over the bookcase, with which Dr. Heidegger is said to consult in difficult cases of his practice. And of course there is the traditional skeleton hanging in the closet, but it can only be seen "doubtfully"¹⁴ at best, through the partially opened door. The "magical" looking-glass is present, about which many wonderful stories have been related -- "it was fabled that the spirits of all the doctor's deceased patients dwelt within its verge, and would stare him in the face whenever he looked thitherward."¹⁵ A full-length portrait of a young lady who had been betrothed to Dr. Heidegger and who had died on the bridal evening, in a typically Gothic manner, after swallowing one of her lover's prescriptions, adorns the wall. Several oaken bookcases line the walls, filled with gigantic folios, black-letter quartos and parchment-covered duodecimos. But a ponderous volume of black leather with massive silver clasps was the greatest curiosity. Although no title was visible, "it was well known to be a book of magic",¹⁶ for

once, when a chambermaid had lifted it, merely to brush away the dust, the skeleton had rattled in its closet, the picture of the young lady had stepped one foot upon the floor, and several ghastly faces had peeped forth from the mirror; while the brazen

head of Hippocrates frowned, and said, -- "Forbear!"¹⁷

There is a touch of satire in this rendering of a Gothic atmosphere -- yet this is, perhaps, a sign to the reader to accept the tale as allegory. For Hawthorne does not introduce these Gothic occurrences merely for the sake of the sensational. Rather, the super-occurrences he chose are symbolic of the inner workings of the mind. He sees the attempt to transcend the limits of mortality as a symbol for pride. Thus Hawthorne transforms the elixir of life motif into an instrument of moral clarification.

Dr. Heidegger is the conventional Gothic scholar-scientist. He is described as "a very strange old gentleman, whose eccentricity had become the nucleus for a thousand fantastic stories."¹⁸ And he is a constant dabbler in nonsensical experiments such as the murder of a mouse in an air pump or the examination of a cobweb with a microscope. His latest "exceedingly curious" experiment is concerned with a vase full of the elixir of life, the water of the Fountain of Youth sent to Dr. Heidegger by a friend. To sample the effectiveness of the liquid, Dr. Heidegger enlists the aid of four elderly friends, Mr. Medbourne, Colonel Killigrew, Mr. Gascoigne and Widow Wycherly. In order to prove the veracity of the water from the Fountain of Youth, the doctor immerses an ancient withered rose in the liquid. Despite the skeptical and ironic comment of Widow Wycherly -- "'You might as well ask whether an old woman's wrinkled face could ever bloom again'"²⁰ -- a change does become visible in the flower:

The crushed and dried petals stirred, and assumed a deepening tinge of crimson, as if the flower were reviving from a death-like slumber; the slender stalk and twigs of foliage became green; and there was the rose of half a century, looking as

fresh as when Sylvia Ward had first given it to her lover.²¹

The purpose of Dr. Heidegger's experiment is merely to observe the effect of the fluid on his four friends. He urges them to partake of as much of the liquid as may restore the bloom of youth to them, but says, as for himself, "'having had much trouble in growing old, I am in no hurry to grow young again.'"²² But before the scientist offers his friends the potion, he urges them to use their past experience as a guide to future conduct:

"Before you drink, my respectable old friends," said he, "it would be well that, with the experience of a lifetime to direct you, you should draw up a few general rules for your guidance, in passing a second time through the perils of youth. Think what a sin and shame it would be, if, with your peculiar advantages, you should not become patterns of virtue and wisdom to all the young people of the age!"²³

In this way, Hawthorne transforms the elixir of life theme into an instrument of expression for the moral ideas which he is attempting to illustrate.

The rest of the story is a dramatic illustration of the doctor's words of caution. Although his four companions, "knowing how closely repentance treads behind the steps of error,"²⁴ laugh at the idea that they should ever go astray again, in fact they do not become patterns of virtue and wisdom, but immediately revert to the conduct of youth. After swallowing the first glass of the liquid, a change comes over the "gray, decrepit, sapless, miserable creatures".²⁵ There is an immediate physical improvement in the group, similar to what might have been produced by "a glass of generous wine, together with a sudden glow of cheerful sunshine brightening over all their visages at once."²⁶ Instead of the "ashen hue"²⁷ of their faces, there is a "healthful suffusion"²⁸

on their cheeks. The effect is just like magic:

They gazed at one another, and fancied that some magic power had really begun to smooth away the deep and sad inscriptions, which Father Time had been so long engraving on their brows.²⁹

After a second glass, the change becomes increasingly noticeable:

Their eyes grew clear and bright; a dark shade deepened among their silvery locks, they sat around the table, three gentlemen of middle age, and a woman, hardly beyond her buxom prime.³⁰

But along with the physical improvement, there is a corresponding moral deterioration in the characters. Although they have been a long time growing old, they are not content to grow young in half an hour but are impatient for immediate youth. They cry, "'We are younger -- but we are still too old! Quick -- give us more!'"³¹ Colonel Killigrew's first words, after his second glass of the rejuvenating potion, are to tell the widow that she is charming, and her first action is to look at herself in the mirror. They are quickly reverting to the conduct of their youth:

the three gentlemen behaved in such a manner as proved that the water of the Fountain of Youth possessed some intoxicating qualities; unless, indeed, their exhilaration of spirits were merely a lightsome³² dizziness caused by the sudden removal of the weight of years.

Mr. Gascoigne, described earlier as a ruined politician and a man of evil fame, rattles on about politics, occasionally muttering "some perilous stuff or other, in a sly and doubtful whisper, so cautiously that even his own conscience could scarcely catch the secret".³³ It seems that he has not learned from past experience. Colonel Killigrew, who had wasted his best years in the pursuit of sinful pleasures is busy trolling forth a jolly bottle song and eyeing the buxom figure of the Widow Wycherly. He is obviously back to his old habits. Mr. Medbourne, who had lost all he owned through bad speculation, is busily involved in a calculation of

dollars and cents as well as a project for supplying the East Indies with ice by harnessing a team of whales to the polar icebergs. As for the widow, who had been a great beauty in her day, she stands before the mirror "courtesying and simpering to her own image, and greeting it as the friend whom she loved better than all the world beside."³⁴

As the widow requests a third glass, it is nearly sunset and the chamber has grown duskier than ever. But "a mild and moonlike splendor gleamed from within the vase, and rested alike on the four guests and on the doctor's venerable figure."³⁵ This is true both literally and symbolically. For it is the contents of the vase which reflect the true progress and awareness of the characters. In refusing to quaff the elixir and thus accepting the conditions of humanity, Dr. Heidegger grows in stature. He gains a "dignity of aspect"³⁶ which almost awes the present company. In partaking of the liquid from the Fountain of Youth, the other characters reveal their refusal to recognize the conditions in which humanity subsists. In other words, what they reveal is that lack of inner strength and character which would allow them to accept their mortality.

As they grow young again, their first impulse is to mock the infirmity and decrepitude of age. "With its miserable train of cares and sorrows and diseases,"³⁷ age seems to them merely as

the trouble of a dream, from which they had joyously awoke. The fresh gloss of the soul, so early lost, and without which the world's successive scenes had been but a gallery of faded pictures, again threw its enchantment over all their prospects. They felt like new-created beings in a new-created universe."³⁸

But their actions and attitudes are not new. Rather, they are reliving their youth as it was then, disregarding the past experiences which are

at their disposal as a guide to conduct. They have become "a group of merry youngsters, almost maddened with the exuberant frolicsomeness of their years."³⁹ They laugh loudly at their old-fashioned dress and otherwise mock the misfortunes of age:

One limped across the floor like a gouty grandfather; one set a pair of spectacles astride of his nose, and pretended to pore over the black-letter pages of the book of magic; a third seated himself in an arm-chair, and strove to imitate the venerable dignity of Dr. Heidegger. Then all shouted mirthfully, and leaped about the room.⁴⁰

At the young widow's request to the doctor to dance with her, they laugh louder than ever "to think what a queer figure the poor old doctor would cut."⁴¹ At his refusal, the three young gentlemen, who had all been early admirers of Widow Wycherly, gather around her, in rivalry for the favour. Although there was never a livelier picture of "youthful rivalry, with bewitching beauty for the prize",⁴² yet

by a strange deception, owing to the duskiess of the chamber, and the antique dresses which they still wore, the tall mirror is said to have reflected the figures of the three old, gray, withered grandsires, ridiculously⁴³ contending for the skinny ugliness of a shrivelled grandam.

The mirror reflects not what the external eye is tricked by but the truth. Soon the youthful rivalry for the young widow's attention turns to threatening glances and a scene from their youth is repeated as the young men grapple fiercely at one another's throats, inflamed by the girl-widow's coquetry. As a result of their foolishness, the table is overturned, the vase broken into a thousand pieces, and the Water of Youth lost. As the precious liquid flows across the floor, "it seemed as if gray Time were calling them back from their sunny youth, far down into the chill and darksome vale of years."⁴⁴ And, just as the rose fades and shrivels up again into its former withered form, so do the four people resume their

burden of years:

A strange chillness, whether of the body or spirit they could not tell, was creeping gradually over them all. They gazed at one another, and fancied that each fleeting moment snatched away a charm, and left a deepening furrow where none had been before.⁴⁵

For, the effect of the Water of Youth is only transient -- "The delirium which it created had effervesced away."⁴⁶

Although Dr. Heidegger loves the rose in its withered state as well as in its dewy freshness, the four partakers of the Water of Youth cannot accept their age:

Yes! they were old again. With a shuddering impulse, that showed her a woman still, the widow clasped her skinny hands before her face, and wished that the coffin lid were over it, since it could be no longer beautiful.⁴⁷

Dr. Heidegger aptly has the last word, stating the futility of man's efforts to be more than mortal:

"Yes, friends, ye are old again," said Dr. Heidegger, "and lo! the Water of Youth is all lavished on the ground. Well -- I bemoan it not; for if the fountain gushed at my very doorstep, I would not stoop to bathe my lips in it -- no, though its delirium were for years instead of moments. Such is the lesson ye have taught me!"⁴⁸

The doctor has learned how to cope with the world of mortality, an insight denied to the others. What is required to cope with all the ills that accompany age and mortality is not some miraculous cure-all, an elixir of life, but in fact a change of attitude towards age and mortality -- a change of heart. This would be the truly miraculous transformation, the true elixir of life. As the "dark-visaged stranger"⁴⁹ says in "Earth's Holocaust", the change must come from within, from the heart -- "'unless they hit upon some method of purifying that foul cavern, forth from it will reissue all the shapes of wrong and misery -- the same old shapes or

worse ones'".⁵⁰ However, the doctor's four friends have learned no such lesson. Rather, they resolve to make a pilgrimage to Florida in search of the Fountain of Youth instead of accepting their humanity and putting their efforts to work within the context of mankind.

The elixir of life theme is intertwined with Hawthorne's thoughts concerning the relation of human striving beyond the limitations imposed by nature. In an article for the American Magazine of Useful and Entertaining Knowledge called "Incurable Disease", Hawthorne wrote:

Were we to judge merely from the great advances that have been already made in science, such a medicine might not seem beyond the reach of the philosopher. But it is beyond his reach, because the Creator has absolutely debarred mankind from all inventions and discoveries, the results of which would counteract the general laws, that He has established over human affairs.⁵¹

Moreover, the elixir of life poses the problem of individual isolation from society. Hawthorne enlarges upon this theme in the character of Septimius Felton who, in his desire for a magic elixir, expresses the same impulse to get outside the human sphere which Hawthorne felt to be dangerous in the artist. The hero of the unfinished romance wishes for such knowledge concerning human events as is not normally granted to men.

Hawthorne thus adapts and reworks the Gothic conventions for his own purposes in several ways. He uses supernatural events not merely to provide sensation but for symbolical purposes -- to illustrate moral truth. The standard Gothic theme of the elixir of life serves to illustrate the futility of attempts to transcend the limits of mortality and, by extension, to suggest the problem of individual isolation from society which would inevitably accompany such an attempt.

CONCLUSION

Some trace of the supernatural can be found in practically every piece of fiction that Hawthorne produced. Much of this interest in the supernatural is probably a result of the influence of the past -- both family tradition, New England history and legends of places in which he lived or visited -- as well as of his natural love for the borderland between the real and the unreal. The question arises concerning an actual belief in the supernatural. There is little evidence to indicate that Hawthorne entertained such a belief, although there are occasional suggestions that he would like to have done so.¹ In fact, he was suspicious of the allegedly supernatural. Certainly, his works show no belief in the actual existence of ghosts, haunted houses, witches, etc., as such. "Ghostland lies beyond the jurisdiction of veracity",² he commented in his English Notebooks. Occasionally he even makes fun of himself for using such material in his stories and suggests that he is only playing with it to obtain a certain effect.³ He uses the supernatural, therefore, primarily as a literary device. It supplies the marvellous element which he considered important in the creation of romance. It provides "the dusky richness of coloring and the haze of distance which intimations of the supernatural could give to a tale perfectly susceptible of naturalistic interpretation."⁴ It is, moreover, an excellent vehicle for the moral meaning he wishes to convey and lends itself well to his use of symbolism.

Although Hawthorne uses the supernatural frequently in his writing,

he almost always qualifies it with what F. O. Matthiessen calls "the device of multiple choice"⁵ and Yvor Winters calls "the formula of alternative possibilities".⁶ He thus offers more than one interpretation of any one action or event. As Fogle points out, this is a way of introducing the marvellous without offending against probability. But more than this, it enables the author to convey in legend or superstition a moral or psychological truth. Fogle calls this ambiguity

a pervasive quality of mind as a whole it embodies Hawthorne's deepest insights. It outlines the pure form of truth by dissolving irrelevancies; this is its positive function.⁷

By suggesting various interpretations of an action or event, Hawthorne is able to suggest the multiplicity, complexity and ultimate mystery of life and human nature, "to suggest the myriad interpretations possible of any apparently simple action".⁸ Usually he leaves the reader to determine whether a particular manifestation results from natural or supernatural causes. One must search for the truth that lies hidden among these many choices.

Hawthorne thought that significant truth was of the heart and could be perceived through the use of the imagination and the intuitions. He thought truth could only be glimpsed under the proper conditions and could not be deduced by cold, abstract reasoning. Abstraction, a preference for idea, leads to pride, isolation and ultimate dehumanization -- a denial of the values of the heart and a consequent denial of the truth closest to man. Man must acknowledge his dependence on "the magnetic chain of humanity" and must realize that in the development of the affections, he can attain something of inestimable value. A central idea, one which he never tired of examining, is that of brotherhood -- the relationship of the outsider

to humanity. Hawthorne's moral in story after story was that every person must submit to the common fate, since

In chaste and warm affections, humble wishes, and honest toil for some useful end, there is health for the mind, and quiet for the heart, the prospect of a happy life, and the fairest hope of heaven.

Hawthorne always insisted that the individual must affirm a tie with the procession of life, must achieve some sense of the brotherhood of man, despite the fact that this brotherhood could be, in large measure, repellent.¹⁰

Hawthorne uses the supernatural to illustrate these truths of the human heart. By preserving only the semblance of reality and surrounding events and characters with a romantic indefiniteness, Hawthorne is able to achieve an imaginative freedom which enables him to stress the ideas he wishes to present. In this thesis, it has been suggested that there is a growing awareness of the human heart in terms of the Greek myths, the stories dealing with witchcraft and the Black Man, those concerned with the artist, as well as those which treat the gothic tradition. There is an increasing ability in the characters discussed to penetrate to the depths of the heart.

All are involved in an inner quest, the result of which should be the perception of human values which lie within the heart of man. For this to be achieved, a golden touch which can awaken the heart to its humanity is needed. This touch is granted to Midas. Although described as a curse, the Golden Touch ultimately leads Midas to an awareness of the true value of love and life.

This touch is what Goodman Brown lacks. He is dominated by the inhuman forces within himself -- symbolized by witches and fiends -- because

of his inability to reconcile and cope with opposing forces within himself. In rejecting the darker depths of his own nature, Goodman Brown denies man's mortality and imposes on life an inhuman standard of conduct. Instead of confronting the "monsters of divers kinds" which exist within himself and others, Brown isolates himself, says all men are evil and renounces contact with them. Like Goodman Brown, Ethan Brand's unbalanced heart leads to his being dominated by the evil part of his nature. Although he has the intellectual awareness of his situation that Goodman Brown lacks, he increases the power of evil over himself by pride in his condition.

The painter of the "prophetic pictures" is like Ethan Brand in that he has the intellectual ability to probe into the minds and hearts of men, but lacks any sense of personal involvement. Although he is able to intuit the universal truths which lie buried in material substance, he is isolated from human warmth and fellowship and is thus guilty of prying into the human heart without sympathy or love.

Although his art has served to sever the painter of the "prophetic pictures" from mankind and to chill his affections, this is only the negative aspect of the artist. "Drowne's Wooden Image" deals with the dependence of true genius upon the power of love rather than the alienating effects of art approached by the intellect alone. Unlike that of Midas, Drowne's touch imparts life. For the short time that his art is inspired by love, Drowne is able to dwell amid the "eternal beauty" of the inner heart. As a result of love, Drowne achieves "the very highest state to which a human spirit can attain, in its loftiest aspirations."

Like Drowne, Dr. Heidegger also achieves a profound insight into

human nature and the operations of the heart. Dr. Heidegger has the inner strength and character which allows him to cope with the world of mortality -- his companions lack this quality. In partaking of the liquid from the Fountain of Youth, they reveal their refusal to recognize the conditions in which humanity subsists. What they do not realize is that a change of heart is required to cope with the ills that accompany age and mortality. This would be the true elixir of life. But Dr. Heidegger's companions are as completely lacking in insight after the experiment as before it. In refusing to recognize their mortality, they have wasted the true elixir of life. What they need is the golden touch which acts as an agent for the redemption of Midas, by which he is reborn to the values of love and life. As they are now, they have never been touched by love. They are mere lumps of wood with no inner life, like Drowne's statues before his inspiration. Even the first step towards insight is lacking. They never even begin the journey, never even progress as far as the "divers monsters of the heart" which thwart Goodman Brown's journey. Their lives are an extreme contrast to that of Dr. Heidegger who has undertaken the journey of life successfully and achieved the supreme insight -- a knowledge of man's mortality and the realization that any change in man must come from within, from the heart.

Hawthorne's view of life was intensely moral and the supernatural elements he used -- the Golden Touch, the witches and demons, the magical powers of the artist and the elixir of life -- suited his purpose well. They represent the mysterious and intangible forces behind the tangible reality of the universe. Hawthorne "portrays realities that men may see therein the underlying spiritual forces, and spiritual forces that he may throw a clearer and more searching light into the human heart."¹¹ These

unseen forces are as important to an understanding of the human heart as are actual earthly substances. As Hawthorne said in a letter to Sophia, we are but shadows until the heart is touched:

we are not endowed with real life, and all that seems most real about us is but the thinnest substance of a dream -- til the heart is touched. That touch creates us -- then we begin to be ¹² thereby we are beings of reality, and inheritors of eternity.

Although no one ever completely escapes isolation, there is the possibility for every man of communion in the brotherhood of man through acceptance of the magnetic chain of humanity. Love, in terms of sympathy and involvement, is the positive basis for Hawthorne's moral scheme.

FOOTNOTES

Introduction

¹Nathaniel Hawthorne, The Complete Works of Nathaniel Hawthorne, with Introductory Notes by George Parsons Lathrop, ed. George Parsons Lathrop (13 vols.; Boston: Houghton, Mifflin and Company, 1882), III, 388. Subsequent references to Hawthorne's works, unless otherwise noted, will be to this edition, the Riverside Edition, hereafter referred to as Works.

²F. O. Matthiessen, American Renaissance (London: Oxford University Press, 1941), p. 218.

³Neal F. Doubleday, "Hawthorne's Use of Three Gothic Patterns", College English, VII (Feb. 1946), 250.

⁴Anthony Trollope, "The Genius of Nathaniel Hawthorne", North American Review, CXXIX (Sept. 1879), 203-22. Quoted in Kenneth Walter Cameron, ed., Hawthorne Among His Contemporaries (Hartford: Transcendental Books, 1968), p. 207.

⁵Trollope, p. 207.

⁶Henry Wadsworth Longfellow, "Review of Twice Told Tales", North American Review, LIV (Apr. 1842), 496-9. Quoted in B. Bernard Cohen, ed., The Recognition of Nathaniel Hawthorne (Ann Arbor: The University of Michigan Press, 1969), p. 10.

⁷Quoted in Cameron, p. 5.

⁸Quoted in Cameron, pp. 57-8. Reprinted from Littell's Living Age, XL (Jan. 7, 1854), 51-65.

⁹Quoted in Cameron, p. 111. Reprinted from Littell's Living Age, XCIX (Oct. 10, 1868), 67-86.

¹⁰Quoted in Cameron, p. 111.

¹¹Works, V, 24.

¹²Works, V, 25.

¹³Works, III, 460.

¹⁴Nathaniel Hawthorne, The American Notebooks by Nathaniel Hawthorne, ed. Randall Stewart (New Haven, Connecticut: Yale University Press, 1932), p. 98.

¹⁵Works, I, 154.

¹⁶Hawthorne, American Notebooks, p. 101.

¹⁷Hawthorne, American Notebooks, p. 256.

¹⁸Works, II, 430.

¹⁹Works, I, 154.

²⁰Works, I, 211.

²¹Works, I, 45.

²²Works, I, 49.

²³Works, I, 210.

²⁴Works, III, 14-15.

Chapter 1. Fantasy

¹Works, I, 527.

²Terence Martin, "The Method of Hawthorne's Tales", in Roy Harvey Pearce, ed., Hawthorne Centenary Essays (Ohio: Ohio State University Press, 1964), p. 10.

³Works, I, 228.

⁴Works, II, 430.

⁵Works, I, 173.

⁶Works, V, 54-6.

⁷Works, III, 13.

⁸Works, XII, 109.

⁹Works, II, 107-8.

¹⁰Nathaniel Hawthorne: Representative Selections with Introduction, Bibliography and Notes (New York: American Book Company, 1934), p. lxxii.

¹¹Works, V, 321-2.

¹²Works, V, 322.

¹³Works, I, 484.

¹⁴Works, III, 386.

¹⁵Works, I, 345.

¹⁶Works, I, 345.

¹⁷Works, I, 343.

¹⁸Works, I, 343.

¹⁹Works, I, 345.

²⁰Works, I, 346.

²¹Works, I, 347.

²²Works, I, 348.

²³Works, I, 348.

²⁴Works, I, 527.

²⁵Works, I, 527.

²⁶Works, I, 527.

²⁷Works, I, 527.

²⁸Works, I, 477.

²⁹Works, I, 478.

³⁰Works, I, 478.

³¹Works, I, 484.

³²Works, II, 71.

³³Works, II, 87-8.

³⁴Works, III, 576.

³⁵Letter to Henry Wadsworth Longfellow, June 4th, 1837. Quoted in Malcolm Cowley, ed., The Portable Hawthorne (rev. ed.; New York: Viking Press, 1969), pp. 670-1.

³⁶Works, II, 197.

³⁷Works, II, 203.

³⁸Works, II, 204.

³⁹Works, II, 201.

⁴⁰Works, II, 201.

⁴¹Works, II, 203.

⁴²Works, II, 203.

⁴³Works, II, 203.

⁴⁴Works, II, 279.

⁴⁵Works, IV, 210.

⁴⁶Works, IV, 210.

⁴⁷Works, III, 13.

Chapter 2. Greek Myths

¹One exception is Hugo McPherson who discusses A Wonder-Book and Tanglewood Tales in his book Hawthorne as Myth-Maker (Toronto: University of Toronto Press, 1969), pp. 37-128.

²Richard D. Hathaway, "Hawthorne and the Paradise of Children", Western Humanities Review, XV (Spring 1961), 163.

³Matthiessen, pp. 207-8.

⁴George Parsons Lathrop, "Introductory Note" to A Wonder-Book in Works, IV, 11.

⁵Quoted in Julian Hawthorne, Nathaniel Hawthorne and His Wife (2 vols.; Boston: Houghton Mifflin Company, 1884), I, 462.

⁶Works, IV, 209.

⁷Works, IV, 13.

⁸Works, IV, 14.

⁹Works, IV, 14.

¹⁰Works, IV, 14.

¹¹Works, IV, 210.

¹²Works, IV, 210.

¹³Works, IV, 209.

¹⁴Works, IV, 209.

¹⁵Works, IV, 209-10.

¹⁶Works, IV, 209.

¹⁷Works, IV, 209.

¹⁸Works, IV, 209.

¹⁹Works, IV, 209.

²⁰Works, IV, 209.

²¹Works, IV, 209.

²²Works, VIII, 207.

²³Letter of May 23, 1851. Quoted in James T. Fields, Yesterdays with Authors (Boston: James R. Osgood and Company, 1874), p. 59.

²⁴Quoted in Fields, p. 59.

²⁵Works, IV, 135.

²⁶Works, IV, 135.

²⁷Works, IV, 135.

²⁸Works, IV, 136.

²⁹Works, III, 13.

³⁰Works, III, 495.

³¹Works, IV, 55.

³²Works, IV, 55.

³³Works, IV, 56.

³⁴Works, IV, 55.

³⁵Works, IV, 56.

³⁶Works, IV, 56.

³⁷Works, IV, 57.

³⁸Works, IV, 55.

³⁹Works, IV, 63.

- ⁴⁰Works, IV, 65.
- ⁴¹Works, IV, 72.
- ⁴²Works, IV, 58.
- ⁴³Works, IV, 58.
- ⁴⁴Works, IV, 59.
- ⁴⁵Works, IV, 59.
- ⁴⁶Works, IV, 59.
- ⁴⁷Works, IV, 61.
- ⁴⁸Works, IV, 61.
- ⁴⁹Works, IV, 61-2.
- ⁵⁰Works, IV, 62.
- ⁵¹Works, IV, 62.
- ⁵²Works, IV, 62.
- ⁵³Works, IV, 62-3.
- ⁵⁴Works, IV, 65.
- ⁵⁵Works, IV, 65.
- ⁵⁶Works, IV, 65.
- ⁵⁷Works, IV, 65.
- ⁵⁸Works, IV, 66.
- ⁵⁹Works, IV, 66.
- ⁶⁰Works, IV, 66.

- ⁶¹Works, IV, 66.
- ⁶²Works, IV, 66.
- ⁶³Works, IV, 67.
- ⁶⁴Works, IV, 67.
- ⁶⁵Works, IV, 67.
- ⁶⁶Works, IV, 67.
- ⁶⁷Works, IV, 67.
- ⁶⁸Works, IV, 67.
- ⁶⁹Works, IV, 67.
- ⁷⁰Works, IV, 67.
- ⁷¹Works, IV, 68.
- ⁷²Works, IV, 68.
- ⁷³Works, IV, 68.
- ⁷⁴Works, IV, 68.
- ⁷⁵Works, IV, 68.
- ⁷⁶Works, IV, 68.
- ⁷⁷Works, IV, 69.
- ⁷⁸Works, IV, 69.
- ⁷⁹Works, IV, 70.
- ⁸⁰Works, IV, 70.
- ⁸¹Works, IV, 55.

- ⁸²Works, IV, 56.
- ⁸³Works, IV, 71.
- ⁸⁴Works, IV, 71.
- ⁸⁵Works, IV, 71.
- ⁸⁶Works, IV, 71.
- ⁸⁷Works, IV, 71.
- ⁸⁸Works, IV, 73.
- ⁸⁹Works, IV, 73.
- ⁹⁰Works, IV, 72.
- ⁹¹Works, IV, 73.
- ⁹²Works, IV, 74.
- ⁹³Works, IV, 74.
- ⁹⁴Works, IV, 74.
- ⁹⁵Hawthorne, American Notebooks, p. 98.
- ⁹⁶Works, IV, 218.
- ⁹⁷Works, IV, 227.
- ⁹⁸Works, IV, 227.
- ⁹⁹Works, IV, 229.
- ¹⁰⁰Works, IV, 229.
- ¹⁰¹Works, IV, 234.
- ¹⁰²Works, IV, 235.

¹⁰³Works, IV, 235.

¹⁰⁴Works, IV, 240.

¹⁰⁵Works, IV, 240.

¹⁰⁶Works, IV, 240.

¹⁰⁷Works, IV, 240.

¹⁰⁸Works, IV, 239.

¹⁰⁹Works, IV, 246.

¹¹⁰Works, IV, 47.

¹¹¹Works, IV, 175.

Chapter 3. Witchcraft and the Black Man

¹Works, V, 24.

²Works, V, 25.

³Nathaniel Cary's letter was printed by Robert Calef in More Wonders of the Invisible World (1692), reprinted in George Lincoln Burr, ed., Narratives of the Witchcraft Cases 1684-1706 (New York: Charles Scribner's Sons, [1914]), p. 351.

⁴Daniel Hoffman, Form and Fable in American Fiction (New York: Oxford University Press, 1965), p. 152.

⁵Doubleday, p. 255.

⁶Works, III, 469.

⁷Works, III, 469.

⁸Works, III, 13.

⁹Works, XI, 306.

¹⁰Hawthorne's review appeared in the Literary World, I (April 17, 1847), 247-8; it is reprinted by Randall Stewart, "Two Uncollected Reviews by Hawthorne", New England Quarterly, IX (Sept. 1936), 506.

¹¹Arlin Turner, Nathaniel Hawthorne (New York: Holt, Rinehart and Winston, Inc., 1961), p. 17.

¹²Wilbur Cross, The Development of the English Novel (New York: Macmillan Company, 1913), p. 164.

¹³Works, I, 228.

¹⁴Works, I, 228.

¹⁵Works, I, 228-9.

¹⁶Works, I, 228.

¹⁷Works, I, 229.

¹⁸Works, I, 229.

¹⁹Works, I, 229.

²⁰Works, I, 229.

²¹Works, I, 231.

²²Matthiessen, p. 205.

²³Works, I, 230.

²⁴Works, I, 230.

²⁵Works, I, 231.

²⁶Works, I, 231.

²⁷Works, I, 231.

²⁸William Bysshe Stein, Hawthorne's Faust: A Study of the Devil Archetype (Gainesville, Florida: University of Florida Press, 1953), p. 6.

²⁹Works, I, 231.

³⁰Works, I, 231-2.

³¹Works, I, 232.

³²Works, I, 232.

³³Works, I, 233.

³⁴Works, I, 233.

³⁵Works, I, 233.

³⁶Works, I, 233.

³⁷Works, I, 233.

³⁸Stein, p. 6.

³⁹Doubleday, p. 255.

⁴⁰Richard Harter Fogle, Hawthorne's Fiction: The Light and the Dark (rev. ed.; Norman: University of Oklahoma Press, 1964), p. 26.

⁴¹Fogle, p. 26.

⁴²Works, II, 89.

⁴³Works, II, 90.

⁴⁴Works, II, 90.

⁴⁵Works, II, 90.

⁴⁶Works, II, 90.

⁴⁷Works, II, 91.

⁴⁸Works, II, 91.

⁴⁹Works, II, 91.

⁵⁰Works, II, 92.

⁵¹Works, II, 92.

⁵²Works, II, 92.

⁵³Works, II, 92.

⁵⁴Works, II, 92.

⁵⁵Works, II, 92-3.

⁵⁶Works, II, 95.

⁵⁷Works, II, 95.

⁵⁸Works, II, 95.

⁵⁹Works, II, 96.

⁶⁰Works, II, 98.

⁶¹Works, II, 99.

⁶²Works, II, 99.

⁶³Works, II, 99.

⁶⁴Works, II, 99.

⁶⁵Works, II, 99.

⁶⁶Works, II, 100.

⁶⁷Works, II, 100.

⁶⁸Works, II, 102.

⁶⁹Works, II, 103-4.

⁷⁰Works, II, 105.

⁷¹Works, II, 106.

⁷²Works, II, 106.

⁷³James K. Folsom, Man's Accidents and God's Purposes (New Haven, Connecticut: College and University Press, 1963), p. 32.

⁷⁴Works, II, 106.

⁷⁵Works, II, 106.

⁷⁶Terence Martin, Nathaniel Hawthorne (New York: Twayne Publishers, Inc., 1965), p. 93.

⁷⁷Stein, p. 9.

⁷⁸McPherson, Myth-Maker, p. 34.

⁷⁹Works, III, 479.

- ⁸⁰Works, III, 494.
- ⁸¹Works, III, 494.
- ⁸²Works, III, 494.
- ⁸³Works, III, 494.
- ⁸⁴Works, III, 495.
- ⁸⁵Works, III, 495.
- ⁸⁶Works, III, 495.
- ⁸⁷Works, III, 495.
- ⁸⁸Works, III, 478.
- ⁸⁹Works, III, 478.
- ⁹⁰Works, III, 479.
- ⁹¹Works, III, 485.
- ⁹²Works, III, 494.
- ⁹³Works, I, 229.
- ⁹⁴Works, II, 102.
- ⁹⁵Works, III, 494.

Chapter 4. The Artist

¹Works, X, 300.

²Works, IX, 373-4.

³Works, X, 89.

⁴Works, I, 192.

⁵Works, I, 192.

⁶Works, I, 192.

⁷Works, I, 193.

⁸Works, I, 193.

⁹Works, I, 196.

¹⁰Works, I, 196.

¹¹Works, I, 202.

¹²Works, I, 207.

¹³Works, I, 199.

¹⁴Works, I, 199.

¹⁵Works, I, 207.

¹⁶Works, I, 198.

¹⁷Works, I, 197.

¹⁸Works, I, 195.

¹⁹Works, I, 195.

²⁰Works, I, 206.

- ²¹Works, I, 209.
- ²²"Hawthorne's 'Prophetic Pictures'", American Literature, XXIII (1951), 192.
- ²³Works, I, 206.
- ²⁴Works, I, 206.
- ²⁵Hawthorne, American Notebooks, p. 106.
- ²⁶Works, I, 206.
- ²⁷Works, I, 207.
- ²⁸Works, I, 208.
- ²⁹American Renaissance (London: Oxford University Press, 1941), p. 238.
- ³⁰Works, I, 194.
- ³¹Works, I, 194.
- ³²Works, I, 194.
- ³³Works, I, 194-5.
- ³⁴Works, I, 197-8.
- ³⁵Works, I, 198.
- ³⁶Works, I, 199.
- ³⁷Works, I, 201.
- ³⁸Works, I, 201.
- ³⁹Works, I, 202.
- ⁴⁰Works, I, 202.
- ⁴¹Works, I, 202.

⁴²Works, I, 202-3.

⁴³Works, I, 204.

⁴⁴Works, I, 206.

⁴⁵Works, I, 206.

⁴⁶Works, I, 206.

⁴⁷Works, I, 206.

⁴⁸Works, I, 209.

⁴⁹Works, I, 209.

⁵⁰Works, I, 210.

⁵¹Millicent Bell, Hawthorne's View of the Artist (New York: State University of New York, 1962), p. 124.

⁵²Works, I, 293.

⁵³Works, I, 295.

⁵⁴Works, I, 295.

⁵⁵Works, I, 295-6.

⁵⁶Works, I, 297.

⁵⁷Works, I, 297.

⁵⁸Works, I, 298.

⁵⁹Works, I, 298.

⁶⁰Works, I, 298-9.

⁶¹Works, I, 299.

⁶²Works, I, 300.

- ⁶³Works, I, 301.
- ⁶⁴Works, I, 301-2.
- ⁶⁵Works, I, 302.
- ⁶⁶Works, I, 303.
- ⁶⁷Works, I, 303.
- ⁶⁸Works, I, 303.
- ⁶⁹Works, I, 303-4.
- ⁷⁰Works, I, 304.
- ⁷¹Works, I, 304.
- ⁷²Works, I, 304.
- ⁷³Works, I, 305.
- ⁷⁴Works, I, 305.
- ⁷⁵Bell, p. 82.
- ⁷⁶Works, I, 305.
- ⁷⁷Works, I, 305.
- ⁷⁸Works, I, 305.
- ⁷⁹Works, III, 575.
- ⁸⁰Works, III, 575.
- ⁸¹Works, III, 575.
- ⁸²Works, III, 575.
- ⁸³Works, III, 576.

⁸⁴Works, III, 580.

⁸⁵Works, III, 580.

⁸⁶Works, III, 580.

⁸⁷Works, III, 581.

⁸⁸Works, III, 582.

⁸⁹Works, XII, 25.

⁹⁰Works, XII, 25.

⁹¹Works, XII, 25-6.

⁹²Works, XII, 26.

⁹³Works, XII, 26.

⁹⁴Works, XII, 26.

⁹⁵Works, II, 348.

⁹⁶Works, II, 350.

⁹⁷Works, II, 351.

⁹⁸Works, II, 351.

⁹⁹Works, II, 351.

¹⁰⁰Works, II, 351.

¹⁰¹Works, II, 351.

¹⁰²Works, II, 351.

¹⁰³Works, II, 352.

¹⁰⁴Works, II, 352.

¹⁰⁵Works, II, 353.

¹⁰⁶Works, II, 353.

¹⁰⁷Works, II, 353.

¹⁰⁸Works, II, 353.

¹⁰⁹Works, II, 353.

¹¹⁰Works, II, 353.

¹¹¹Works, II, 354.

¹¹²Works, II, 355.

¹¹³Works, II, 355.

¹¹⁴Works, II, 354.

¹¹⁵Works, II, 356.

¹¹⁶Works, II, 356.

¹¹⁷Works, II, 357.

¹¹⁸Works, II, 357.

¹¹⁹Works, II, 358.

¹²⁰Works, II, 359.

¹²¹Works, II, 359.

¹²²Works, II, 360.

¹²³Works, II, 361.

¹²⁴Works, II, 361.

¹²⁵Works, II, 361.

¹²⁶Works, II, 355.

¹²⁷Works, II, 355.

¹²⁸Works, II, 357.

¹²⁹Works, II, 362.

¹³⁰Works, II, 362.

¹³¹Works, II, 362.

¹³²Works, II, 362.

¹³³Works, II, 362.

¹³⁴Nathaniel Hawthorne: A Biography (New Haven, Conn.: Yale University Press, 1948), p. 252.

¹³⁵Bell, p. 64.

Chapter 5. The Gothic

¹Oral Coad, "The Gothic Element in American Literature before 1835", Journal of English and Germanic Philology, XXIV (Jan. 1925), 72.

²Cross, p. 164.

³Doubleday, p. 250.

⁴Works, III, 13.

⁵Stein, p. 34.

⁶Doubleday, p. 250.

⁷Works, I, 290.

⁸Doubleday, p. 252.

⁹Works, I, 295.

¹⁰Works, I, 195.

¹¹Works, XII, 239.

¹²Works, IX, 266.

¹³Works, I, 259.

¹⁴Works, I, 259.

¹⁵Works, I, 259.

¹⁶Works, I, 260.

¹⁷Works, I, 260.

¹⁸Works, I, 260.

¹⁹Works, I, 260.

²⁰Works, I, 261.

- ²¹Works, I, 262.
- ²²Works, I, 263.
- ²³Works, I, 263.
- ²⁴Works, I, 263.
- ²⁵Works, I, 264.
- ²⁶Works, I, 264.
- ²⁷Works, I, 264.
- ²⁸Works, I, 264.
- ²⁹Works, I, 264.
- ³⁰Works, I, 265.
- ³¹Works, I, 264.
- ³²Works, I, 265.
- ³³Works, I, 265-6.
- ³⁴Works, I, 266.
- ³⁵Works, I, 266-7.
- ³⁶Works, I, 267.
- ³⁷Works, I, 267.
- ³⁸Works, I, 267.
- ³⁹Works, I, 267.
- ⁴⁰Works, I, 267-8.
- ⁴¹Works, I, 268.

⁴²Works, I, 268.

⁴³Works, I, 268-9.

⁴⁴Works, I, 269.

⁴⁵Works, I, 270.

⁴⁶Works, I, 270.

⁴⁷Works, I, 270.

⁴⁸Works, I, 270.

⁴⁹Works, II, 455.

⁵⁰Works, II, 455.

⁵¹Reprinted in Arlin Turner, ed., Hawthorne as Editor (Baton Rouge: Louisiana State University Press, 1941), pp. 211-12.

Conclusion

¹In the Italian Notebooks, Hawthorne says of communication with spirits through a medium: "I should be glad to believe in the genuineness of these spirits, if I could" (X, 396).

²Works, VII, 468.

³When Judge Pyncheon sits, the night of his death, in the House of the Seven Gables, Hawthorne comments that he is tempted to make sport with the legend of the Pyncheon family gathering, for "ghost-stories are hardly to be treated seriously any longer." He then describes the gathering of the Pyncheon ghosts, after which he adds, in half-apology: "The fantastic scene just hinted at must by no means be considered as forming an actual portion of our story. We were betrayed into this brief extravagance by the quiver of the moonbeams" (III, 329).

⁴Warren, p. lxix.

⁵Matthiessen, p. 276.

⁶Yvor Winters, Maule's Curse (Norfolk, Conn.: New Direction, 1938), p. 18.

⁷Fogle, p. 11.

⁸Folsom, p. 19.

⁹Works, I, 363.

¹⁰Benjamin M. Woodbridge, "The Supernatural in Hawthorne and Poe", Colorado College Publications, Language Series, Vol. 11, No. 26, 1905, p. 143.

¹⁰Hawthorne speaks of "the brotherhood of crime" in "The Procession of Life" (II, 242) and of "a loathful brotherhood by the sympathy of all that was wicked in his heart" in "Young Goodman Brown" (II, 102). In "Fancy's Show Box" the narrator says: "Man must not disclaim his brotherhood, even with the guiltiest, since, though his hand be clean, his heart has surely been polluted by the flitting phantoms of iniquity" (I, 257).

¹²Nathaniel Hawthorne, Love Letters of Nathaniel Hawthorne (2 vols.; Chicago: The Society of the Dofobs, 1907), I, 225.

SELECTED BIBLIOGRAPHY

I. Primary Sources

- Hawthorne, Nathaniel. The American Notebooks by Nathaniel Hawthorne.
Edited by Randall Stewart. New Haven, Conn.: Yale University Press,
1932.
- . The Complete Novels and Selected Tales of Nathaniel Hawthorne.
Edited by Norman Holmes Pearson. New York: Modern Library, 1937.
- . The Complete Works of Nathaniel Hawthorne, with Introductory
Notes by George Parsons Lathrop. Edited by George Parsons Lathrop.
13 vols. The Riverside Edition. Boston: Houghton Mifflin and
Company, 1882.
- . The English Notebooks by Nathaniel Hawthorne. Edited by Randall
Stewart. New York: Russell and Russell Inc., 1962.
- . Hawthorne as Editor: Selections from His Writings in the American
Magazine of Useful and Entertaining Knowledge. Edited by Arlin Turner.
- . "Hawthorne's 'Spectator'", ed. Elizabeth Lathrop Chandler,
New England Quarterly, IV (Apr. 1931), 288-307.
- . Love Letters of Nathaniel Hawthorne. 2 vols. Chicago: The
Society of the Dofobs, 1907.
- . The Portable Hawthorne. Edited by Malcolm Cowley. Rev. ed.
New York: The Viking Press, 1969.

II. Secondary Sources

- Abel, Darrel. "The Devil in Boston", Philological Quarterly, XXXII
(Oct. 1953), 366-81.
- . "The Theme of Isolation in Hawthorne", The Personalist, XXXII
(Winter and Spring 1951), 42-59, 182-90.
- Bell, Millicent. Hawthorne's View of the Artist. New York: State University
of New York, 1962.
- Bridge, Horatio. Personal Recollections of Nathaniel Hawthorne. New York:
Haskell House Publishers Ltd., 1968.

- Browne, Nina E. A Bibliography of the Works of Nathaniel Hawthorne.
Cleveland: Rowfant Club, 1905.
- Burhans, Clinton S., Jr. "Hawthorne's Mind and Art in 'The Hollow of the Three Hills'", Journal of English and Germanic Philology, LX (1961), 286-95.
- Burr, George Lincoln, ed. Narratives of the Witchcraft Cases 1684-1706.
New York: Charles Scribner's Sons, [1914].
- Cameron, Kenneth Walter, ed. Hawthorne Among His Contemporaries: A Harvest of Estimates, Insights, and Anecdotes from the Victorian Literary World.
Hartford: Transcendental Books, 1968.
- Chase, Richard. The American Novel and its Tradition. Garden City, New York: Doubleday and Company, Inc., 1957.
- Coad, Oral. "The Gothic Element in American Literature before 1835", Journal of English and Germanic Philology, XXIV (Jan. 1925), 72-93.
- Cohen, B. Bernard, ed. The Recognition of Nathaniel Hawthorne. Ann Arbor: The University of Michigan Press, 1969.
- Crews, Frederick. The Sins of the Fathers: Hawthorne's Psychological Themes.
London: Oxford University Press, 1966.
- Cross, Wilbur. The Development of the English Novel. New York: Macmillan Company, 1913.
- Dichmann, Mary E. "Hawthorne's 'Prophetic Pictures'", American Literature, XXIII (1951), 188-202.
- Donohue, Agnes McNeill, ed. A Casebook on the Hawthorne Question. New York: Thomas Y. Crowell Company, 1963.
- Doubleday, Neal F. "Hawthorne's Use of Three Gothic Patterns", College English, VII (Feb. 1946), 250-62.
- Eisinger, Chester E. "Hawthorne as Champion of the Middle Way", New England Quarterly, XXVII (March 1954), 27-52.
- Fairbanks, Henry G. "Sin, Free Will and 'Pessimism' in Hawthorne", PMLA, LXXI (Dec. 1956), 975-89.
- Feidelson, Charles, Jr. Symbolism and American Literature. Chicago: University of Chicago Press, 1953.
- Fick, Leonard John. The Light Beyond: A Study of Hawthorne's Theology.
Westminster, Maryland: Newman Press, 1955.
- Fields, James T. Yesterdays with Authors. Boston: James R. Osgood and Company, 1874.

- Fogle, Richard Harter. Hawthorne's Fiction: The Light and the Dark. Norman: University of Oklahoma Press, 1952.
- Folsom, James K. Man's Accidents and God's Purposes: Multiplicity in Hawthorne's Fiction. New Haven, Conn.: College and University Press, 1963.
- Frye, Prosser Hall. "Hawthorne's Supernaturalism", in his Literary Reviews and Criticisms. New York: Gordian Press, 1908.
- Gorman, Herbert. Hawthorne: A Study in Solitude. New York: George H. Doran Company, 1927.
- Hathaway, Richard D. "Hawthorne and the Paradise of Children", Western Humanities Review, XV (Spring 1961), 161-72.
- Hawthorne, Julian. Nathaniel Hawthorne and His Wife. 2 vols. Boston: Houghton Mifflin Company, 1884.
- Hoffman, Daniel. Form and Fable in American Fiction. New York: Oxford University Press, 1965.
- Hurley, Paul J. "Young Goodman Brown's 'Heart of Darkness'", American Literature, XXXVII (Jan. 1966), 410-19.
- James, Henry. Hawthorne. New York: Collier Books; London: Collier-Macmillan Ltd., 1966.
- Killing, Carlos. "Hawthorne's View of Sin", Personalist, XIII (Apr. 1932), 119-30.
- Laser, Marvin. "'Head,' 'Heart,' and 'Will' in Hawthorne's Psychology", Nineteenth Century Fiction, X (Sept. 1955), 130-40.
- Levin, David. "Shadows of Doubt: Specter Evidence in Hawthorne's 'Young Goodman Brown'", American Literature, XXXIV (Nov. 1962), 344-52.
- Levin, Harry. The Power of Blackness: Hawthorne, Poe, Melville. New York: Alfred A. Knopf, Inc., 1958.
- Lewis, R. W. B. The American Adam. Chicago: University of Chicago Press, 1955.
- Longfellow, Henry Wadsworth. "[Review of] Twice Told Tales", North American Review, LIV (Apr. 1842), 496-9. Reprinted in B. Bernard Cohen, ed., The Recognition of Nathaniel Hawthorne. Ann Arbor: The University of Michigan Press, 1969.
- Lundblad, Jane. Nathaniel Hawthorne and European Literary Tradition. New York: Russell and Russell Inc., 1965.
- Nathaniel Hawthorne and the Tradition of Gothic Romance. Cambridge: Harvard University Press, 1946.

- Male, Roy R. "Hawthorne and the Concept of Sympathy", PMLA, LXVIII (March 1953), 138-49.
- . Hawthorne's Tragic Vision. New York: W. W. Norton and Company, 1957.
- Martin, Terence. "The Method of Hawthorne's Tales", in Roy Harvey Pearce, ed., Hawthorne Centenary Essays. Ohio: Ohio State University Press, 1964.
- . Nathaniel Hawthorne. New York: Twayne Publishers, Inc., 1965.
- Matthiessen, F. O. American Renaissance: Art and Expression in the Age of Emerson and Whitman. London: Oxford University Press, 1941.
- McKeithan, D. M. "Hawthorne's 'Young Goodman Brown': An Interpretation", Modern Language Notes, LXVII (Feb. 1952), 93-6.
- McPherson, Hugo. Hawthorne as Myth-Maker. Toronto: University of Toronto Press, 1969.
- . "Hawthorne's Major Source for his Mythological Tales", American Literature, XXX (Nov. 1958), 364-5.
- . "Hawthorne's Mythology: A Mirror for Puritans", University of Toronto Quarterly, XXVIII (Apr. 1959), 267-78.
- Melville, Herman. "Hawthorne and His Mosses", The Literary World, VII (August 17, 1850; August 24, 1850), 125-7, 145-7. Reprinted in Agnes McNeill Donohue, ed., A Casebook on the Hawthorne Question. New York: Thomas Y. Crowell Company, 1963.
- Mills, Bariss. "Hawthorne and Puritanism", New England Quarterly, XXI (March 1948), 78-102.
- More, Paul Elmer. "The Solitude of Nathaniel Hawthorne" and "The Origins of Hawthorne and Poe". Shelbourne Essays. First Series. New York: Putnam's, 1904.
- Pearce, Roy Harvey. Historicism Once More. Princeton, New Jersey: Princeton University Press, 1969.
- Pearce, Roy Harvey, ed. Hawthorne Centenary Essays. Ohio: Ohio State University Press, 1964.
- Poe, Edgar Allan. "Nathaniel Hawthorne", The Works of Edgar Allan Poe, with a memoir by R. W. Griswold and notices of his life and genius by N. Willis and J. R. Lowell. 4 vols. Redfield, New York: 1858. For this article, Griswold took Poe's review of Hawthorne's Mosses in Godey's Lady's Book, November, 1847, and combined it with another that Poe did for Graham's Magazine in May, 1842.
- Porte, Joel. The Romance in America: Studies in Cooper, Poe, Hawthorne, Melville, and James. Middletown, Conn.: Wesleyan University Press, 1969.

- Railo, Eino. The Haunted Castle: A Study of the Elements of English Romanticism. New York: Humanities Press, 1964.
- Rohrberger, Mary. Hawthorne and the Modern Short Story. The Hague: Mouton and Company, 1966.
- Scarborough, Dorothy. The Supernatural in Modern English Fiction. New York: G. P. Putnam's Sons, 1917.
- Schneider, Herbert W. The Puritan Mind. Ann Arbor: Henry Holt, 1930.
- Schroeder, John W. "'That Inward Sphere': Notes on Hawthorne's Heart Imagery and Symbolism", PMLA, LXV (March 1950), 106-19.
- Stein, William Bysshe. Hawthorne's Faust: A Study of the Devil Archetype. Gainesville, Florida: University of Florida Press, 1953.
- Stewart, Randall. Nathaniel Hawthorne, A Biography. New Haven: Yale University Press, 1948.
- , "Two Uncollected Reviews by Hawthorne", New England Quarterly, IX (Sept. 1936), 505-7.
- Stubbs, John Caldwell. The Pursuit of Form: A Study of Hawthorne and the Romance. Urbana: University of Illinois Press, 1970.
- Taylor, J. Golden. Hawthorne's Ambivalence Towards Puritanism. Monograph Series. Logan, Utah: Utah State University Press, 1965.
- Tharpe, Jac. Nathaniel Hawthorne: Identity and Knowledge. Carbondale: Southern Illinois University Press, 1967.
- Trollope, Anthony. "The Genius of Nathaniel Hawthorne", North American Review, CXXIX (Sept. 1879), 203-23. Reprinted in Kenneth Walter Cameron, ed., Hawthorne Among His Contemporaries. Hartford: Transcendental Books, 1968.
- Turner, Arlin. Nathaniel Hawthorne: An Introduction and Interpretation. American Authors and Critics Series. New York: Holt, Rinehart and Winston, Inc., 1961.
- Van Doren, Mark. Nathaniel Hawthorne. New York: The Viking Press, 1949.
- Varma, Devendra P. The Gothic Flame. London: Arthur Barker Ltd., 1957.
- Waggoner, Hyatt H. Hawthorne: A Critical Study. Rev. ed. Cambridge, Mass.: Harvard University Press, 1963.
- Walsh, Thomas F., Jr. "The Bedeviling of Young Goodman Brown", Modern Language Quarterly, XIX (Dec. 1958), 331-6.
- Warren, Austin. Nathaniel Hawthorne: Representative Selections, with Introduction, Bibliography, and Notes. American Writers Series. New York: American Book Company, 1934.

Winters, Yvor. Maule's Curse: Seven Studies in the History of American Obscurantism. Norfolk, Conn.: New Directions, 1938.

Woodbridge, Benjamin M. "The Supernatural in Hawthorne and Poe", Colorado College Publications. Language Series. Vol. 11, No. 26. 1905.