



HAWTHORNE'S USE OF SETTING IN HIS NOVELS.

by

Ruth H. McBride

Bachelor of Arts, Park College, 1909.

Submitted to the Department
of English and the Faculty
of the Graduate School of
the University of Kansas in
partial fulfillment of the
requirements for the degree
of Master of Arts.

Approved by:

Edwin M. Hopkins

Instructor in Charge

William Savage Johnson,

Chairman of Department.

August 24, 1925.

PREFACE.

The aim of this study is to discuss something of the method used by Hawthorne in his achievement of artistic effect in the use of setting. Since the romances offer an abundance of material, and since the principles that are illustrated are common to both romances and short stories, the impulse to limit the material investigated will be indulged. The romances include Fanshawe, The Scarlet Letter, The House of the Seven Gables, The Blithedale Romance, The Marble Faun, and that group of unfinished narratives, The Ancestral Footstep, Septimius Felton, Dr. Grimshawe's Secret, and The Dolliver Romance. In all cases except that of The House of the Seven Gables the Riverside Edition of the Houghton, Mifflin Company has been used, with introductory comment by George P. Lathrop, the son-in-law of Hawthorne. The edition of The House of the Seven Gables was that of Thomas Y. Crowell & Co., of New York City, copyrighted 1899 and 1902, with an introduction by Katherine Lee Bates.

The following purposes have guided the investigation made:

1. To study Hawthorne's use of setting as an expression of his most marked interest growing out of individual as well as hereditary characteristics. This in-

terest will be shown in the author's selection and in his use of material.

2. To study Hawthorne's use of setting in relation to the opinions of various critics concerning it. The relation of setting to theme, events, characters, and to the unity of the whole will appear in this connection.

3. To study the romances in their chronological order of production, noting any traceable development in artistic ability and in taste. This order will largely determine the plan of presentation.

To refrain from those extreme tendencies of analysis of which the works of Shakespeare have so often been made the unfortunate subject--analysis that might result in conclusions equally astounding to Hawthorne and the reader. May it, rather, suffice the writer to expose herself to the beneficent influences of delicate imagination, minute observation, and painstaking workmanship.

The writer makes grateful acknowledgment of indebtedness to Professor Josephine Burnham and Professor E. M. Hopkins, who, as advisers, gave sympathetic and inspiring criticism of the work while it was in progress.

The references for notes in the text will be found collected on pages 190 to 196, inclusive.

CONTENTS

	Page
Preface	1
Chapter I. Scope of the Term Setting	4
Chapter II. General Characteristics of Hawthorne's Use of Setting	20
Chapter III. Fanshawe	56
Chapter IV. The Scarlet Letter	66
Chapter V. The House of the Seven Gables	95
Chapter VI. The Blithedale Romance	127
Chapter VII. The Marble Faun	144
Chapter VIII. The Unfinished Romances	168
References for Notes in the Text	190
Bibliography	197
Index	199

Outline of Chapter I.

SCOPE OF THE TERM SETTING

I. Sources of information. . . . .	.7
1. Critics. . . . .	.7
a. Bliss Perry	
b. W. H. Hudson	
c. Margaret Ashmun	
d. J. B. Esenwein	
e. Wilbur Cross	
2. Artists.	7
a. George Eliot	
b. Robert Louis Stevenson	
c. Joseph Hergesheimer	
II. Nature of the material of setting... ..	7
1. Physical. . . . .	.9
a. Nature (in various forms	
b. Houses	
c. Streets	
d. Clothes	
e. Objects of all sorts	
2. Social. . . . .	.9
a. Customs	
b. Occupations	
c. Dialect	
d. Traditions	
e. Superstitions	
f. Prejudices	
g. All sorts of allegiances to the past	

III. Uses of setting.	11
1. Uses that affect a whole work.	11
a. Scenic--serves merely to localize events and characters	11
b. Historical--reproduces the spirit of an era or movement.	12
c. Structural--gives rise to plot.	13
d. Local color--reproduces peculiar char- acteristics of a community. (Less wide- ly used in novels than in short stories)	13
e. Romantic--gives personality to insti- tutions.	13
2. Uses that affect details of a work.	15
a. Picturesque--adds beauty with a land- scape or other detail.	15
b. Psychological--suggests relation between setting and character or between setting and events	16
b-1. Reveals character through Responsibility for setting Reaction to setting Effect on setting Harmony with setting Contrast to setting	
b-2 Gives vividness to event through Sympathy Contrast	
c. Symbolic--represents character, theme, or event by object	17
IV. Effects of foregoing elements and uses of setting..	18
1. Atmosphere.	18
2. Unity.	19

Chapter I.

THE SCOPE OF THE TERM SETTING

One of the surprises that reward persistent study is the inevitable widening of the field observed. A common source of levity is the minute details--the gnat's whiskers--with which advanced scholars presumably concern themselves. People are usually ready to laugh, as Mencken does, as the "myopic don". "James," Mencken says, speaking figuratively, "was a biologist who devoted his whole life to a meticulous and even furious study of butterfly wings; that there were also jackasses, hyenas, codfish, congressmen, lice, cobras, and scorpions in the world apparently never occurred to him. Within his limits he is superb, but so is a hummingbird within hers; we eat, however, ducks." ⁽¹⁾ But in spite of the laughter, the dons seem to live about as contentedly as does the rest of the world, and doubtless they indulge in a quiet chuckle at the stupidity of the scoffers. It is with a similar chuckle that the present writer looks back into the wide, open spaces of her own ignorance, at the time this study was begun. The variety of details and influences that properly identify themselves as elements of setting can scarcely be recognized as the same field

that has been annually introduced to high school freshmen as "the time and the place of the story."

To justify the use of material found in the succeeding chapters of this study, as well as to clarify in the writer's own mind the relation of these numerous elements, the apparent scope of the field of setting will be summed up in this chapter, not in terms of the writer's fresh discoveries, for alas! they do not exist, but in the language of established authority. Such names as Bliss Perry, W. H. Hudson, Margaret Ashmun, J. B. Esenwein, Wilbur Cross, whom "all the world knows," as Macaulay would say, will serve to give authenticity to the analytical data presented; while the artist's view will come from such facile pens as those of George Eliot, Robert Louis Stevenson, and our contemporary "dress-making novelist", Joseph Hergesheimer.

It is desirable in the beginning to get some definition of what may properly be considered to constitute the elements of setting. "It is the habit of my imagination," says George Eliot, "to strive after as full a vision of the medium in which a character moves as of the character itself. The psychological causes which prompted me to give such details of Florentine life as I have given in Romola are precisely the same as those which determined me in giving the details of English life in Silas Marner or the 'Dodson' life out of which were developed the destinies of poor Tom and Maggie." Hudson begins the discussion of "the

(2)

medium in which a character moves" with a comprehensive gesture; "In this term we include the entire milieu of the story--the manners, customs, ways of life, which enter into its [the novel's] composition, as well as its natural background and environment." Hudson also suggests the most obvious divisions of setting as social and material. Bliss (3) Perry defines setting as "that element of interest which lies outside the sphere of character or of action--the circumstances which surround and condition the appearance of the characters." (4) Esenwein says that "setting consists of the circumstances, material and immaterial, in which the characters are seen to move in the story. Its elements are time, place, occupation, and--for lack of a more expressive word-- (5) conditions." In all of these definitions the setting seems to exist for the characters. That this relationship is sometimes reversed would appear from a statement by Stevenson: "There are, so far as I know, three ways and three ways only, of writing a story. You may take a plot and fit characters to it, or you may take a character and choose incidents and situations to develop it, or lastly- - - you may take a certain atmosphere and get actions and persons to express and realize it. I'll give you an example--The Merry Men. There I began with a feeling for one of those islands on the west coast of Scotland, and I gradually developed the story to express the sentiment with which the coast (6) affects me." That Hergesheimer is capable of similar incentive is indicated by the following lines: "The individ-

uality of places and hours absorbed me--the perception of the inanimate moods of place. Certainly houses and nights and hills were often more vivid to me than the people in or out of them."⁽⁷⁾

It will at once be recognized that the terms "circumstances" and "conditions" used in the definitions of setting are very broad terms, somewhat indefinite in their boundaries. For this reason it will be well to see what details and influences have been agreed upon as the proper field of setting. Hudson's suggested division of setting into two great classes, material and social, will simplify the work of this investigation, but the term physical will be used instead of material.

Of the physical elements of setting, little, perhaps, need be said. Nature in all her guises of wood, mountain, sky, seasons, weather, plants, animals; houses, streets, clothes,--objects of all sorts--we readily think of as physical elements. In the hands of the consummate artist these things become as elusive and intricate as the airiest castle of one's dreams; but for the present purpose of distinction, they are substantial and obvious.

Social setting rather leaves the soil. The medium in which a character moves is not a simple matter, though it be as commonplace as Main Street itself. The thing that comes to be characteristic of groups and classes and localities is as varied as life itself. If we are making a

study of community life, we are studying traditions, superstitions, all sorts of allegiances to the past, as well as the more apparent customs of work and speech. And, too, there has been a mingling of experience--transplanting and grafting--that has had its share in what has come to be customary and accepted. The time is not merely the present, but the present as it has adjusted itself to what has been, and as it is shaping itself to what is to be. The place bears the imprint of events with which it is no longer concerned or which, perhaps, it treasures as its chief reason for existence. Is there a community anywhere of which this is not true?

The little town in which I live gives most interesting views at the ends of its busiest streets. There are peculiar hummocks overgrown with willows and reflected in pools of surprising depth. These pools extend some hundred yards in length and vary in width, sometimes giving the impression of the deep channel of a river and sometimes resembling the broader expanses of a lake. Boating and swimming are possible. Cattails and other growth add grace and beauty to the banks.

It has been some years since labor unions became so active in the country that capitalists found it difficult to operate. Before that time, however, these hummocks were bare, slate-colored mounds. "Mine dumps" they were. The pools are still called "strip-pits", recalling that earliest process of mining where the veins of coal were very near the surface, and shafts were unnecessary. Some of these pools are still referred to by their original numbers, although many of them have acquired a name that represents more recent associations. The young people who boat and swim there are sons and daughters of clerks and merchants and insurance agents. Their lack of knowledge of the coal mines that brought the pools and hills into existence does not alter the fact of their pleasure, whether it be on "Green's" or on "Number Twelve", but their pleasure exists on the ruins of the mine. And if one were going to build a story from the life that

is lived there, the author would very likely be challenged as a champion of labor or of capital according to his treatment of this setting. Social setting is a complicated affair.

Complex as the elements of setting prove to be, the use that is made of setting, either physical or social, is an affair of much greater complexity. Our early novelists sometimes drew their pictures on such a grand scale that an entire period or an entire civilization was presented. (8) But whether the attempt be expansive or minute, the use made of the details of setting, physical or social, is one of the severest tests of artistry. Distinctions between kinds almost lose themselves in the effects achieved. Since this is true, and since methods do not arrange themselves in groups according to the material handled, we shall discuss the uses of setting without particular emphasis on the distinction between physical and social types.

The broadest and most extended uses of setting are scenic, historic, structural, and romantic. The simplest of these is scenic--a use that serves merely to localize the persons and events of a piece of fiction. The author may elaborate little or much, depending on his own taste and the possibilities his material offers him. But even when setting serves no more important use than this, the modern author is required to show a considerable degree of fidelity to probability and consistency within his expressed limits. Geographically and chronologically the

events of Main Street might be anywhere. With slight changes, the same quality of unrest might be recorded of Cleopatra's Egypt or of Queen Victoria's England. But when the restrictions of Gopher Prairie are drawn, they must be adhered to.

When the author's purpose, however, is not merely to localize the events and characters, but "to combine dramatic interest in plot and character with a more or less detailed picture of the life of a particular age,"⁽⁹⁾ the demands for accuracy and authenticity become paramount, and in a corresponding degree the work of the imagination increases. "He [the author] has thus to satisfy at once the claims of history and of art."⁽¹⁰⁾ The historical novel makes this use of setting. The events and the characters may be fictitious but the background against which the action is projected should be represented with intelligent fidelity. Failing in this, Dickens is accused of inaccuracy of detail in his treatment of the French Revolution. Similarly, "Ivanhoe - - - is from first to last one sustained anachronism. He [Scott] gives us a totally false impression of the life and spirit of the Middle Ages."⁽¹¹⁾ Considering the abundance of adverse criticism that our own age elicits, it is a rather consoling thought that modern demands for truth are more insistent than in the "good old days" of the past. That historical periods are painstakingly reproduced by some novelists without the purpose of making the plot proper an essential part of this background is instanced in George

Eliot's Romola. "The central tragedy of Tito's downfall is
(12)
largely independent of the historical surroundings."

The case of Romola calls attention by contrast to that relationship between setting and the other elements of fiction which is indicated by the term structural, or dramatic, setting. Miss Ashmun defines this use as that which places setting in so close an association with plot that the setting gives rise to, explains, and is accountable for the situation itself. That historical and structural uses of setting are not necessarily mutually exclusive in a given piece of fiction, although isolated use is possible, is apparent. The events of A Tale of Two Cities are produced by the historical situation, and the use of setting is at once historical and structural.

A use of setting that relates itself somewhat to historical setting is what is commonly called local color. It consists in an accurate representation of background, not so much of a given period, as of a community more or less distinct in its character. The South, the West, rural England, are sections that have repeatedly offered themselves for this use in fiction. Dialect frequently figures prominently in such stories.

A fourth use of setting that frequently influences the entire narrative is the romantic. "When institutions take on a personality we have a romantic setting."
(13)
In this use of setting, it would seem, is the field in which romance itself would flourish. We clearly recognize

that this is one of the methods used conspicuously by the author whose romances we are preparing to study. The House of the Seven Gables does become a personality in almost the initial paragraph of that most admirable work. Other less conspicuous instances will be thought of by the reader. Humanized nature is a phase of Hawthorne's work that occurs wherever nature occurs. His method of creating a romantic atmosphere, however, does not so much consist in his injecting personal attributes into houses and mountains as in allowing the reader to view the events through a misty sort of half-light that wavers between imagination and truth. Instances of this will be seen in the following chapters.

These four uses of setting, then,--scenic, historic, structural, and romantic--are of the sort that may enter into an author's general purpose in the production of a narrative. They have to do with the work as a whole. That there may be isolated historical elements combined with elements purely imaginary is true, but such a situation demands a general environment of actuality in which these historical elements exist. The imaginary elements in such cases, too, must in some recognized way be consistent with the historical environment. Hawthorne's House of the Seven Gables furnishes the interesting example of a house so possible to Salem that almost every edition of the book contains a different photograph of the "real" house, in spite of the fact that the really real house existed only

in the author's fancy. Such consistency with historical background is required with the romantic use. An occasional instance of this method may occur when the general treatment is, perhaps, historical. But a little leaven of the romantic soon leavens the whole lump. This very combination of actual and imaginary is the peculiar charm of Hawthorne's romances, but the romantic influence dominates.

The more minute elements of setting are susceptible of various ways of handling. Their use may be chiefly decorative, or they may bear significant relation to the other elements of the story.

The detail of landscape introduced either for its contribution toward a picturesque effect, or for its relation to incident or character is common. William Dean Howells sets Colonel Lapham and his wife driving slowly down Beacon Street "with a cold, red winter sun before them," with no purpose in evidence except to enhance the beauty of the scene. But on another occasion "The long procession of lamps on the beautiful street was flaring in the clear red of the sunset" in order to put a lump in poor Silas's throat. "They were not merely a part of the landscape," the author explains, "they were a part of his pride and glory, his success, his triumphant life's work which was fading into failure in his helpless hands." On another occasion the mood of the distressed Colonel and his wife "blotted out the tender beauty of the day." The detail of a gorgeous sunset in the first passage is for beauty only;

the second typifies the inevitableness of the experience the colonel has hoped to evade; while the last intensifies the mood experienced by the effect suggested. Margaret Wilson begins The Able McLaughlins with a picture of the prairie, "vast as an ocean". Almost imperceptibly she transfers the emphasis through the history of the prairie and the children playing about the house, "that might easily have been missed in the vastness about it", to the pioneer father into whose character the vastness of the prairie is somehow carried. The coming of the French Revolution is ominously foreshadowed to the reader in the rush and roar of the rain-storm upon the quiet corner of Soho Square in Dickens' Tale of Two Cities. In the same narrative the atmosphere of treachery in the English highway is heightened by the mist that "had roamed in its forlornness up the hill, like an evil spirit, seeking rest and finding none." In The Light That Failed, the goat Amomma is amazed at the youthful kisses exchanged between Dick and Maisie, but "the yellow sea-poppy was wiser, and nodded its head approvingly." A heightened emotional effect, vividness in characterization by the sympathy or contrast of the scene, a character's reaction to a scene,-- all of these are familiar instances of the use of minute details of setting, and, since they tend to represent the interplay of influence between the scene and a character, the term "psychological" is applied to them. A similar re-

action between character and customs, superstitions, and tradition is quite as common and perhaps more revealing.

The use of setting that probably requires the greatest delicacy of touch is that of symbolism. Easily overdone as it is, and thus becoming flat and tiresome, it behooves the writer to proceed with utmost caution in this field. We need not go to fiction to become convinced of this fact. Life is full of symbols. The flag, the eagle, the Statue of Liberty, the cross, the funeral crepe, the orange blossom, the horseshoe, the signet, the seal, and the ubiquitous trademark are forever with us. The symbols that are most commonly shared, however, are those that possess a sacredness that does not well bear exploitation. How soon we tire of that type of orator who capitalizes the public sentiment for the flag. The very symbol of the nation has been adapted to convey its scorn of this "spread-eagle" style. How seldom in conversation do really devout Christians make use of the symbol of the cross. Miss Ashmun very succinctly points out the danger in the use of symbolism: "Taking setting too seriously has led some authors into a symbolism, both unnatural and inartistic, that tends toward the melodramatic, and escapes that error only in the hands of the most skilful writers." The extended use of symbolism involving characters and events as well as elements of setting ceases to belong to the field of the novel or the romance. Depending somewhat on the elements selected and the use made of them, such treatment develops the

allegory, the fable, the parable, and other types of literary moralizing.

The quality of atmosphere, so essential to romance, seems usually to be an effect rather than an element of setting. And yet that it is the medium in which the characters move can not be denied. It does not easily identify itself as physical, and yet it is quite as tangible as a gray twilight or a breeze that stirs the foliage, or a dash of invigorating ice-temper in the air, all of which are unquestionably classed as physical. Death and marriage and court trials are heavy with it though, and they are distinctly social. That it often exhibits a combination of physical and social attributes is equally true. "The sunbeam that comes through a round hole in the shutter of a darkened room where a dead man sits in solitude" sets the whole scene reeking with atmosphere. It belongs to setting, but with something of the freedom of the wind that "bloweth where it listeth." In the chapters that follow, it shall be given similar privileges.

With this somewhat unsatisfactory effort to classify atmosphere, we end the rather tedious enumeration, believing that it has served at least to suggest the scope of setting, and possibly its importance.

In championing the cause of setting, however, one must guard against distorting proportions. The elements of prose fiction are theme, setting, characters and plot,-- "many members, yet but one body." The novelist needs to keep

his eye constantly on the unity of the whole work. The most careful observation combined with the most suggestive imagination might be futile were they not controlled and guided by an artistic judgment. The artist as well as the Corinthian Christians might profit by St. Paul's dictum:

"If the whole body were an eye, where were the hearing?

"If the whole were hearing, where were the smelling?

"But now hath God set the members every one of them in the body as it hath pleased him."

The student as well, while selectively pursuing one element, must not lose sight of others that are, perhaps, no less essential in literary craftsmanship. Not the setting, but Hawthorne's use of it in his creative art, is the theme of this study.

Outline of Chapter II.

GENERAL CHARACTERISTICS OF HAWTHORNE'S USE OF SETTING

I. Purpose of this chapter: To know Hawthorne.23

II. Hawthorne revealed in the nature of his settings..24

 1. Physical. 24

 a. His own environment

 b. Narrow restrictions

 c. Predominance of outdoor scenes

 d. Miscellaneous details

 2. Social. 25

 a. Historical period

 b. Customs

 c. Traditions

 d. Superstitions

 3. Interpretation of this material.....25

III. Hawthorne revealed in the treatment of his settings.28

 1. Minute analysis. 29

 a. Of general background

 a-1. House of the Seven Gables

 a-2. The Marble Faun

 a-3. The Blithedale Romance

 b. Of a single detail: The Scarlet Letter

 2. Symbolism 30

 a. Through suggestion

 b. Through repetition

 c. Through echo

3. Personification of nature	32
a. To sympathize	
b. To condemn	
c. To betray	
d. To be influenced	
4. Effecting romantic atmosphere.	33
a. Through remoteness of period	
b. Through characteristics of period	
c. Through juxtaposition of real and unreal	
5. Combination of method: Maule's Well.	35.
6. Interpretation of these methods.	39
a. Hawthorne's love of solitude	
a-1. Sombreness	
a-2. Sensitiveness to beauty	
a-3. Independence of thought	
a-4. Quiet humor	
b. Hawthorne's interest in the human soul	
b-1. Tradition	
b-2. Politics	
b-3. Reform	
b-4. Nature	
c. Hawthorne's objective; artistic achievement	
IV. Hawthorne's relations in development of romance..	47
1. His kinship.	47
a. His antecedents: Gothic romancers	
b. His contemporaries	
b-1. Critical	
b-2. Artistic	
c. His successors	
c-1. In minute analysis:	
Henry James	
Edith Wharton	
c-2. In atmospheric effect: Thomas Hardy	
c-3. In actual setting	
Joseph Hergesheimer (Salem)	
Edith Wharton (Italy)	

2. His individuality of treatment. 50

- a. Psychological basis rather than explanation of supernatural.
- b. Unconventional use of conventional devices
 - b-1. Witches
 - b-2. Fountain of youth
 - b-3. Transformations

IV. Evidence of development in Hawthorne's use of setting. 51

1. Basis of examination

- a. Purpose of author
 - a-1. Ethical
 - a-2. Artistic
- b. Means used.
 - b-1. Most conspicuous
 - b-2. Less conspicuous
 - b-3. Success of means
- c. Point of greatest success in period of work

2. Chronological order of examination. 54

- a. Fanshawe
- b. The Scarlet Letter
- c. The House of the Seven Gables
- d. The Blithedale Romance
- e. The Marble Faun
- f. The Incomplete Romances

3. Conclusion. 55

Chapter II.

GENERAL CHARACTERISTICS OF HAWTHORNE'S USE OF SETTING.

As stated in the preface, one plan in this investigation has been to study Hawthorne's use of setting as an expression of his most marked interest, growing out of individual as well as hereditary characteristics. Any predilections or tendencies of an author become apparent only after a detailed observation of his continued performance. Nevertheless it seems desirable to present at this point some conclusions concerning both Hawthorne and his method which have been reached inductively through the succeeding chapters. These conclusions will serve as a sort of premise which, it is hoped, the later chapters will support and justify.

In these more general observations, conclusions will be drawn from the nature of the material used, the treatment of the material, and the motives, objectives, and whatever other influences become apparent in this selection and use. It is also purposed to detect any relationship that may exist between Hawthorne and other writers of fiction, more especially of romance; and to note whatever traceable development appears in his working period.

The first task is comparatively simple. He who runs may read. From Fanshawe of 1828 to the incomplete novels which form his latest work, the scenes of Hawthorne's romances have reflected pretty closely his own environment. Bowdoin College, Salem, Roxbury, Rome, England, and Concord again are either explicitly named or clearly recognized in the various works. With few exceptions, the limits of the scenes have been severely restricted. The environs of a rural college, of an early colony, of an isolated household, sufficed. Rome, with its seven hills and seventy times seven palaces and galleries and churches, is a conspicuous exception to this characteristic. The English fragments show a similar breadth of scene. A marked predominance of outdoor scenes rather than interior ones is noted also. A garden or a wood or a market-place appears with greater frequency than prison or chapel or parlor. Of the completed romances, only one climax is placed in an interior scene. In these general scenes there is great abundance of varied detail, but there are certain favored types in evidence. Springs or fountains are frequent, as also are brooks and rivers. Shadows and reflections--natural and in mirrors--appear. Plants are likely to be noxious ones like weeds, poisonous herbs, and burrs. Various aspects of climate are seen in weather, morning, noon, twilight, midnight, the seasons. Summer is the season in which most of the narratives are placed. In the few interior scenes that appear, the details

are likely to be paintings or tapestries. Furniture is ignored except in The House of the Seven Gables and the incomplete romances. Details of dress appear in connection with every character. The social elements of the setting are less varied. The period is usually the time of the American colonies or a contemporary period. Septimius Felton, however, is laid in the Revolutionary era. Customs and occupations appear, but not in great detail. A large part of the social setting consists in traditions and touches of the supernatural. This marvelous element may be witchcraft, mesmerism, or merely the super-sensitive intuition of girls like Friscilla and Hilda. No romance is entirely free of it. Traditions are quite as prominent; conforming to tradition or rebelling, submitting or overcoming, constitute the themes of Hawthorne's novels. With these elements, physical and social, there is that baffling quality called atmosphere. Hawthorne's atmosphere is perhaps his greatest achievement. It is variously referred to as "gloom," "sombre background," "tenuousness of substance," "atmosphere filled with autumnal haze," "mystic brooding," and "mood of sensitive chagrin." Richness of texture and depth are its attributes. (1)

That Hawthorne's own environment has been reflected in his choice of scenes suggests that something of the author's interests and experience may be revealed in his selection of other details. What does his evident predilection toward outdoor settings suggest? What does his persistent use of some form of hypnotic power indi-

cate? And what of Hawthorne is revealed in his atmosphere?

One of the earliest facts known of Hawthorne's life is his father's death when the boy was four years of age. His mother went into severe retirement. One can easily imagine that the house of sorrow would have been gladly exchanged for garden or street by any normal youngster. At the age of nine, Hawthorne suffered an accident that left him crippled and threatened with permanent deformity until he was twelve. The fondness for reading which developed at this period probably constitutes the real basis of his later tendencies toward literature; but one pictures many restless days for the young boy when he longed for activity and companionship, and when the house became a veritable prison. These two instances offer a negative explanation for his preference for outdoor scenes. A positive one occurred in Hawthorne's fourteenth year, which he spent with his mother near Sebago Lake at Raymond, Maine. Carl Van Doren, speaking of this year, says: "At the time he took a keen and wild delight in his exposure to the forest, which eventually played a larger part in his imaginative life than the sea which his fathers had followed and to which he himself wanted to go." That his college memoirs suggest rambles in the wood and fishing expeditions rather than carousals at the inn or tavern when he felt disposed to escape the tyranny of study, indicates a more mature fondness for the out of doors. In the nature, then, of Hawthorne's merely physical settings, the reader discovers considerable of

the author's own experience.

His predisposition toward hypnotism may have been born, not in the circumstances and environment of his experience, but in his own native powers. That he impressed people with a peculiar force, and that he himself was aware of an unusual and rather mysterious power, is evidenced in the following passages from his biography: "There was a belief among his fellows that beneath that bashful quietude of exterior there was stored a capability of exerting tremendous force in some form or other." Again an observer recalls his "silent but terrible and consuming wrath" at the incident of an inverted umbrella. Emerson spoke of him once as "riding well his horse of the night" and again: "He was fond of companionship - - -but there was another side of his being, for which we may adopt the name that Dr. Loring has given it, the 'supernatural'". "Among the villagers [at Concord] a report was current that this man Hawthorne was somewhat uncanny--in point of fact, not altogether sane. --a boy one day saw Hawthorne standing with motionless attitude, and with eyes fixed upon the ground. 'Poor fellow,' was his unspoken comment; 'he does look as if he might be daft.' Returning a full hour afterward, Hawthorne was still standing in the same place and in the same attitude. - -'The man is daft, sure enough' was his conclusion.'" Some one else spoke of his "great gray eyes" that impressed him as he passed. To his wife--or rather to his fiancée--he wrote of his work as though it were something

occult, not to be investigated too far: "Lights and shadows are continually flitting across my inward sky, and I know not whence they come nor whither they go; nor do I inquire too closely into them. It is dangerous to look too closely into such phenomena."⁽⁸⁾ In her introduction to the American Note-Books, Mrs. Hawthorne says: "He had the inevitable pensiveness and gravity of a person who possessed what a friend of his called 'the awful power of insight.'⁽⁹⁾" All this indicates a tendency both to recognize his own powers as possessing something of the mysterious and to impress others with this feeling of the "supernatural." That he had no inclinations toward petty and disreputable uses of such force shows the same integrity that the author attributes to Holgrave in The House of the Seven Gables. Certainly the fact of his ancestral and personal contact with Salem would tend to direct Hawthorne's attention toward witchcraft and associated powers of enchantment, but the fact that he himself possessed a peculiar personal force intensified this interest. Thus, in his dominating use of the supernatural one sees an individual characteristic beyond that of mere external influences.

In discussing Hawthorne's characteristic method of handling the elements of setting, one is aware

of an extensive field. Theme and characters and incident become involved in addition to the sundry details of setting that exist for themselves. That the scenes represent Hawthorne's own usually recent environment, that they are restricted, and that there is a predominance of out-door scenes, have already been noted. His first step in handling such material is to project into it the peculiar atmosphere that makes for romance. That this is his conscious method will be verified in Hawthorne's own statement from his prefaces and other comment. But this atmosphere is the effect of a multiplicity of elements treated in a multiplicity of ways. Since this is true, sanity may be preserved by dismissing any attempt at adequate discussion of atmosphere at this point, and returning to an examination of the treatment of the fairly tangible elements that have already been observed as characteristic of the Hawthorne setting. What does he do with this narrow strip of land between the sea and the forest, with this gloomy house, with this New England farm? Probably the method that most nearly covers all cases is that of microscopic analysis. A fair degree of impatience is often on the verge of being stirred before the narrative actually emerges over the threshold of a prison or a shop, the exterior details of which have been photographed unforgettably on the reader's mind. In The Scarlet Letter there is slight, though graphic, detail of general scene, while attention is focused with almost painful intensity on the symbol that

is of such cumulative significance in the narrative. In The Blithedale Romance weather and certain favored spots of nature received the greatest elaboration. The House of the Seven Gables and its garden become so familiar that one might wake with perfect safety in the midst of a dream of that old gabled structure and find his way about with home-like ease. And the details of Rome are so carefully presented that a chart of the tourist's shrines might be constructed from Hawthorne's pages. That this method reveals a certain painstaking love of accuracy on the part of Hawthorne is borne out in biography and journal. "A dream, the other night, that the world had become dissatisfied with the inaccurate manner in which facts are reported, and had employed me, at a salary of a thousand dollars, to relate things of importance exactly as they happen." Journals begun in his fourteenth year and continued with considerable regularity till his death are filled with careful descriptions that serve not only as a remarkable instance of Hawthorne's self-discipline in training, but as a storehouse of material with which he ornaments his narratives. Instances of these transfers from note-book to romance are frequent.

A certain bold symbolism is a second characteristic of Hawthorne's treatment of elements of setting. With exquisite care and native artistic feeling

for effects, Hawthorne is able to do what few writers would dare to attempt and what fewer would achieve if they tried. Boldness characterizes the final effect, but there is no sudden startling of the senses with the meaning-fraught object. Often delicately introduced as a touch of the picturesque, the object becomes familiar to the reader before the significance is even suggested. A hint is ventured then, and probably withdrawn as a mere whimsey of poetic fancy. The hint is echoed from other sources, but rejected. The idea gains substance, and finally, when the reader is already converted to the utter truth of the association, the symbolism is deliberately expressed. A dozen phases of the truth from as many different angles have been gradually accumulating in the process; all is accepted. But the author does not stop here. The significance is reflected and shed abroad,--multiplied and repeated in every contact until finally the symbolism so permeates the fibre and texture of the narrative that one is amazed that he has allowed himself to be involved by such wholesale artifice. But every step has been a reasonable one. There is substance in every fantastic flourish. And viewed through the "golden gloom which is the atmosphere" the enchantment is as delightful as it is complete. Professor Woodberry's illuminating chapter on Hawthorne's Artistic Method is admirable in its clarity and conciseness of treatment:

"The primary element in Hawthorne's art is the image clearly and vividly grasped by the eye. - - -The idea is the second element. - - The effort of art is to blend these two worlds--to pass from the world of the image to the world of the idea, and accumulate truth on the way without loss of distinctness in the vision.- - Hawthorne was well endowed by eye and mind. He was equally at home in the world of sense and in that of thought; he would use the former to express the latter, for the former is primary, at first, as the latter is fundamental, at last. He selects some object, and then by gradual touches gives it secret and mysterious significance till the object becomes a sort of fetish to the mind,--a thing whose meaning and essential nature was wholly apart from its outward seeming. The image, so presented, always has a relation to an idea. By process of repetition, suggestion, echo--which may briefly be described as overlay, and by a profound artistic concentration of interest, curiosity, and mystery, he charged the image with mental meaning until it seemed to deny its original nature and become with various degrees of success, a thing of thought instead of sense."
(11)

Related to symbolism in that it involves a similar transfer of mental or emotional significance to physical objects is that tendency of Hawthorne's often referred to as a humanizing of nature. It is a psychological process, by which the reader receives a more vivid impression of a character or incident by reason of a seeming sympathy or

repugnance on the part of Nature. Although the reader's mind is always the one that is ultimately affected by this method, there is the constant revelation of the characters of fiction and of the author himself. In the quotation from Professor Woodberry, Hawthorne's endowment for the successful handling of symbolism has been referred to. He also suggests a relationship between Hawthorne's trait of visualizing ideas to make them real and his rare powers of observation which are displayed in the great accuracy and multiplicity of detail. In Julian Hawthorne's Hawthorne and His Wife there is evidence that this personification of nature, too, was not merely a literary device, but a characteristic that appeared even in the author's conversation. (12)

It seems no longer possible to escape a discussion of Hawthorne's atmosphere. That it is his first concern has been noted. That its nature is for the most part sombre, has also been indicated. That it is somewhat the result of minute analysis of general scene and various detail, and that it is contributed to by a certain permeating symbolism and by the humanizing of nature, must have become apparent in the comment on those characteristic practices. There are three other facts that seem to be rather definitely responsible for the thing we call atmosphere. One is the remoteness of the scene itself. The epoch of The Scarlet Letter is at least two hundred years removed from Hawthorne's day. The narrative is conveyed to the reader from the dusky attic of the Salem Custom House, and emerges from the time-blackened door of a Salem prison. The Pyncheon tradition

comes from an ancient past whose legendary mist still clings to the mouldy gables and degenerate shrubs. Brook Farm is seen in reminiscence. And Rome's "eternal" character is ever present. This remoteness is re-inforced with a quality of romance that is essential to the scene selected. The Puritans and witchcraft, idealism of reform, the mixture of animal in men--all these themes are suited to very staid discussions in history or science, but easily lend themselves to imaginative treatment. The third fact that underlies the romantic effect felt in Hawthorne's atmosphere is the juxtaposition of the Actual and the Imaginary. It is often the symbol and the idea, but not always. It takes many forms. The rumor and the fact, the poetic fancy and the prose statement, the figure of speech and its foundation, a familiar room in an unfamiliar light, acceptance and rejection! Mr. Woodberry finds ground for complaint in the author's questioning of his symbol. To Professor Woodberry it expresses disbelief and lack of confidence in the method itself. It seems scarcely possible, however, that Hawthorne would have continued to use as conspicuously as he does a device in which he had so little confidence. He would have rejected symbolism if had relied on it so little. Hawthorne surely was aware of the superlative degree to which symbolism entered his work. That he constantly assembled objects for its use is witnessed by his journals, and

that he gathered with utter recklessness is to be seen in such an item as "A person to catch fireflies, and try to kindle his household fire with them. It would be symbolic of something." But recklessness gives way to careful method and design in every work prepared for publication. The questioning does contribute to the illusion. One entertains the question quite as much as the image and at the end of the book seizes his pen to make inquiry whether Donatello's ears were really pointed or not, and whether the scarlet letter had really burned itself upon the minister's white flesh! One feels that Mr. Macy enters into the Hawthorne method with greater understanding when he states that Hawthorne's playing with these fanciful manifestations of the soul is the expression of the essential artist in his nature, and that "so understood, The Scarlet Letter is a perfect book."

A single illustration will be used to suggest here the combination of methods that are more fully treated in succeeding chapters of this study. In the treatment of Maule's well there is minute analysis, symbolism, romantic suggestion, personification, with the repetition and reflection of effect that has been suggested above. Consecutive quotations, somewhat abbreviated, constitute the evidence:

Page 2. A natural spring of soft and pleasant water--a rare treasure on the sea-girt peninsula where the Puritan settlement was made--had early induced Matthew Maule to build a hut- - -at this point.

Page 5. It was a curious, and, as some people thought, an ominous fact, that very soon after the workmen began their operations, the spring of water above mentioned entirely lost the deliciousness of its pristine quality - - -it grew hard and brackish.

Page 82. There was one object in the garden which Nature might claim as her inalienable property, in spite of what man could do to render it his own. This was a fountain, set round with a rim of old mossy stones, and paved in its bed with what appeared to be a sort of mosaic work of variously colored pebbles. The play and slight agitation of the water, in its upward gush, wrought magically with these variegated pebbles, and made a continual shifting apparition of quaint figures, vanishing too suddenly to be definable.

Page 83. In a tone which seemed more than half in earnest, "Be careful not to drink at Maule's well! Neither drink nor bathe your face in it.- - -Like an old lady's cup of tea, it is water bewitched."

Page 141. The chickens spent much of their abundant leisure on the margin of Maule's well, which was haunted by a kind of snail, evidently a tidbit to their palates; and the brackish water itself, however nauseous to the rest of the world, was so greatly esteemed by these fowls, that they might be seen tasting, turning up their heads, and smacking their bills, with precisely the air of wine-bibbers, round a probationary cask.

Page 144. Clifford had a singular propensity to hang over Maule's well, and look at the constantly shifting phantasmagoria of figures produced by the agitation of the water over the mosaic-work of colored pebbles at the bottom. He said that faces looked upward to him there--beautiful faces, arrayed in bewitching smiles--each momentary face so fair and rosy, and every smile so sunny, that he felt wronged at its departure until the same flitting witchcraft made a new one. But sometimes he would suddenly cry out, "The dark face gazes at me!" and be miserable the whole day afterward. Phoebe, when she hung over the fountain by Clifford's side, could see nothing of all this,--neither the beauty nor the ugliness,--but only the colored pebbles looking as if the gush of water shook and disarranged them. And the dark face that so troubled Clifford was no more than the shadow thrown from a branch of the damson tree, and breaking the inner light of Maule's Well. The truth was, however, that his fancy reviving faster than his will and judgment, and always stronger than they--created shapes of loveliness that were symbolic of his native character, and now and then a stern and dreadful shape that typified his fate.

Page 180. [In Alice Pyncheon] On this very site, beside a spring of delicious water, his grandfather had felled the pine trees and built a cottage, in which children had been born to him.

Page 206. Before Phoebe's goodbye, in the scene in which so much foreboding is felt, Holgrave says: It is so strange to find myself an inmate of this old Pyncheon House, and sitting in this old garden--(hark, how Maule's well is murmuring!) that were it only for this one circumstance I cannot help fancying that Destiny is arranging its fifth act for a catastrophe.

Page 250. The gimlet eyed old gentleman on the train exclaims, "You're a strange man, Sir! I can't see through you!" and Clifford replies, "No, I'll be bound you can't! And yet, my dear sir, I'm as transparent as Maule's well!"

Page 271. "I have heard," said the daguerrotypist as he drew in his head, "that the water of Maule's well suits those flowers best." [Alice's posies.]

Page 282. Maule's well had overflowed its stone border and made a pool of formidable breadth in that corner of the garden.

Page 302. Maule's well, all this time, though left in solitude, was throwing up a succession of Kaleidoscopic pictures, in which a gifted eye might have seen foreshadowed the coming fortunes of Hepzibah and Clifford, and the descendant of the legendary wizard, and the village maiden over whom he had thrown Love's web of sorcery.

Page 302. There is a rumor that the waters of Maule's well regained their former sweetness.

Hester's 'shameful token' or Zenobia's

flower that finally underwent "a cold and bright transformation--exquisitely imitated in jeweler's work" or the marble Faun would have illustrated Hawthorne's method quite as well as this bewitched fountain. That the well is not the central object of the narrative rather increases the significance of its treatment.

Other facts of Hawthorne's character and life are revealed from this study of his use of setting. It is impossible for one who is familiar with Hawthorne's life not to recall, as he reads these romances, the many hours of solitude that were his both in early boyhood and young manhood. The year spent at Sebago Lake was one of perfect freedom on lake and in wood, but one of complete isolation. Here, he declared, "I first got my cursed habit of solitude." The twelve years spent as a recluse in his own home at Salem indicate how profoundly this habit had settled upon him. So it is no surprise to find that this love of solitude has penetrated every romance. Even in Manshawe, the college story by a youth of twenty-four, how seldom the tavern is entered, how little boisterousness these college lads display. In spite of many instances of crudity which the book shows, in the revelation of his dominant character Hawthorne was completely natural. In the later romances this solitude takes on greater significance. Mr. More in his Shelburne Essays speaks of it as an "intense symbolism," "solitude, the punishment of sin." In the events of Hawthorne's fiction solitude does come to his most sensitive characters as a

result of sin. What of it in Hawthorne's own life? We can scarcely suppose that years hence the literary sleuths will have dragged forth the ghost of some fateful 'lapse' in his New England restraint to be aired along with "Wordsworth's French Daughter" and the more or less recent Stevenson annals. That Hawthorne regretted the restrictions of this characteristic is evident in the tone in which he refers to "the cursed habit." But the independence of thought and almost perfect knowledge of himself as well as that rich intimacy with nature which, more than anything else, furnished him a substantial faith in the beneficent purpose of the Universe--these surely would not be sacrificed for a more effervescent sort of sociability than that he possessed. Hawthorne's love of solitude, however, should not be interpreted as a lack of a genial spirit of companionship within his group of loved ones. That it did serve as a barrier, and that it was an active cause which rendered his group of loved ones necessarily small, is true. The effect that the author produces in The House of the Seven Gables through the homely little touches of Phoebe's hands rather reminds one of the autobiographical comment in the introduction to "Mosses" concerning the transformation of the grim little study to the most delightful little nook in the world. "A purple vase of flowers, always fresh, and a bronze one containing graceful ferns" suggests an appreciation of that more human Phoebe who shared the old manse with him. Few of the

houses of Hawthorne's romances are attractive. The old Salem house in which he hid himself for so many years is doubtless reproduced, in atmosphere at least, in all of them. Even Blithedale's simple farm house has no particularly friendly mood in spite of the roaring fires and hilarious evenings at charades and such fun. But occasionally there is the rare human touch that makes a home in them.

Out of this solitude, then, which must be considered most fundamental and by no means a misfortune, other qualities begin to project themselves. Sombreness is one. It has been noticed in Hawthorne's houses. His woods, too, usually take on a rather sombre mood. The Borghese woods before the music of the sylvan dance had ceased, becomes a gloomy place fit for a spectre's visit. Coverdale's hermitage is a spot resorted to when human contact was too pressing--from which Coverdale sees Hollingsworth in his real and certainly disappointing relationship to the "Community." "A mood of disbelief in moral beauty or heroism" comes to him here. In The Scarlet Letter the wood is the home of the Black Man! One can imagine that Hawthorne's fancy had often fondled the weird superstitions of the persecuting Puritans and other ghostly traditions as he picked his way through the woods of his native sections. Certainly "that mystic brooding over the dark and intricate effects of sin which Hawthorne made the substance of his romances" (14)

found proper light for its gloom in house and wood. The sadder truths, that come with a touch of bitterness, connect themselves with such scenes. This sombreness is again emphasized in the reproductions of the sordid decay of Rome, in the tiresome march through art galleries and dilapidated castles. In still deeper hue it appears in the author's continued reluctance either to relinquish or to grapple with the weird tale of the elixir of life. Its bloody footstep and exotic weeds growing from a buried corpse were gloomy thoughts to harbor when he felt his hold on life becoming lax.

But Hawthorne's solitude was not all sombreness. Dr. Van Doren speaks of his "grave sunniness of temper," a phrase which very happily expresses the transition desired here. Into the dark room of the recluse creeps a ray of sunshine, and "a ray of sunshine, fall into what dismal place it may, instantaneously creates for itself a propriety in being there." Hawthorne welcomes the sun in any season. "Nature," he says, "has no kindness, no hospitality, during a rain." His boyhood brings no memory of joyous exuberance derived from being permitted to "go out in the rain." What wonderful spouts the Seven Gables would have made for a daring urchin to "stand under." Rain furnishes Hawthorne the setting for three of his pitiless *débâcles*. Rain, summer though it is, that makes the doves moan with increased gloom from the steeples, and that sends its chilling Northeast blast to the very heart of humanity. One shudderingly recalls a

dismal Fourth of July on the Nutmeg Coast and knows that he is right. Sun in New England is to be welcomed at any season. Even in The Scarlet Letter the revealing light of the noon sun is a wholesome thing. Correspondingly wholesome is the bright side of Hawthorne's solitude. Beauty, and truth, as well as an occasional chuckle of humor, are its expression. That minute observation of nature that we have learned to expect most surely from the lovers of solitude has filled Hawthorne's pages with a picturesqueness scarcely to be found elsewhere. His journals are full of notations that impress us with Hawthorne's constant sensitiveness to beauty. "A sunset kindling up the windows of a jail," "the verdure, both of trees and grass", "autumn colors on oaks", "a tree, tall and venerable." Besides the beauty of nature, we have the beauty of architecture, of texture, of color, of personal physique, and features--the delicate as well as the magnificent. One does not become particularly aware of Hawthorne's sensitiveness to odor or to sound. Instances occur, but not with frequency. The ill smelling weed which Zenobia thrusts conspicuously into Priscilla's garb of wild flowers, one similar instance in connection with Chillingworth, and a delicate fragrance that arouses Hepzibah's resentment toward the richly dressed woman who passes, are the three instances definitely recalled. Certainly Septimius Felton and the others who pursued his weird search, must have handled many an ill smelling

weed. Hawthorne's sight, however, is constantly enriching the scenes of which he writes, as well as withdrawing from such unsightly things as poor Hepzibah represented. This perhaps is not an unusual quality, but touched with Hawthorne's subtle fancy it becomes a thing to be grateful for. And surely its growth is one of the many fruits of solitude.

"A bound volume has a charm to my eyes. - - -
I imagine that every new book or antique one may contain the "Open Sesame"--the spell to disclose treasure bidden
(19)
in some unexpected cave of Truth." "A romance--while it sins unpardonably so far as it swerves aside from the truth of the human heart--has the right to present that truth under circumstances of the writer's own choosing or
(20)
creation." These serious statements, as well as the half humorous dream of his being called to set to right the records of the world, suggest a conscious allegiance in thought and deed. Hawthorne's use of setting reveals this loyalty to truth. Traditions are uprooted; sins are revealed and punished; religious pretense is denounced; and with all a disbelief in effervescent reform is declared. What! Does our quiet friend Hawthorne hurl such Mencken-like defiance at the world? No. But, by the subtlest sort of management the "world" asserts itself as hostile to the folly that encumbers it. Skill of this sort is not learned of men. The moods and voices of the

so-called inanimate things have given him the "Open Sesame to unsuspected caves of Truth."

With this sombreness of Hawthorne's, and with his sensitiveness to beauty and to truth--doubtless they are the same!--one comes to have a reverence, a feeling of awe, toward the man. But few would be willing to accompany him into his solitude for long periods of time, were it not for that other quality which has perserved the sanity of a large part of the world, "that saving sense of humor." In one of his note-books we find this: "A scold and a blockhead--brimstone and wood--a good match!"⁽²¹⁾ Certainly no subtlety of suggestion here! Its broad explicitness fairly shatters the delicate image of a sensitive, beauty-loving recluse. But this, happily, is not the truly Hawthornesque type of humor which developed in his habit of seclusion. The most famous instance of this quality has been so adequately commented on by Dr. Van Doren that he shall be allowed to speak here concerning Hawthorne's Introduction to The Scarlet Letter: "The essay understandably surprised his late associates, who, though the gravest of citizens, learned now that they had been for Hawthorne little more than the characters of a farce; and it still surprises those of his readers who, knowing his reputation better than his veritable self, find in it a humor so chuckling, an eye for personal traits so sharp, a hand so deft at whimsical caricature, an intelligence so shrewd in its grasp of concrete realities. It was not

for lack of talent in that direction that Hawthorne overlooked the surfaces of life; it was for lack of interest in matters not central to the serious concerns of the soul." ⁽²²⁾ William Lyon Phelps declares that "it is characteristic of his shy humor that he should have been born among the reverberations of demagogues and the racket of fire crackers." ⁽²³⁾ Hawthorne's somewhat tart amusement at the political chicanery of which he was the victim has the quality of humor which finds expression in the lighted eye and the relaxed smile rather than in the "loud laugh that speaks the vacant mind." It finds its place side by side with the sombreness of theme and "quiet protest" of attitude that are characteristically Hawthorne, and that are evidence of his essential separateness. "Transcendentalist, but aloof from them; a true skeptic. Emerson and Alcott shook the moral foundations, but came to no clear conclusions. Everybody but a few were cheerfully optimistic of their work. Hawthorne was the spokesman of their critics. Hawthorne was no mystic. The free inquiry of the Transcendentalists attracted him. In his stories he was the philosophical experimenter. When Emerson says that either love or crime leads all souls to the good, that there is no straight line in nature, that evil in the end will bless,--Hawthorne examines the doctrine somewhat dubiously in Hepzibah and Clifford Pyncheon, and in Donatello; and when the cheerful philosopher tells us to trust ourselves, to follow our own nature, to live from the Devil if we are the Devil's children, Hawthorne pro-

jects the advice experimentally in The Scarlet Letter and
 (24)
Blithedale Romance." One feels the same attitude of artistic
 aloofness in regard to Puritanism, although, as Professor
 Woodberry points out, it gave direction to his genius and
 colored his imagination. His is not the trumpet voice of the
 partizan; but from his solitude he observes with tense in-
 terest all that concerns the human soul, and puts forth his
 findings in forms of compelling beauty and enduring truth.

Something of Hawthorne's literary kinship is
 glimpsed in a study of this sort, perhaps to be viewed more
 fully at a later time. The Gothic romances had had their day
 when Hawthorne appeared on the literary horizon. Though much
 of his "machinery" was theirs, one finds only an occasional
 reference to his contact with them. "The ghostly chord hav-
 ing been played upon in these days until it has become wear-
 some and nauseous as familiar tune of a barrel organ" is re-
 vealing. Hawthorne's distinction from these romances, however,
 can only be discerned by a knowledge of their performance.
 The following chart is based on a very adequate discussion
 of the Gothic romance in Mr. Cross's Development of the
 (25)
English Novel.
 (26)

Date	Writer	Contribution.
1762	Leland	Historical background
1764	Walpole	Castles, characters and machinery
1771	Smollett	Accounted for superstition
1786	Mrs. Radcliffe	Landscape, symmetry, nature
c 1800	Chas Brockden Browne	Crime and realistic background
1820	Maturin	Fear, the sole motive; eliminated sentimental miss.
182-?	Tieck & Hoffman	Reduced the length
1834	Lytton	Humanized it; gave it poetry
18--	Scott	Historical, scenes (inaccurate)

That there was definite critical discussion of these novels is evident in Leigh Hunt's statement of about 1840: "A ghost story, to be a good one, should unite as much as possible objects such as they are in life with a preternatural spirit. And to be a perfect one, --at least to add to the other utility of excitement a moral utility." To illustrate his criticism he wrote A Tale for a Chimney Corner, full of ethical and realistic qualities, but having no excitement. It has its importance in the history of Gothic Romance, Cross points out, "in that it quietly ushers in Hawthorne." The relation between Hawthorne the moralist and Poe the writer of grotesque tales is being constantly pointed out. Similarity of origin, "their unearthly visions- - -deep-rooted in American history," declares Mr. More. "Peculiar half-vision," he continues, in perhaps the happiest statement yet of Hawthorne's "Puritanism," "inherited by the soul when faith has waned and the imagination prolongs the old sensations into a shadowy involuntary life of its own. Here lies the true and effective field of symbolism."

As to other contemporaries, Woodberry compares Hawthorne with Longfellow and Whittier in his treatment of the Puritan tradition: "Hawthorne's distinction was that he penetrated the tradition to its moral substance." "Imagine these three men of letters," suggests Bliss Ferry, "Longfellow, Hawthorne and Howells, walking down a street of Boston side by side. Out of the multitude of objects which would meet their eyes as possible new material for literature, it is likely that the poet would make the most slender

and scrupulous selection. The romancer would exercise a wider liberty of choice and would retain in his mental note-book many facts and impressions which the poet would find not professionally useful. But the last of the three [would use everything]." Howells was born when Hawthorne's life was more than half spent. He serves to introduce us to possible successors that are related more in method and effect than in locality or subject matter. "Hawthorne, Browne, and Poe are the progenitors of Mr. Henry James and Mrs. Wharton," thinks Mr. Mabie, "with this difference, that the earlier writers did not apply their method to living tissues; they deal almost entirely with the past or with phantoms of their own creation." (33) Certainly there is resemblance to Hawthorne in the nature and quality of the atmospheric effects of Thomas Hardy. With vastly different emphasis in the selection of his material, the mood of Tess and The Return of the Native is of the same sombreness, though perhaps of a darker hue. The peculiar medium through which Tess and Angel see each other idealized--that early morning twilight--is the entire object of a certain chapter; while no more completely humanized nature exists in Hawthorne than Egdon Heath. of The Return of the Native. The difference between Hawthorne and Mrs. Wharton is conspicuous when The Marble Faun and The Valley of Decision are placed side by side. Neither work is its author's most fortunate production. With all the details of Roman life that enter into The Marble Faun the reader never

feels that he has really penetrated the Italian consciousness. His absorption is with a peculiar theme developing before the eyes of foreign spectators. Mrs. Wharton's characters are all Italian. The native habit and trend is felt. Greater depth of interest in Italian life is shown. That their purposes are widely different is as indicative as anything could be of the difference between the writers themselves. Mrs. Wharton's sophistication has been gained in social breadth, Hawthorne's has been gained in solitude. A host of other comparisons suggest themselves--Cabell, Butler, Hergesheimer, and even McCutcheon. But Poictesme and Erewhon are different realms, and Graustark is trivial. The task is too great.

Briefly, to review, Hawthorne uses much of the "machinery" of the Gothic romancers--witches, the fountain of youth, a suggested devil. Marvelous transformations occur; there are weird knockings and strains of supernatural music. Mr. Cross, however, sees a distinction. It lies chiefly in the novelty of his treatment. There is psychological basis for the marvelous. The devils incorporate our own human frailties. Chillingworth's vengeance and Westervelt's greed are not past understanding. The moral becomes important and is conveyed by image or symbol. Hawthorne differs from Poe in having greater substance of reality and less of horror and grotesque fancy. Henry James and Mrs. Wharton apply their realism intimately to the members of their clan; Hawthorne "holds his characters at arm's length" even when contemporary. In it all one

is aware of differences that lie entirely beyond the field of method, in the facts that others are others, and Hawthorne is Hawthorne.

The purpose of this survey has been to get a more complete knowledge of Hawthorne himself, through the study of his selection and treatment of setting. The interpretation of the material assembled has fulfilled this purpose to a certain degree. We have seen something of the heredity, the individual genius, and the literary kinship of the author. In addition, it is desirable to discover any evidence that may reveal the development of the romancer during his working period.

Since Hawthorne's prefaces are fairly explicit, it is possible to know what his objectives were and to measure his success in achieving them. Fanshawe is the only novel Hawthorne published without a preface. One infers that the purpose in Fanshawe was largely artistic, but, since the work obviously falls short in any persistent atmospheric impression or in unity of effect, the book may be dismissed from this particular consideration. In all the other novels the expressed purpose is romance. In the Introduction to The Scarlet Letter the author complains that the atmosphere of the Custom House is little adapted to a "harvest of fancy and sensibility."⁽³⁴⁾ In The Blithedale Romance he seeks "to establish a theatre, a little removed from the highway of ordinary travel, where the creatures of his brain may play their phantasmagorical antics without ex-

posing them to too close a comparison with the actual events
(35)
of real lives." The aim expressed in The Marble Faun is for
"a fanciful story, evolving a thoughtful moral- - - -attempting
no portraiture of Italian manners and character. - - -Italy,
as the site of his Romance, was chiefly valuable to him as
affording a sort of poetic or fairy precinct, where actual-
ities would not be so terribly insisted upon as they are, and
(36)
must needs be, in America." The most extensive discussion of
his purpose appears in The House of the Seven Gables. This
famous preface defines the limitations as well as the
privileges of the romancer so explicitly that it has come to
be considered the classic expression on this subject. A part
of this preface has already been quoted in this chapter. Con-
tinuing Hawthorne says: "If he think fit, also, he [the
romancer] may so manage his atmospherical medium as to bring
out or mellow the lights or deepen and enrich the shadows of
the picture. He will be wise no doubt, to make a very modest
use of the privileges here stated and especially to mingle
the marvelous 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 to commit
(37)
a literary crime if he disregard this caution." In these
various prefaces Hawthorne has stated that he desires Romance.
In each novel he has chosen certain scenes that in their
very nature permit the treatment he deems necessary for the
fanciful events by which he is to portray the "truth of the
human heart." These scenes and events are beheld through a
romantic atmosphere of reality blended with unreality. Ideas

become identified with objects. Fancy lends its force to fact. But always truth is the objective, and always the means must be artistic. Where has the realization of this purpose been greatest?

Fanshawe has been dismissed. With regard to The Scarlet Letter, Mr. Macy's verdict that, properly understood, it is a perfect book, has already been mentioned with appreciative comment. There are two instances, however, in which one feels that The Scarlet Letter offends. The flaming (38) meteor appears to Arthur Dimmesdale as another scarlet letter proclaiming his own guilt to the world. This was his personal delusion. It was the result of his own frenzied suffering and unwillingness to reveal his guilt. When the farmers see the scarlet symbol in the sky the scheme is spoiled. No psychological basis exists for the identity of the observation of the farmers with that of the minister. The "long arm of coincidence" is decidedly in evidence. A similar instance is that of the apparent revelation to Chillingworth. Chillingworth does not need to see a symbol on the minister's flesh to be convinced that he is the partner of Hester's shame. Are we to believe that this minister had put a torturing symbol upon his breast or that by some mysterious sort of justice it appears? Hawthorne's discrediting the public rumors to this effect at the last indicates that he had made the suggestion for the force it lent to the minister's suffering--like the party of defunct Pyncheons that came into a fancied existence under the influence of the mystic moon shining on that scene of silent death. The fancy is normal; the fact is

not. But the minister's vestment is lifted and "a revelation
(39)
had been granted." Otherwise the illusion of The Scarlet Letter
remains unchallenged, but in these two instances truth has
been violated. The symbol has so forced itself into the scene
that any glimpse of the idea for which the symbol exists is
obstructed. The symbol has ceased to be artistic; its purpose
has failed. In The House of the Seven Gables, however, though
symbolism is rampant, so that every weed and shingle takes on
significance, yet such symbolism is proper to the theme.
Things do acquire significance when they have survived the
sixth generation. And although there is a most intricate
inter-relationship of symbolism that almost baffles analysis,
yet no more completely unified scenes occur than those that
result from this very treatment. The supreme harmony of theme
with the other elements of character and incident as well as
setting make The House of the Seven Gables a work of impres-
sive beauty. In The Blithedale Romance a historical picture
is achieved. An atmosphere of peculiar clearness is fraught
with a sense of failure and foreboding. There is much of the
purely picturesque and much of the psychological in the
treatment of details. There is a falling down of effect,
however, in much of the "marvelous" that is attached to
Priscilla. The symbols that reveal her are introduced with
less care than usual, and the effect is disappointing. In the
setting of The Marble Faun there is a superabundance of detail
that does not develop the narrative or any element of it. One
understands the inclination that allows it, but unless the
reader's purpose is merely to get this picture of Rome, he

feels that the story is needlessly impeded. Among much that is delightful in The Marble Faun there is this that mars.

The conclusion, then, with regard to Hawthorne's use of setting in his novels, is that there is an apparent decline in the artistic effects secured after the production of The House of the Seven Gables. The purpose of the present investigation does not involve proof as to whether or not this decline extends to the other elements of the novel beside setting. The fact, however, that either The Scarlet Letter or The House of the Seven Gables is almost invariably declared to be Hawthorne's masterpiece, suggests a general falling-off of power in other respects, and a remarkable dependence of theme and character and incident upon the successful treatment of setting. It needs to be kept in mind that the twenty-two years between Fanshawe and The Scarlet Letter, though devoted to the production of briefer narratives, were working years, and that constant progress was under way. The methods of the short story are apparent in both The Scarlet Letter and The House of the Seven Gables, but the belief that either of them lacks unity as a result of this episodic treatment seems a mistaken one. With the challenge that The House of the Seven Gables has unity to a most amazing degree; that Hawthorne achieves this unity largely through setting; and that the singleness of effect so secured is the most impressive feature of Hawthorne's work, the reader is invited to the more detailed observations contained in succeeding chapters.

Outline of Chapter III.

FANSHAWE

Introductory Considerations: First works. (Designed to raise the question: In what spirit did Hawthorne publish Fanshawe?). 58

I. Circumstances that give light on above. 58

 1. Early journal of 1818. 58

 2. "The Spectator". 59

 3. School records. 59

II. Problems of Fanshawe. 60

 1. Autobiographical elements. 60

 a. College

 b. Nature

 c. General elements

 d. River

 e. Results

 2. Promises of the later Hawthorne. 61

 a. Interest in the supernatural

 b. Quiet humor

 c. Semblance of reality

 d. Humanized nature

 3. Marks of immaturity. 64

 a. Awkwardness

 a-1. In shifting scene

 a-2. In shifting point of view

 b. No unity of atmosphere

4. Possible influences. 65

a. Maturin

a-1 "Melmoth"

a-2. Quotation in chapter head

b. Scott: Quotations

Chapter III.

FANSHAWE

The first expression of latent genius is an interesting event. The world is seldom aware of the steps that have preceded it--aspiration, trial, acceptance of one's talent before it is offered to the public. An unknown hand is seen to reach forward eagerly, timorously. The thing is done. What a rush of emotions! Will the offering be accepted, ignored, scorned--warmed with approving welcome or retired in burning humiliation? And whether or not the venturer shall ever be seen again depends on the vitality of the divine spark that has given rise to the event.

Fanshawe was published anonymously when the author was a youth of twenty-four. At fourteen years of age, at Raymond, Maine, Nathaniel had begun the lifelong habit of keeping a journal. "The mental clearness, the sharpness of vision, the competence of language of this early note-book are remarkable, considering the youth and (1) inexperience of the writer." This journal contains the earliest conscious effort toward fiction from Hawthorne's pen of which we have record--a voluntary effort which the writer evidently enjoyed making. During the summer of 1820

he "amused himself by writing three numbers of a miniature weekly paper called 'The Spectator'; and in October we find that he had been composing poetry and sending it to his sister Elizabeth, who was also exercising herself in verse." (2)

At college, too, the rural college more or less truly pictured in Fanshawe, young Hawthorne had won recognition of his ability to write. Professor Packard says: "His themes were written in the sustained, finished style that gives to his mature productions an inimitable charm. The recollection is very distinct of Hawthorne's reluctant step and averted look, when he presented himself at the professor's study and submitted a composition which no man in his class could equal." (3) A certain sort of assurance must have characterized both the voluntary efforts and those made in such gratifying compliance to requirements. A distinct belief that literature was his natural vocation is expressed in the summer of 1820 while he was employed as a clerk in an uncle's office: "No man," he informed his sister, "can be a poet and a book-keeper at the same time." (4) That there were doubtful moments, too, with regard to a literary career, is seen in a letter to his sister: "I have thought much upon the subject," he wrote just before graduation, "and have come to the conclusion that I shall never make a distinguished figure in the world, and all I hope or wish is to plod along with the multitude." (5) If, in the character of Fanshawe, as Mr. Lathrop suggests, he "intended to project what he then thought might be his own obscure history," it must have

been as a Stoic sort of apology for his manner of life that the book was put forward. It is difficult to say whether this, or the brash over confidence of youth, or, perhaps, a well considered desire for criticism, explains this first public venture.

Be the spirit of the move what it may, in 1828 Fanshawe, a romance of one hundred and forty-five pages, made its anonymous appearance. It shall be our pleasure to see what promises, fulfilled in later years, it contained. Is the author, as we now know him, visible? Were his interests the same? What early influences are to be seen? What lack of skill is in evidence?

It is said that first works are usually autobiographical in a rather substantial way. This is true of Fanshawe. Aside from the possible self-portrayal referred to above, "Longfellow found in the descriptions and general atmosphere of the book a decided suggestion of the situation at Bowdoin."⁽⁶⁾ And since the threads by which we must trace the biographical trend are those of setting, we should be glad to see what details might be paralleled between Bowdoin and Harley Colleges. No descriptions of buildings appear in the novel. General environment gives us a nameless village, a river, a stream,--all of which accord quite fairly with Mr. Lathrop's description of Brunswick, the Androscoggin River, and the shadowy little stream that was nearer the college.⁽⁷⁾ There are other elements of the setting that impress one as being actual.

The cliff with its lettered rocks in which "the writer's
(8)
many efforts could never discover a connected meaning."

The cottage and the inn suggest a sort of local color that has little real connection with the story. The garden at Dr. Melmoth's may easily be a transfer from some other New England locality. The twenty or so pages entirely devoted to pure description of place give the reader an impression of actuality. So few are the incidents of college life in Fanshawe, and so few the comments on Hawthorne's own experience at Bowdoin, that the parallel can not be drawn further. One is easily convinced by these details, in spite of the earlier dates suggested in the story, that the general environment of the piece of fiction was sketched largely from the college scenes still fresh in Hawthorne's memory. Few of these elements of setting are purely scenic. The characters are assembled by means of the college; the garden with its labyrinths makes it possible for the angler to meet Ellen without attracting attention of others; the inn serves to bring about Edward's frenzied challenge and orgy of destruction. The shadowy stream serves as a means of revealing a previous connection between the angler and the locality. None of this is with desired dramatic effect.

There are a few tendencies shown in Fanshawe that rather prophesy the later Hawthorne. The interest in some form of extreme power of suggestion experienced by a strong will is visible to a slight degree. This power varies

in Hawthorne's later works from witchcraft to a rather beneficent sort of suggestion. In Fanshawe the first efforts of the villainous angler to procure a private interview with Ellen are thwarted by the appearance of Fanshawe himself.

"'Retire sir,' was all he said - - -the stranger endeavored
(9)
in vain, borne down by the influence of a superior mind."

And after Ellen's disappearance, Edward speaks of Fanshawe's superior power: "- - -if mortal man could recover the girl, that fellow would do it, even if he had no better nag than
(10)
a broomstick like the witches of olden times." "Ellen would have been deemed a witch," Edward continues, and "I
(11)
wish that I were a wizard." There is something in Hawthorne personally that attaches itself to this touch of the supernatural, aside from the influence of Gothic antecedents and Puritan traditions.

The humor that appears in Fanshawe is of the essentially Hawthornesque type. Its use is not abundant, but it certainly contains the germs of satire and philosophy which we appreciate in the mature novelist. The character of Dr. Melmoth is portrayed with utmost affection, albeit with amusement. In a few well expressed phrases the reader's sympathy is challenged for the kindly professor whose "matrimonial yoke was by no means light," and who retired to his solitary study "when the storm was loud by the parlor hearth," explaining that "so long as the balance
(12)
is on the side of happiness, a wise man will not murmur." These might well be the comments of a venerable Rip Van

Winkle, instead of the expression of a twenty-four year old youth whose days had not been spent in very close proximity to any parlor hearth over which waged the acrid battles of erstwhile lovers!

There is another tendency--a rather provoking one, designedly so--that has carried over into later works. This is the resort for atmospheric purposes to the semblance of reality. A harmless use of this device is in his request that "the reader, if he has any curiosity upon the subject, is referred to his [Dr. Melmoth's] Life, which, together with several sermons and other productions of the doctor, was published by his successor in the presidency of Harley College, about the year 1768." An instance of the provoking sort is a description of the rocks on the tragic cliff of the story: "Traces of letters are still discernible [on these rocks] ; but the writer's many efforts could never discover a connected meaning." This sort of statement does arouse the curiosity and is constantly being responsible, doubtless, for futile trips of literary pilgrims. Doubtless an enterprising citizenship would provide the reality of this scene, if indeed it does not exist.

The young author's feeling for propriety is instanced in such parenthetical remarks as "(if the simile be not too magnificent)⁽¹⁴⁾", and the centering of interest in something other than the love element is characteristic of Hawthorne's later romances. Nature is used to emphasize mood. The storm that envelops the events of Ellen's dis-

appearance--followed by the moon--gives a suggestion of the similar use in The House of the Seven Gables. Something of vague mystery is conveyed in the evening greyness of the garden where Ellen meets her abductor. A lovely touch of sunset sympathy is given to the moment when Ellen expresses her supreme gratitude to Fanshawe. The most definite foreshadowing, then, of the later Hawthorne is in his interest in some phase of witchcraft, in his quiet humor, in his device of a semblance of reality, and in his centering the interest on something other than the love element.

There are various indications of immaturity; few, however, that belong strictly to the subject of setting. In the shifting of scenes there is an awkwardness that the later Hawthorne is not guilty of, although "The scene must now be changed,"⁽¹⁵⁾ is not unprecedented in the use of Dickens and others. In the Melmoth garden Ellen and the angler watch the approach of Fanshawe." "It is as I feared," said Fanshawe to himself."⁽¹⁶⁾ Thus Hawthorne shifts the point of view without preparing the reader. There is a general lack of suspense, and, because of this, a melodramatic suddenness⁽¹⁷⁾ in Edward's being "tempted to shoot himself." as well as in his mad destruction at the inn. Inadequate characterization is felt. So far as atmosphere is concerned, there is nothing of which the reader is acutely sensible. Thinking of The House of the Seven Gables or The Scarlet Letter one might be inclined to say that atmosphere in the story does not exist. One does not feel the spirit of college life; the

tavern does not shed any appreciable coloring; the rural types one sees at inn and cottage seem removed from the story proper; the angler's sinister approach is not foreshadowed. In fact, any marked unity does not exist outside the relations of Fanshawe, Edward, Ellen, and the Melmoths. There is not apparent weakness in the plot, but all that supports and rounds out the plot into a thing resembling life is lacking.

A device that appears in Fanshawe and in no other romance of Hawthorne's is the use of poetic quotations instead of chapter titles. The quotations are obscure to a modern reader except occasional familiar strains from Shakespeare and Scott. Five out of ten of these quotations emphasize the environment. The night of the storm, when our college boys for once break the rules by a visit to the tavern, so that, pursued by the gentle prexy, they may all be present at the humiliation of the heroine--this Chapter is headed, "A naughty night to swim in"--and every body is out! The quotation that heads the eighth chapter is from Maturin, whose "Melmoth, the Wanderer" was published in 1820. This lengthy romance of three volumes is mentioned by Cross as one of the important steps in the "renovation" of the Gothic romance. This quotation and the use of the name Melmoth rather suggest a possible source of influence.

A few years later, a friend told Hawthorne,

"Had Fanshawe been in the hands of more extensive dealers,
(18)
I do believe it would have paid you a profit." One is
inclined to think not.

Outline of Chapter IV.

THE SCARLET LETTER.

I. Interval between <u>Fanshawe</u> , 1828 and <u>The Scarlet Letter</u> , 1850.	68
1. Study and practice--1837	68
2. Shorter publications.	68
a. <u>Twice Told Tales</u> (1837)	
b. Tales and biographical sketches contributed to magazines (especially <u>The Token</u>)	
c. <u>Mosses From an Old Manse</u> , 1846	
3. Other experiences.	69
a. Editor of <u>Am. Mag. of Useful and Entertaining Knowledge</u> , 1836	
b. Boston Custom House, 1838-1840	
c. Brook Farm, 1840-1841	
d. Marriage, 1842	
e. Home at Old Manse, 1842-1845	
f. Salem Custom House, 1846-1849	
g. Political ejection	
II. General treatment of romance: Introduction.	70
1. Bridges the centuries between audience and story.	70
2. Achieves semblance of reality.	70
3. Resurrects atmosphere of old Salem.	70
4. Secures an "artful unity".	70
5. Biographical humor	71
III. Restricted material used.	72
1. Characters--four.	72
2. Actual events--eight or ten	72

3. Setting--Puritan New England. . . . .	.73
IV. Special uses of setting.	73
1. Historical and dramatic related . . . . .	.74
a. Material--prison, market place, church, governor's hall, dress, dialect, Indians, sailors.	
b. Used to reveal:	
b-1 (Historical) Puritan men, women, crimes, punishment, ceremonies holidays,	
b-2 (Dramatic) the situation that gives rise to the story	
2. Psychological use of setting.	77
a. Physical: season, weather, plants, Dimmesdale's room, church, saaffold, forest and other objects	
b. Used for vividness of theme, charac- ter and plot	
3. Symbolic uses of setting.	84
a. Material	
a-1 Prison, weeds, rose	
a-2 Letter, Pearl, brook	
b. Use	
b-1 Prison--Puritanical severity Weeds--Social vices Rose--Kindness of Nature and of author	
b-2 Letter--consequences of sin Pearl--consequences of sin and beauty of love Brook--the mystery of life	
V. The treatment of the scarlet letter. . . . .	.88
1. Number and distribution of terms.	89
2. Evolution of terms	89
3. Significance of symbol	90
4. Relation of letter, Pearl, and brook.	91
VI. General result of treatment of setting.	94

Chapter IV.

THE SCARLET LETTER

To turn from Fanshawe to The Scarlet Letter is to realize the importance of the experiences that have come to our romancer in the intervening twenty-two years. They were like the sun and wind and rain, which change the hard, green, tasteless promise of April to the luscious Elberta of August. But Hawthorne's growth was not a matter of months. The reader must keep in mind the long years of solitary study and practice to which he committed himself. The minute descriptions of the Note-Books give evidence of his constant self-training in observation and expression. The Seven Tales of My Native Land, which were burned without being submitted to the public, are eloquent comment on how these years were spent. Some few tales were contributed anonymously to the current magazines. Various biographical sketches indicate the study that was being made of New England history. Between the dates of August 22 and 27, 1837, there is an account in the Note-Book of a visit to the Essex Historical Society, in which Hawthorne makes a detailed report of the portraits, dress, posture, faces,-- everything is observed. He notes a cabinet containing old drinking glasses and a bottle, gloves, the baby linen of

Governor Bradford, and old manuscripts.

In 1836 the recluse was called forth to fill the editorial chair of The American Magazine of Useful and Entertaining Knowledge. This venture ended shortly. A growing acquaintance with the Peabodys began about this time at the persistent instigation of Miss Elizabeth Peabody, who had formed a great admiration for Hawthorne through his published tales, especially The Gentle Boy. It was at Miss Peabody's suggestion, indeed, that the appointment to a position in the Boston Custom House was given to Hawthorne, and it was largely the result of this acquaintance that Hawthorne's interest in the Brook Farm experiment was aroused. Lathrop tells us that "beside his his belief in an improved condition of society and his desire to forward its accomplishment, Hawthorne had two objects in joining the community: one of which was to secure a suitable and economical home after marriage; the other, to hit upon a mode of life which should equalize the sum of his exertions between brain and body."⁽²⁾

Eight years of studious seclusion, two years at the Boston Custom House, a year of Brook Farming, marriage, the flattering reception of two published volumes of tales and numerous magazine appearances, three years of idyllic home life at the Old Manse, and almost four years of necessary drudgery at the Salem Custom House, have entered into our author's experience since Fanshawe came to light. Any sense of surprise at the development shown will disappear

if one realizes the transforming influence of many of these circumstances. The sudden and unexpected termination of the Custom House service at Salem brings us immediately to the Introduction of The Scarlet Letter.

A fifty-page introduction is not placed between the reader and a narrative without good purpose on the part of the author. The narrative of The Scarlet Letter was to be of Puritan New England: the introduction deals with Hawthorne's own experience at the Custom House. The purposes of the author were several. With the Old Custom House records he bridges the centuries between his audience and the story; a semblance of reality is thrown upon the narrative; an atmosphere of Old Salem is resurrected; and an "artful unity" ⁽³⁾ is secured. But this does not exhaust the utility of the introduction. The discussion is personally biographical throughout. Its tart humor at the expense of the other office incumbents has been commented on in Chapter II of this study. More revealing, even, than this, is the depression described, that settled upon Hawthorne's artist-instincts; "The- - - torpor - - - accompanied me home and weighed upon me in the chamber which I most absurdly termed my study. Nor did it quit me, when, late at night, I sat in the deserted parlor, lighted only by the glimmering coal fire and the moon, striving to picture forth imaginary scenes which, the next day, might flow out on the brightening page in many-hued description.

"If the imaginative faculty refused to act at such an hour, it might well be deemed a hopeless case.

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. There is the little domestic scenery of the well-known apartment; the chairs, with each its separate individuality; the center-table, sustaining a work basket, a volume or two, and an extinguished lamp; the sofa; the book-case; the picture on the wall--all these details, so completely seen, are so spiritualized by the unusual light, that they seem to lose their actual substance, and become things of intellect--Thus, therefore, the floor of our familiar room has become a neutral territory, somewhere between the real world and fairyland, where the Actual and the Imaginary may meet, and each imbue itself with the nature of the other - - -But for myself, during the whole of my Custom House experience, moonlight, and sunshine, and the glow of firelight, were just alike in my regard, and neither of them was one whit more avail than the twinkle of a tallow candle."

This sensitiveness to environment is a thing that underlies fundamentally the fact of Hawthorne's emphasis on setting, in all his work. And this blending of the familiar and the strange, which seemed the essential quality of the atmosphere in which romance was to be born, is the characteristically Hawthorne atmosphere in every narrative he produced.

In the matter of setting in The Scarlet Letter, restriction marks its elements as it does in the assembling of events and of characters. Although the period of the narrative covers seven years, the actual events that are elaborated could easily be placed within the span of twenty-four hours. The occasion of Hester's "iniquity being dragged into the sunshine" of the market place with her ignominious letter occupies a morning. The interview in the prison between Chillingworth and Hester might be supposed to fill a half hour. An hour at the governor's hall when Pearl is about six years old is the next elaborated event. A specific presentation of the situation between Dimmesdale and Chillingworth in the minister's room would occupy an hour or so. The minister's vigil of Chapter XII is rather typical than definitely restricted, except for the midnight hour on the scaffold with Hester. Seven chapters (XIV-XX) are used to develop the events of a single afternoon in the woods. And the plot is rounded out with another morning in the market-place. The scenes of the events could scarcely be more restricted. Commenting on this unusual treatment, Dr. Van Doren compares The Scarlet Letter with the earlier story that involves this emblem, Endicott and the Red Cross: "To make a novel out of his material, instead of a brief tale, he did not increase it, as he might have done, out of his antiquarian knowledge of early Salem; as regards such decorations his story is almost naked. Nor did he increase it by adding to his cast of characters; he need not

have named, he need hardly have referred to, others than the four who hold the tense center of his stage. Nor yet did he increase it by any multiplication of events;-- a few events--half a dozen acts suffice him--His tableaux succeed one another almost without links of narrative, which ordinarily distinguish the novel from the play; yet as the curtain dimly rises upon each new tableau there is the sense of something transacted since the last--a sense conveyed by subtle hints so numerous as to betray how much more Hawthorne knew about his characters than he had space to put in words. With the same parsimony he narrows the physical bounds of his action to a little strip of seacoast between the gray Atlantic which signifies all memories of Salem and the grayer forest which spells its obstinate expectations. Only supreme skill could have exhibited within these limits the seven years of action which have seemed at once long enough to constitute a cycle of penance and also brief enough to present a drama of which all the parts knit solidly together under the spectator's eye."⁽⁴⁾

As Dr. Van Doren points out, the physical bounds of the narrative are restricted. And it is in this very restriction that both physical and social elements of setting become so vivid. It is inconceivable, of course, that the various devices by which this vividness is achieved should appear in assorted groups. The threads of the tapestry are so interwoven that no single color shows itself as it did isolated on its particular spool. And certainly the

joy of seeing the colors distributed once more in their individual hues would not make amends for the destruction of the beautiful tapestry. It would be our pleasure just to cast upon the whole an appreciative eye, that, by its skill, might detect the art of the work as well as its beauty and leave the work untouched by a too curious hand. We fear our method is more ruthless. It will be our plan to speak first of the less conspicuous uses of historical and structural background which in this romance are so closely related, to proceed to psychological reactions between this environment and the characters, and to conclude with that hazardous method which permeates the work, symbolism. Atmosphere we shall consider as a result, rather than an element, of setting.

The geographical limits of the narrative have been very deftly outlined in the page from Dr. Van Doren. Chapters I and II of The Scarlet Letter serve to present the historical details of the scene: Early Boston--a prison house with its door already rusty as if it had been called into existence very soon after the settlement had been made. The Puritan character is suggested in bits of conversation. The solemn high-crowned hats of the men seem less severe than the heavy insistence on punishment in the rather coarse chatter of the buxom women. Punishable crimes among the Puritans are sketched by the author as the reader looks upon the crowded patch of space in front of the prison door; also, methods of punishment. The conversation of the

assembled Puritans presents no troublesome dialect. By the use of "thee" and "thou" and an occasional word of archaic flavor, the reader is made to sense that Puritans are speaking. "Noon-tide", for example, offers no difficulties, but carries with it a suggestion of remoteness. The beadle presents his dark coated figure at the prison door, and the story is on. The ten or twelve pages, already illuminated with a generous display of symbols, have served to make us feel the sternly relentless discipline of early New England. # In the seventh chapter we are taken to the governor's hall. The plastered house with its shining particles of pebble and glass, spacious, gardened,--gives us a touch of Puritan lavishness, as do also the ceremonial robes, embroidered gloves, and other details of dress that take the place of the sombre suit of the ordinary citizen. A name or two from history gives weight to the narrative. Only one detailed description of an interior occurs, that of Dimmesdale's room with its scriptural tapestries, which, we are convinced, are introduced for other purposes than

#. That Hawthorne does not present an exaggerated view of the Puritan sense of justice becomes apparent if one examines the laws of these early centuries. A child might be put to death after being denounced a third time to the public officer for disobedience. A man and woman convicted of adultery were to be set on a gallows for one hour, with a rope around their necks and the other end thrown over the gallows. On the way from there to the prison they were to be whipped not more than forty stripes each. Every person so offending was required forever after to wear a capital A of two inches long and proportionate bigness cut out of cloth in a contrary color to their clothes.

the historical picture. On two occasions we glimpse the
Indian, and on one occasion a group of sailors is shown.⁽⁵⁾
The Puritan superstitions of the Black Man and witches
enter into the story. Equipped with no more details than
these, one would scarcely dare to contemplate the produc-
tion of a historical romance; yet these details are ade-
quate when they are selected from an abundant storehouse of
information, and selected for their own fitness for the
occasion.

To think of the story of Arthur Dimmesdale and
Hester Prynne without reference to the particular life
which constituted its background is impossible, says⁽⁶⁾
Hudson. This statement not only pays tribute to the ade-
quacy of the treatment of the background, but suggests an
essential relationship between setting and plot, which we
have called structural. Hawthorne first establishes this
relationship in his comments on the waiting crowd. No
other place, he says, at any other period could have as-
sembled the entire citizenship of a community to the public
square to behold one of their members branded an adulter-
ess.⁽⁷⁾ Although we feel, with Dr. Van Doren, that the action
centers in the human soul,⁽⁸⁾ --an issue "that transcends all
conditions of time and place,"⁽⁹⁾ we perceive that "the actual
tragedy is wrought out of the material furnished by New
England Puritanism."⁽¹⁰⁾ Few instances occur of the structural
use of an isolated element of setting. One conspicuous ex-
ample, however, is the night of the minister's vigil. No
event of that soul revealing hour would have occurred in

the broad light of day, although the lurid glare of the meteor certainly reminds us of Hester's penitential noon, and foreshadows that other noon of revelation. This dramatic use of night is probably the nearest approach to melodrama that the book contains, and will appear for further comment in our treatment of symbolism.

Throughout this brief discussion of the historical and dramatic setting, we have constantly been putting aside circumstances that were inextricably wound about them but not of them. This force of combined devices is a thing that is most characteristic of Hawthorne's work, and that contributes largely to that perfect unity of impression that he achieves. Our first glimpse of Puritan New England referred to above is presented with a vividness of contrast sure to be felt by the reader. The stern pursuit of justice in which these Puritans are engaged is presented in the brilliant freshness of a June morning. The crowded grass plot in front of the prison reveals one wild rose growing sweetly in the soil that seems so suited to the more abundant weeds. The resplendent beauty of Hester stands out arrestingly in contrast with the black coated beadle, who boasts of iniquity's being dragged into the sunshine. Across the market place from the prison the scaffold stands under the very eaves of the meeting house. Inevitably brightness, sweetness, piety and beauty array themselves in the reader's mind against the sternness and ugliness of the prison, the beadle, and justice. It is

largely in the author's handling of the various aspects of nature that one becomes aware of what has been termed the psychological use of setting. As the morning freshness gives way to the heat of noon there comes a change. One feels a relentless power in its searching light. The gloom of the prison was kinder than this all-revealing sun through which attention focuses itself upon Hester and her child. The blazing symbol on her breast seems to have been born of its fury.

This noontide on the scaffold appears three times,-- twice in reality, and once as in a shadow or a dream, a prophecy, let us say--when the moon and the meteor substitute their lurid gleam for the eye of day. On each of these occasions our four chief characters are present, and the scenes reveal to them as well as to the reader the searching light of truth.

Hester is the most conspicuous figure in this noon-tide light. Aside from her own gray garb, the fantastic symbol, and the rich beauty with which she decks her little Pearl, the scaffold is the most persistent object used in revealing the life of Hester. On this first occasion, having suffered till her spirit loses its power of sensation, Hester allows her mind to turn to other scenes. "The scaffold of the pillory was a point of view that revealed to Hester Prynne the entire track along which she had been treading since her happy infancy." Her old home--⁽¹¹⁾ father--mother--her own girlhood--marriage--her life in

Holland--the Puritan settlement--and back to the unreality of this cruel scene. Something of Hester's strength is seen in her refusal to reveal her suffering.

While Hester stands the shameful center of all eyes, young Dimmesdale sits with the representatives of goodness and justice on the same stage. How earnest he is. How sensitive to the sorrow of the moment. And, too, how revoltingly weak! How he clings to pride and the good he is designed to do, and sinks back in feeble relief in the realization that he is not to be compelled to share his part of the public shame. Even in this first scene little Pearl lifts her baby hand in a plea to his truer manliness.

Chillingworth in each scaffold scene is the spectator, twice unwillingly and once in malicious delight. On this first occasion the surprise turns to a sense of guilt as he realizes that one who claimed to be a scholar should have been able to administer his affairs and Hester's with greater wisdom. Something of the vindictiveness that we later see, however, appears when he, along with others, lifts his voice to urge Hester to reveal her partner in shame. Thus the first scaffold scene serves to draw the forces of the plot together, to reveal something of the nature of each important character, and, in a sense, to foreshadow the particular sort of suffering by which the theme is to be established.

In the second scaffold scene Hester's strength is again emphasized, but Dimmesdale is the central figure.

So little surface emotion is ever displayed in Hester, that one is almost inclined to look no further than the calm face, the sombre gray gown, and the scarlet token. In Dimmesdale, however, the active torture of his secret sin is ever before us. His hand is ever on his heart; his voice vibrates with a heart felt agony; his pale face, his frail form--everything speaks of the daily and hourly torture of his guilt. It is thus we see him as he ascends the scaffold alone for an unavailing vigil in the darkness of night. No transcendent vision comes to him. He catches a glimpse of Mistress Hibbins with her witchlike gleam. A ghostly lantern passes, carried by some watcher of the dead. He feels a startling sense of fear that he will be seen. When Hester and Pearl join him the taunting challenge of the child tears his soul and foreshadows the time when the very truth must be revealed. Then comes the lurid glare of a meteor, by which his guilt is emblazoned on high heaven. Then the presence of Roger Chillingworth is felt rather than seen. The author intends that no darkened half-confession shall be made, however. The victim yields himself to the fiend for further torture.

In the foreshadowing of that third scaffold scene the conversation of Pearl has been used in a degree not quite natural to her age or her knowledge of the needs of the case. "But wilt thou stand here with Mother and me
(12)
tomorrow noon-tide?" she insists. "Thou wouldst not prom-

ise to take my hand, and Mother's hand tomorrow noontide."
 And then, when the time draws near for the last revelation,
 "But here in the sunny day and among the people, he knows
 (14)
 us not."

While the minister, by means of the election sermon, is satisfying his weak pride--weak, yet with a power that belonged to his nobler characteristics, Hester stood just outside the church at the foot of the scaffold, drawn by "an inevitable magnetism in that spot whence she dated the first hour of her life of ignominy. There was a sense within her, too ill-defined to be made a thought, but weighing heavily on her mind--that her whole orb of life, both before and after, was connected with this spot,
 (15)
 as with the one point that gave it unity."

But the sun finally penetrates the closed heart, and lends its strength to the weak pride of Dimmesdale, then joins itself with death to show the vengeful Chillingworth that judgment does not lie in his hands. Pearl places a kiss of confidence on the minister's dying lips, while Hester attempts to project her vision into the spirit world to which her lover has gone to see if there be hope of joy for them there.

From the too searching light of the noontide scaffold we turn to the gloomy forest. Here too we get a revelation of the characters of our story. The wood is a place of evil. Orgies of wickedness are suggested to the reader in hints of meetings with the Black Man. Malicious flashes are seen in Mistress Hibbin's eyes as she invites

one to walk in the forest. The "sad little brook" with its "unintelligible secret of gloom" is typical of the way in which the forest conceals sin from the world. Chillingworth belongs here. He is even more evil than its darkest glooms. "Would not the earth, quickened to an evil purpose by the sympathy of his eye, greet him with poisonous shrubs?" Hester has adjusted herself to fate. She enters the forest on a legitimate quest of love. That achieved, she should have been happy. But when she beholds the wretched Dimmesdale throw himself in an agony of fear and anger upon the earth, her sense of the injustice of her fate overcomes her accustomed reserve. Once more she snatches at happiness. She becomes transformed into something youthful and lovely. At no time is the forest's evil more deeply felt than when a flood of sunshine lends a moment's brightness to its depths in the great desire of Hester's heart for life and love and freedom once more. Pearl's innocence, however, sheds a brightness in the gloom that shows the falseness of this new hope. With the very mention of her name, the minister and Hester begin to see their dream fade. The effects of this sinful decision, however, cling to the minister. Whereas his first sin was one, perhaps, of passion and weakness, this contemplated one of flight involved deliberate planning and decision. Still hoping to achieve his pinnacle of pride in the election sermon, he harbors this decision in his heart. Life takes on a lurid hue. The village is the same, but not

the same. Blasphemy, foul thoughts, poisonous impulses throng to be expressed. The evil of the forest clings to him. It is the evil deliberately chosen; iniquity cherished in the heart.

The one interior that is described with any degree of detail in the narrative is the lodging place of Dimmesdale. Its location and adornment are used to indicate the affection with which the young minister is regarded by his flock. But human designs are outwitted by Providence--alias Hawthorne!--and this very solicitousness provides a source of torture to Dimmesdale. The rich Gobelin tapestry has for its theme the story of David and Bathsheba! With what persistence his sin is kept before him. How he must writhe in the preparation of his weekly sermon with that ever present sermon denouncing him, and bringing ever to his mind the prophet Nathan's burning accusation, "Thou art the man!" And one can imagine the fiendish joy with which Chillingworth sees him face to face with his own deed. But these lodgings did not contrive the tapestry as their only source of torture. Adjoined by Chillingworth's laboratory as they are, Dimmesdale is under the constant scrutiny of his enemy. At the window overlooking the graveyard, the fiend and his victim discuss a black weed that grows from a buried heart--the weed being the only expression of an untold sin. The author makes to little comment on all this that the reader feels more strongly than ever that Providence itself must

be bringing these searching trials upon the poor minister-- not the inventive genius of a mortal romancer. It is with no surprise that we find in his secret closet a bloody scourge and learn that with his own hand he plied it on his shoulders. The diabolic shapes of his nightly visions properly infect the air of the chamber. The very scenes of the Inquisition are enacted here.

Before we turn to symbolism, there is one more budget of material that serves rather conspicuously to answer those questions with which curious but often thoughtless readers were wont to embarrass Hawthorne. Pearl's later life is suggested by objects only. "None knew--with the fullness of perfect certainty--whether the elf-child had gone to an untimely grave, or whether her nature had been softened and subdued and made capable of a woman's gentle happiness--Letters came, with armorial seals upon them-- articles of comfort and luxury, trifles, ornaments, and once Hester was seen embroidering a baby garment--" ⁽¹⁷⁾ With these clues the story of Pearl's transformation is told.

It has been impossible in the foregoing paragraphs to escape all mention of symbolism. The extent to which this device is resorted to in The Scarlet Letter would seem to exceed all bounds of caution. In spite of this permeating influence, however, the elements used in this way are few and rather involuntarily relate themselves in two groups. The first group of symbols include the prison and its adjacent weeds and rose. The second

group consists of the scarlet letter, little Pearl, and the brook. We shall speak of them in the order in which they appear rather than in order of importance.

Previous reference has been made to the contrasts introduced for vividness in the introduction of the Puritan settlement and the narrative. "It is necessary to return to this inauspicious threshold of our story." Hawthorne's first chapter of the narrative proper is entitled The Prison Door. This chapter is a brief two pages in length. "The prison door gave darker aspect to the beetle-browed and gloomy front of the prison." "The rust on the ponderous iron-work of its oaken doors looked more antique than anything else in the new world. Like all that pertains to crime, it seemed never to have known a youthful era." This prison door opens upon "- -a grass-plot much overgrown with burdock, pigweed, apple-peru, and such unsightly vegetation, which evidently found something congenial in the soil that had so early borne the black flower of civilized society, a prison." But at the very door of the prison, "covered in this month of June with its delicate gems" there grows a wild rose bush. Hawthorne first suggests a certain hardness about it, having alone "survived out of the stern old wilderness," but, desiring greater significance to be attached to it, he hints that it may have "sprung up under the footsteps of sainted Anne Hutchinson," and it is presented as a "token of the deep heart of Nature that could pity and be kind," or "to symbolize some sweet moral blossom that may be found along the track of our

narrative or to relieve the darkening close of a tale of
(22)
human frailty and sorrow." So frank a use of symbolism
challenges our approval. Is this well done? More than
anything else, it seems to the writer, to express the
author's regret that "God had not given him the power to
write a sunshiny story." Mrs. Hawthorne speaks of his mood
as "always cheerful and equal, and his mind peculiarly
healthful, and the airy splendor of his wit and humor--
the light of his home. He saw too far to be despondent,
though his vivid sympathies and shaping imagination often
(23)
make him sad in behalf of others." In the gloom of the
story we are to have the sternness of truth; but if it
must lack sunniness it must not lack kindness. It is with
an indescribable tenderness that the symbol of the wild
rose is offered. Only one other time is it mentioned. When
Hester has taken Pearl with her to the governor's hall to
forestall further plans for the child's being taken from
her, Pearl is subjected to the Puritan test of proper
training in a question from the Westminster Catechism: "Who
made you?" Pearl is capricious and wayward and refuses to
give the desired answer. When the efforts tire her, "- -
the child finally announced that she had not been made at
all, but had been plucked by her mother off the bush of
wild roses that grew by the prison door." What of this? Is
this to indicate Pearl's caprice without relation to the
gentler significance at the beginning of the narrative?
It is possible that in this flippant reply, the author has

wished to emphasize once more the infinite kindness of God in his gift of Pearl--"her mother's only treasure."

At any rate the twist is quite characteristic of Hawthorne's treatment of symbols, and tends to rescue him from "taking setting too seriously."

The use of weeds in this short chapter serves to make one impressionable in that respect. It is rather interesting to note subsequent uses in which the same idea concerning them is conveyed. The idea itself has been expressed in a dozen different familiar sayings; one would guess, such as "Birds of a feather--" "Water always finds its own level." and others. The conventional moralization from weeds, however, rather follows the parable of the tares--impostors, as it were, springing in where they do not belong and choking the rightful growth. But Hawthorne points out "something congenial in the soil that had so early borne the black flower of civilized society, a prison." (24) We have already mentioned the instance of the black weed springing "out of a buried heart to manifest an unspoken (25) crime." Another rather sinister mention of the same sort is when Pearl gathers a handful of prickly burrs and arranges them "along the lines of the scarlet letter that decorated the maternal bosom to which they - - -tenacious-ly adhered. Hester did not pluck them off." (26) Then Pearl "threw one of the prickly burrs at the Reverend Mr. Dimmesdale." Again after Hester has sought out Chillingworth to get released from her promise of silence to Dimmesdale

concerning his identity, she feels that they have no hope to expect the mercy of heaven upon them. "It is our fate. (27) Let the black flower blossom as it may!" The affinity between Chillingworth and weeds is indicated in three instances: "Would not the earth, quickened to an evil purpose by the sympathy of his eye greet him with poisonous shrubs, of species hitherto unknown, that would start up under his fingers? Or might it suffice him that every wholesome growth should be converted into something deleterious at his touch?--Would he not suddenly sink into the earth leaving a barren and blasted spot, where, in due course of time, would be seen deadly nightshade, dogwood, henbane, and whatever else of vegetable wickedness the climate (28) could produce, all flourishing with hideous luxuriousness? And finally his approaching death is described:--"positively withered up, shrivelled away, and almost vanished from mortal sight, like an uprooted weed that lies wilting in (29) the sun." One hesitates to overdo analysis, and yet the absolute consistency in the thought of these instances rather indicates design or settled attitude on the part of the author. Beginning with a relation to human unkindness, the weed grows to be a symbol of sin--a thing that persists only in harmony of environment. The characters identified with these uses are Hester, Chillingworth, and Dimmesdale. No weeds appear in the welcome given to Pearl in the great forest, but a ray of sunshine is found for her.

The second group of symbols, made of the all-prevailing letter, Pearl, and the "sad little brook" form a

sort of climactic symbolism of the sad story of Hester and Dimmesdale. We shall speak first of the letter.

Fifteen times in the first ten pages of the story proper is this symbol mentioned. We first hear of it from the Puritan women who scorn its efficacy. Then we behold it as Hester emerges from the gloomy prison. The beadle's comment, the crowds brutal stare are related. The Puritan point of view is set forth. A hypothetical papist regards it; the returned husband is startled by it, and finally Hester herself turns her eyes to it and touches it to test its reality. Thus the symbol is established. The evolution of the terms by which it is referred to is interesting to note; in the old custom house attic it first comes to light as a "certain affair of fine red cloth," and is subsequently referred to as "this rag of scarlet cloth," "the capital letter A," and the "mystic symbol." In the narrative proper, in the women's gossip it takes slightly more significance. "The mark", "a certain token;" but when it emerges from the prison "in fine red cloth, surrounded with an elaborate embroidery and fantastic flourish of gold thread, appeared the letter A." It now becomes "the point that drew all eyes", "the ignominious letter", "the token of her shame." In Chapter V, that chapter which so deftly suggests the passage of years, the symbol has become "her daily shame," "the ever-active sentence," "the burning shame," "the fatal symbol." In the eventful afternoon in the forest the letter appears to Hester as the "deadly

Symbol," "her scarlet misery;" and then under Pearl's rebuke when it is restored to her bosom, it is "the sad letter." There are distinct references to the symbol by name or undeniable gesture 226 times, not including, of course, the reproduction of the symbol on the minister's breast. Chapter IX (13 pp.) and XV (14pp.) "The Leech" and "The Minister in a Maze" contain no reference to the symbol. Page 197 contains nine references to it. Chapter V, "Hester at Her Needle," has only two pages containing no mention of the letter, the remaining ten pages showing twenty-five instances of its use.

One of the characteristics of Hawthorne's use of this symbol that tends to save it from becoming oppressive in its frequent recurrence, is the variety of phases of Hester's experience it is used to suggest. Its fantastic form reveals to us "that rich, voluptuous Oriental characteristic of Hester's nature." Persistent and inevitable however, is the rigidity of Puritan discipline that almost conceals this original splendor of her beauty and taste. In its place growing out of her acceptance of her fate, there appears a sort of humility which becomes to her a constructive power for good. That the letter also represents the blighting power of sin and shame is suggested in the physical change that has occurred in Hester: "- - - there seemed to be no longer anything in Hester's face for Love to dwell upon; nothing in Hester's form though majestic and statue-like, that Passion would ever dream of clasp-

ing in its embrace; nothing in Hester's bosom to make it
ever again the pillow of Affection." This should be com-
(32)
pared with a later passage: "The stigma gone, Hester heaved
a long deep sigh--Her sex, her youth, and the whole rich-
ness of her beauty, came back from what men call the
irrevocable past, and clustered themselves- - -within the
(33)
magic circle of this hour."

We are led to suppose that this symbol etched
itself upon the seared flesh of the wretched Dimmesdale.
Here as truly as on Hester's gown, it becomes the symbol
of the unseen agony of the minister's heart. The refer-
ences to this suggestion are an interesting illustration
of a trick which Hawthorne often turns--that of leaving
the matter up to the reader's own conjecture: "revelation,
he could almost say, had been granted him [Chillingworth]"
"With a convulsive motion he [Dimmesdale] tore away the
(34)
ministerial band from his breast. It was revealed!" "--by
(35)
giving me this burning torture to bear upon my breast."
"Most of the spectators testified to having seen on the
breast of the unhappy minister, a SCARLET LETTER--the very
(36)
semblance of that worn by Hester--imprinted in the flesh."
"It is singular, nevertheless, that certain persons who
were spectators of the entire scene - - - denied that there
was any mark whatever on his breast, more than on a new-
born infant's."

Before discussing Pearl in this group of symbols
we shall need to justify the use of a character in this

capacity. Our first reason for so considering her is her identity with the scarlet letter. Dr. Van Doren speaks of her as "a reality sprung from a symbol,--the scarlet letter incarnate."⁽³⁷⁾ In the fantastic embroidery of the letter we identify the qualities of Hester that predominate in Pearl. In the gorgeous quaintness of Pearl's garments also, we find the two symbols having the same significance. Just as the letter announces Hester's shame to the world, so Pearl becomes the living symbol of that shame, and in her very nature typifies the lawlessness that characterized Hester's love. One can scarcely doubt that Pearl also symbolizes the torturing consequences of sin just as truly as does the "ever-active sentence"⁽³⁸⁾ of Puritan justice. The effect of the symbol on Hester's life was not entirely harmful, and, aside from the warm love of Hester's heart for "her mother's only treasure," Pearl does act as a restraining influence on the occasional impulse to rebel. In Pearl's responses to the governor's bright house, the scarlet letter, music, (p 232) the woods, the brook, there is suggested something of the sort of desire that had led Hester to snatch at joy in spite of her unromantic youth and marriage.

Our second reason for considering Pearl as symbolic is her identity with the "sad little brook." "Pearl resembled the brook, inasmuch as the current of her life gushed from a well-spring as mysterious, and had flowed through scenes shadowed as heavily with gloom. But unlike the stream, she danced and sparkled and prattled airily

(39)

along her course." The scarlet letter is sewed upon Hester's gown; the little brook is bound to the gloomy channel in which it flows. Pearl is the incarnation of them both. When the "scarlet misery" has been torn from Hester's bosom, and falls a hair's breadth from the water, and Pearl, stirred by an uneasiness that she herself does not understand, pauses and looks "steadfastly at them through the dim medium of the forest-gloom." "Hester felt herself in some indistinct and tantalizing manner estranged from Pearl."

(40)

(41)

"I have a strange fancy," observed the sensitive minister, "that this brook is the boundary between two worlds; and that thou canst never meet thy Pearl again." The barrier, however, was not the brook alone, but Pearl herself, and the discarded token on the stream's margin.

(42)

If one is not to be justified in considering Pearl as a symbol in these senses, it is necessary at least to interpret her by these two emblems.

The brook in its broadest use symbolizes the mystery of life. Its "unintelligible secret" and "prophetic lamentation about something yet to happen within the verge of the dismal forest," speak of mysteries of the past and of the future. The discarded emblem "would have given the little brook another woe to carry onward," foreshadowing definitely the failure of the plan to escape. For a moment we see a flash of its "merry gleam afar into the wood's heart of mystery, which had become a

mystery of joy." But the heart of the forest is deceptive. Before we leave the forest's gloom the brook was returning to its "murmuring babble with not a whit more cheerfulness of tone than for ages heretofore."⁽⁴⁷⁾

These three symbols, if we may so call them, present the theme of The Scarlet Letter, the unavoidable consequences of sin. The book is usually spoken of as the great romancer's masterpiece. In the engrossing theme and the sound psychological treatment of human nature Hawthorne does not surpass this work. In the matter of setting, however, the more perfect craftsman appears in the novel which is the subject of our next study.

Outline of Chapter V:

THE HOUSE OF THE SEVEN GABLES

Introduction. . . . .	.98
I. Hawthorne's sources; his contact with Salem . . .	.100
1. Through family.	100
a. Ancestral home	
b. Ancestral tradition	
2. Through himself. . . . .	.101
a. Birthplace	
b. Home	
c. Home of the Peabodys	
d. Foot injured at age of 9	
e. 1819 in Salem school	
f. 1825-1837 study and solitude	
g. 1842 marriage	
h. 1846-1849 Salem Custom House	
3. Effect of this contact on Hawthorne.	101
a. Interest in Puritan traditions	
b. Resentment toward Puritan asceticism	
c. Dislike of modern Salem	
d. Health injured	
e. Use of historical and geographical material in <u>The House of the Seven Gables</u>	
II. Elements of setting in <u>The House of the Seven Gables</u>. . . . .	.102
1. Actual. . . . .	.102
a. Salem; streets, R. R. station, poor farm, sea	
b. Lenox: fowls, vegetables	
c. The tradition	

2. Imaginary . . . . .	.103
a. Alice's posies	
b. Well	
3. Romantic . . . . .	.103
a. House	
b. Garden	
III. Setting in relation to other elements of romance . . . . .	.103
1. Picturesque absent . . . . .	.103
2. In relation to theme . . . . .	.104
a. Elements: the house, garden, well, chick- ens, flowers, Alice's posies, will, portrait, harpsichord, shop	
b. Uses: romantic, psychological, symbolic	
3. In relation to plot . . . . .	.109
a. Elements: period, house, well, deed, <u>portrait with spring</u>	
b. Uses: structural, psychological, sym- bolic, romantic	
4. In relation to characters	110
a. Elements	
a-1. In regard to Hepzibah	
a-2. " " " Phoebe	
a-3. " " " Holgrave	
a-4. " " " Clifford	
a-5. " " " Judge Fyncheon	
b. Uses: psychological, symbolic	
5. Effect of this relationship	122
a. Atmosphere	
b. Unity	

IV. Conclusion. . . . .	.125
1. Material: present and traditional Salem. . .	125
2. Method	125
a. Material generalized into "national magnitude"	
b. Minute elaboration of limited elements	
c. Romantic coloring through other devices	
3. Influences	125
a. Gothic and historical romance	
b. Short-story apprenticeship	
c. Fascination of environment	
d. Puritan training	
e. Artistic genius	
4. Result: Romantic picture of historic Salem .	.126

Chapter V.

THE HOUSE OF THE SEVEN GABLES

One takes so large a portion of his own experience and impressions into the interpreting of a novel that it is rarely safe to make bold assertions as to the author's purpose unless that purpose is very definitely stated by the author himself. When the type of novel is romantic, the critic is more than ever likely to go astray. Hawthorne realized this tendency on the part of his audience.

The boyish Fanshawe came before the public anonymously, with only the line "Wilt thou go with me?" on the title page. The Scarlet Letter, twenty-two years afterward, spoke directly to the reader in an introduction delightfully personal, but which referred too truthfully to the author's immediate environment to be accepted with the same good humor in which it was written. A year later The House of the Seven Gables made its appearance with a preface that has won fame, not only as an expression of the author's point of view with regard to this particular work, but as an exposition of the nature of romance itself, and, therefore, illuminating with regard to all the longer pieces, with which this study concerns itself.

"When a writer calls his work a Romance,"

Hawthorne says, "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 romance--while as a work of art, it must rigidly subject itself to laws, and while it sins unpardonably in 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 or 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 Marvelous 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 to commit a literary crime even if he disregard this caution."

Concerning The House of the Seven Gables

he says: "The point of view in which this tale comes under the Romantic definition, lies in the attempt to connect a bygone time with the very present which is flitting away from us. It is a legend prolonging itself from an epoch now gray in the distance, down into our own broad daylight, and bringing along with it some of its legendary mist, which the reader, according to his

pleasure, may either disregard, or allow it to float almost imperceptibly about the characters and events for the sake of a picturesque effect." It seems well to keep these statements in mind as we make the study of setting in The House of the Seven Gables.

Before giving our attention to the effects achieved in the story itself, however, it is desirable to examine the sources of the material with which this study is concerned. Just as the setting of Fanshawe was based almost wholly on details of Hawthorne's college life at Bowdoin, and as the emblem that so completely dominates The Scarlet Letter actually existed among the penalties inflicted by the colonial laws of Massachusetts, so we find that the setting of The House of the Seven Gables has its basis in Hawthorne's own experience, and to an even greater extent than the previous works. There is considerable dispute as to the Puritan influence on Hawthorne's themes, but there is no dispute here regarding the importance of Salem as a source of physical setting for The House of the Seven Gables. Hawthorne comments on the closeness of his contact with Salem on various occasions, both in fiction and in his journals. The description of the Salem graveyard⁽¹⁾ which joined Dr. Peabody's yard, and which furnishes the setting for two of his unfinished romances, tells of

the ancient family connection with the town. The first Hawthorne had settled here; an early judge of the family had condemned witches here; when the author finally shook the dust of Salem from his feet in 1850 it happened for the first time in almost two hundred years that the name was dropped from the list of Salem taxpayers. He himself had been born here. After his injury at the age of nine, long hours of reading in the quiet gloom of Herbert Street had given him the basis of his literary bent. School, long years of solitude and study after college, marriage, all this formed a tie that could not fail to be a strong and permanent one. It makes up largely what is often called his Puritanism. And yet there was little in the town that was agreeable. This family and personal contact with Salem doubtless formed the groove through which his interests finally expressed themselves; but his interest was not one of sympathy but of resentment. Nowhere in journals or fiction do we find a positive acceptance of the Puritan tradition. The Introduction to The Scarlet Letter, though entirely good natured, certainly shows no great affection for the place. In fact, Hawthorne must have felt a positive dislike of modern Salem, both politically and socially. His wife writes from Lennox, in commenting on his imperfect health, that "Mr. Hawthorne thinks it is Salem which he is dragging at his ankles
(2)
still".

And yet Hawthorne's use of Salem was inevitable. It was equally inevitable that he should use it as he does in The House of the Seven Gables, with the "lights mellowed" and the "shadows deepened and enriched" as he had seen it not only in imagination, but in the night walks which were the usual occasion of his excursions through the town.

Several actual details of Salem are introduced into the story. The Pyncheon tradition of the curse is found among the traditions of the Hawthorne family. The streets and their names are real. The railway station of the romance identifies itself with the actual one of the town. The poor farm offered a haven to many of the real Uncle Venners of Salem. The house, purported photographs of which we see so often, did not actually exist, but so many of its sort characterized the architecture of the place that it is as convincing as if it had been real. That one can be satisfied, however, with a real house of seven gables that has no "hugh clustered chimney in the midst" and has no "deep projection of the second story" to give "the house such a meditative look that you could not pass it without the idea that it had secrets to keep, and an eventful history to moralize on" suggests that the "legendary mist" has been too much for certain readers to penetrate. The garden, too, is probably the assembled attractions of

various gardens. We know that the fowls and the vegetables were transferred almost bodily from the Lennox garden. The squash vines remind us of the Old Manse and its squashes that were to be made the pattern of a gorgeous set of china someday. Miss Bates, in her introduction to The House of the Seven Gables says:

"He writes of gardening as a gardener, of rose-bushes and currants and scarlet-flowering beans as of door-yard presences." Even "Alice's Posies" might have existed in some gabled nook on a Salem house, but one finds no record of them. And the turning bitter of the sweet waters of Maule's Well is suggestive of a parallel, not in Salem history, but in the transformation of the bitter waters of Marah. The interesting thing to note is that in all this assembly of details--actual, imaginary, and what may be called romantic, since it shares characteristics of both the real and the imaginary--there is no element that does not bear a perfect harmony of relation to the actual geographical and historical features that are used.

Since the merely picturesque scene does not exist in the romance, and since it is desirable to avoid the appearance of attaching too arbitrary an importance to setting in this chapter, the writer has planned to consider the elements of setting in their

bearing on theme, character, and incident. In the Preface quoted above, Hawthorne says that the story "is a legend prolonging itself from an epoch now gray in the distance, down into our own broad daylight." (5) The legend is of a curse pronounced by a convicted wizard against his Puritan accuser. Hawthorne himself says that it is a story of the sins of the father being visited upon the children of succeeding generations. The present problem is to discover if this theme is revealed and elaborated through the use of setting.

The first page of this romance introduces the house itself. "The aspect of the venerable mansion has always affected me like a human countenance, bearing traces not merely of outward storm and sunshine, but expressive also of the long lapse of mortal life and the accompanying vicissitudes that have passed within." (6) Reverting then to the period when the house was built, the author takes his readers on a very unique tour, in which the place remains the same, while the time is ever moving.

We should scarcely expect to find more than a delicate foreshadowing in the description of the new House of the Seven Gables. But that the Puritan Pyncheon "dug his cellar and laid the deep foundations of his mansion on the square of earth whence Matthew Maule, forty years before, had swept away the fallen

leaves," (7) is not without significance. "Thomas Maule became the architect of the House of the Seven Gables, and performed his duty so faithfully that the timber framework, fastened by his hands, still holds together. -- It has been an object of curiosity with him [Hawthorne] from boyhood, both as a specimen of the best and state-liest architecture of a long past epoch, and as a scene of events more full of human interest, perhaps, than those of a gray feudal castle." (8) A vivid picture of the house is given, new and fresh as it appears to the guests of the old Puritan: "There it rose, a little withdrawn from the street, but in pride, not modesty. Its whole visible exterior was ornamented with quaint figures, conceived in the grotesqueness of a Gothic fancy, and drawn or stamped on the glittering plaster, composed of lime, pebbles, and bits of glass with which the woodwork of the walls was overspread. On every side the seven gables pointed sharply toward the sky and presented the aspect of a whole sisterhood of edifices breathing through the spiracles of one great chimney. The many lattices, with their small diamond-shaped panes, admitted the sunlight into hall and chamber, while nevertheless, the second story, projecting far over the base, and itself retiring near the third, threw a shadowy and thoughtful gloom into the lower rooms. Carved globes of wood were affixed under the jutting

stories. Little spiral rods of iron beautified each of the seven peaks. On the triangular portion of the gable that fronted next the street was a dial, put up that very morning, and on which the sun was still marking the passage of the first bright hour in a history that was not destined to be so bright.⁽⁹⁾ In spite of the vivid coloring, the description prepares the reader for the startling fulfillment of the wizard's curse within the "shadowy and thoughtful gloom" of the lower rooms. In the parlor where the Colonel has inhospitably remained in silent seclusion, the reader is shown the large map that keeps alive the family greed; the fatal chair, and the forbidding portrait.⁽¹⁰⁾ None of these details is introduced with any semblance of the significance which they finally acquire in the story. But a process of association with sinister events begins.

Then passing over a lapse of nearly two hundred years one finds the old house still standing, "the very timbers oozy as with the moisture of a heart. It was itself like a great human heart, with a life of its own, and full of rich and sombre reminiscences."⁽¹¹⁾ Through Holgrave one gets an even more intense impression of the "grime and sordidness, which are the crystallization on its walls of the human breath that has been drawn and exhaled here in discontent and anguish. The house ought to be purified," he says, "with fire--purified till only its ashes remain."⁽¹²⁾ This comment on the house is the

culmination of a diatribe against the whole Past. "It lies upon the Present like a giant's dead body. "'But I do not see it,' observed Phoebe." "'For example, then,' continued Holgrave; 'a dead man, if he happen to have made a will, disposes of wealth no longer his own; or, if he die intestate, it is distributed in accordance with the notions of men much longer dead than he. A dead man sits on all our judgment-seats; and living judges do but search out and repeat his decisions. We read in dead men's books! We laugh at dead men's jokes, and cry at dead men's pathos! We are sick of dead men's diseases, physical and moral and die of the same remedies with which dead doctors killed their patients! - - - And we must be dead ourselves, before we can begin to have our proper influence on our own world, which will then be no longer our world, but the world of another generation, with which we shall have no shadow of a right to interfere. I ought to have said too, that we live in dead men's houses; as, for instance, in this of the Seven Gables!"⁽¹³⁾

Thus in the words of the iconoclastic Holgrave, Hawthorne expresses the romantic basis of his story, and elaborates and expounds his theme. This theme is reiterated most convincingly in the expression of the most reasonable of the characters presented. To quote Holgrave again: "Now, see;--under those seven gables at which we now look up,--and which old Colonel Pyncheon meant to be the house of

his descendants, in prosperity and happiness, down to an epoch far beyond the present,--under that roof through a portion of three centuries, there has been perpetual remorse of conscience, a constantly defeated hope, strife amongst kindred, various misery, a strange form of death, dark suspicion, unspeakable disgrace,--all, or most of which calamity I have means of tracing to the old Puritan's inordinate desire to plant and endow a family! To plant a family! - - -In the family existence of these Pyncheons- - there has been time enough to infect them all with one kind of lunacy or another." (14)

For does Hawthorne stop here. Seeming to have confidence in the sanity of Holgrave, the author makes him the medium once more of calling attention to the theme of the sins of the father in his story, Alice Pyncheon. To review these introductions of the theme through the house one finds at least three methods used. The house itself becomes a personality which expresses even to a stranger something of the tragedy of its history. The dusky shingles and gloomy chambers come to symbolize the curse itself. And through the reaction of Holgrave, and others reserved for later discussion, the influence of the house psychologically is seen.

By the same means the theme is established through other elements of setting, though it is impossible to give them the detailed treatment that has been given

the house. The garden with its traditional flowers, dwarfed and blighted; the well with its bitter waters; the degenerate fowls, the will, the portrait, and the shop,--all reveal the calamity which Holgrave has expressed so forcibly,--the evil of the past persisting in the present.

The theme becomes specific in the plot. The hereditary guilt of the Pyncheons and the wizard's curse, effective two hundred years later, are expressed through the same elements of setting that established the theme. The structural character of these elements is obvious. The Colonel's thwarted effort to get Maule's land finally achieving success through having Maule hanged as a witch required the period of Salem witchcraft for a setting. Maule's curse belongs to the same superstitious age. The developing incidents of the carpenter Maule's building the house, the sinister horror as well as reverence succeeding generations feel for the portrait, the peculiar death of various Pyncheons, the strife between Clifford and the Judge, all grow out of the traditional curse, the vengeful placing of the secret spring, and the force of the Puritan's will. The climax is reached in the Judge's death, an obvious fulfilling of the traditional curse. The marriage of Holgrave and Phoebe, and the removal of the family from the old house gives the semblance of a happy ending to the tale, if one is inclined to disregard the change that property

makes in the once radical Holgrave, who, in the very dwelling that had before so roused his resentment "under the eye of yonder portrait of a model conservative," regrets that the Judge's home is timber and not of more permanent stuff. ⁽¹⁵⁾

When one views the array of details of setting by which Hawthorne's characters are revealed, one is inclined to wonder if words, after all, are necessary. If the cinema artists wish to reduce to nil the titles and legends of their films, Hawthorne offers them a valuable field for observation in his character portrayal through setting. Clothes, of course, figure here as they cannot figure in theme and incident. "The novelist, if he is at all serious, really aware of his engagement, must consider his women almost as much in terms of their clothes as in what are regarded as their more spiritual properties and affairs. Such dress need not be dwelt upon, there is no necessity to describe it piece by piece; but if a creative writer starts any woman out on any errand, tragic or gay, light or grave, without a thorough knowledge of what she has on, it is safe to say that he is ignorant of at least half of what is in his character's mind." ⁽¹⁶⁾ The discussion from which this paragraph is taken, at first seemed trivial. Such conscious pains as Mr. Hegesheimer put himself to in order to reveal the character and habits of his women

through dress impressed a woman as somewhat humiliating. At any rate why limit it to women? In these days, when a seventeen year old youth of most sane bearing is found to have on his dressing table as exacting and as extensive a choice of cold creams and powders as Kipling's belle of forty-nine must have found needful, and when ties and trousers stand or fall on the merit of a delicacy of hue of which Iris herself was ignorant, why not admit that clothes make the man as well as the woman? Hawthorne evidently made no sex distinctions. We know Clifford's native love of beauty and luxury by a certain soft richness of a silk dressing gown "well adapted to the countenance of revery, with its full, tender lips, and beautiful eyes, that seem to indicate not so much capacity of thought, as gentle and voluptuous emotion." (17) And after Clifford's pitiful period of isolation, it is still the "old, faded garment, with all its brilliancy extinct" that "seemed in some indescribable way to translate the wearer's untold misfortune, and make it perceptible to the beholder's eye. It was better to be discovered, by this exterior type, how worn and old were the soul's more immediate garments." (18) The dress of even the distinctly intellectual Holgrave is pictured for us. " - - it was of the simplest kind; a summer sack of cheap and ordinary material, thin checkered pantaloons, and a straw hat, by no means of the finest braid - - - He was chiefly marked as a gentleman--if such he made any claim to be--

by the rather remarkable whiteness and nicety of his clean linen." ⁽¹⁹⁾ Since it was the Judge's distinct purpose to provide a certain exterior which would conceal the cruel inner character of his nature, it is not surprising that Hawthorne gives marked attention to this gentleman's wearing apparel. "There was a wide and rich gravity about them, [his garments] that must have been a characteristic of the wearer, since it could not be defined as pertaining either to the cut or the material. - - - a black suit of some thin stuff, resembling broadcloth as closely as possible. A gold-headed cane of rare oriental wood, added considerably to the high respectability of his aspect, as did also a white neck-cloth of the utmost snowy purity, and the conscientious polish of his boots." ⁽²⁰⁾ One is inclined to include in this category the Judge's smile, which to an "ill-natured observer, as well as to the acute and susceptible" seemed "a good deal akin to the shine on his boots," both of which "cost him and his bootblack respectively, a good deal of hard labor to bring out and preserve them." ⁽²¹⁾ Phoebe and Hephzibah, with no greater emphasis, are portrayed by the aid of their dress. Poor Hephzibah, "a gaunt, sallow, rusty-jointed maiden in a long-waisted silk gown, and with a strange horror of a turban on her head!" ⁽²²⁾ Something of her pathetic longing to be other than the scare-crow that she was, at least for Clifford's sake, is indicated: "She took counsel with herself what might be done, and

thought of putting ribbons on her turban; but by the instant rush of several guardian angels was withheld from an experiment that could hardly have proved less than fatal to the beloved object of her anxiety.⁽²³⁾ Her ridiculous gentility is shown, too: "In the aspect of this dark-arrayed, pale-faced, lady-like old figure, there was a deeply tragic character that contrasted irreconcilably with the ludicrous pettiness of her employment" in the shop.⁽²⁴⁾

From the unsightly Hepzibah we turn to the loving exaggeration with which Hawthorne presents Phoebe. For the sake of brevity one instance will suffice,--Phoebe on a Sunday morning: "Forth, likewise, from the portal of the old house stepped [Phoebe.] In her aspect there was a gladness, and a holiness that you could play with and yet reverence as much as ever. She was like a prayer offered up in the homeliest beauty of one's mother-tongue. Fresh was Phoebe, moreover, and airy and sweet in her apparel; as if nothing that she wore--neither her gown, nor her small straw bonnet, nor her little kerchief, any more than her snowy stockings--had ever been put on before; or, if worn, were all the fresher for it, and with a fragrance as if they had lain among the rose buds."⁽²⁵⁾ Besides this personal apparel, the garb of the various periods gives vividness to the epoch itself. The old Puritan house-warming gives occasion for the mention of "velvet garments, sombre but rich, stiffly plaited ruffs and bands, embroidered gloves [which] made it easy to distinguish the gentleman of

worship- - -from the tradesman or laborer in his leathern
jerkin." ⁽²⁶⁾ The ponderous riding boots of the lieutenant-
governor, the silken garments of the ladies, and long
curls of the gentlemen's wigs are mentioned. ⁽²⁷⁾ When the
grand-child, Garvayse, had become a "middle-aged and really
handsome man, with a wig flowing down upon his shoulders,
his coat was of blue velvet [no Puritan sombreness here!]
with lace on the borders and at the button-holes, and the
firelight glistened on the spacious breadth of his waist-
coat, which was flowered all over with gold." ⁽²⁸⁾ The pic-
turesque figure of young Matthew Maule, which struck
such ill-omened admiration from the fair Alice's eye, was
"clad in a green woollen jacket, a pair of loose breeches,
open at the knee, and with a long pocket for his rule,
the end of which protruded; it was as proper a mark of
the artisan's calling as was Mr. Pyncheon's full dress
sword of that gentleman's aristocratic pretensions." ⁽²⁹⁾
It is in "gossamer white dress and satin slippers [that
Alice] hastens along the street to the mean dwelling of
a laboring man." ⁽³⁰⁾ All this detail of dress becomes a
convenient device by which individuals may be identified
when the ghostly party of the defunct Pyncheons is
staged! "First comes the ancestor himself in his black
coat, steeple hat," ⁽³¹⁾ etc. Again one wonders why The
House of the Seven Gables has not been filmed! Note-Book

comment reveals that Hawthorne, quite like his "dress-making" successor, Hergesheimer, made detailed observations of the passing costumes at the inns and taverns as well as the garments exhibited at the museum of the Essex Historical Society. (32)

Remaining elements that contribute to character portrayal must be suggested briefly. Just as truly as the mirror of Hepzibah's old-fashioned dressing-table reflects the scowling ravages that time and suffering have made with her features, the old house filled with useless relics of former days reflects the lonely heart of the old maid with its hoard of useless pride and hopeless misery. The reverence for the proud past still lives as she pauses before the Colonel's portrait, and her utter unfitness to compete with any world outside the old house is apparent as the gingerbread elephants are dismembered at her tremulous touch and the marbles fly to all corners of the shop when her stiff fingers upset their container. Her one great devotion and loyalty, -- (33) "her undying faith and trust, her fresh remembrance and continued devotedness toward the original of the miniature have been the only substance for her heart to feed upon." (34) It is a tragic picture, but its pathos is not without humor. One might fairly ask, however, what would be known of Hepzibah if the reader saw her only on the train, apart from the gables and chair and portrait

and china cups--yes and the ridiculous top-knotted chicken that feeds on the ghost-like snails of Maule's Well.

Phoebe is "the winsome type of young girl deliberately introduced for sake of contrast" says Mr. Van Doren, ⁽³⁵⁾ and doubtless he is right. It would be a poor ~~artist who did~~ artist who did not feel the demand for just such a character in the old house. She reminds one of the Note-Book comment: "A recluse like myself, or a prisoner, to measure time by the progress of sunshine through his chamber." ⁽³⁶⁾ It is in comparison with a sunbeam that she is first introduced. "The young girl, so fresh, so unconventional, and yet so orderly and obedient to common rules as you at once recognized her to be, was widely in contrast at that moment with everything about her. The sordid and ugly luxuriance of the gigantic weeds that grew in the angle of the house, and the heavy projections that overshadowed her, and the time-worn framework of the door,--none of these things belonged to her sphere. But even as a ray of sunshine, fall into what dismal place it may, instantaneously creates for itself a propriety in being there, so did it seem altogether fit that the young girl should be standing at the threshold." ⁽³⁷⁾ Thus at once is struck the keynote of Phoebe's character--adaptability. ⁽³⁸⁾ The kiss of the dawn emphasizes her youth, the grim aspect ⁽³⁹⁾ of her chamber sends her to her knees in prayer, the roses from the garden get a direct ⁽⁴⁰⁾ response to their invitation,

and soon even the gloom of the old house responds to her
(41)
"homely witchcraft" It is not without some misgivings
that the reader finds this warm, youthful creature of no
complexes responding also to the witchery of moonlight and
(42)
the bewildering approach of love. The fineness of Hol-
grave's heart that we have been led to believe lay
beneath that remarkably white linen previously mentioned
is combined with some rather fearsome qualities. His
"alacrity and vigor" have been felt in an almost hypnotic
way rather than expressed by any material deed. If Hep-
zibah had kept half so complete a catalog of the hostile
Maules as she had of the aggressive Pyncheons, she should
have recognized the descendant of the old wizard in
Holgrave's reserve, his interest in hypnotism, his inter-
est in the traditions of the house, and in his outspoken
approval of the shop. His art with the daguerrotype proves
quite as effective in penetrating the Pyncheon character
as the occult methods of the earlier Maules had been. A
peculiar understanding of the mystery of Maule's Well,
too, rather identifies him. His refusal to use the power
over Phoebe he discovers himself to possess speaks for
his integrity. One hardly attributes to his love for
Phoebe his sudden change from a ranting assailant of the
permanence of family tradition to a most conservative
upholder of this same permanence. It seems quite in
keeping with Hawthorne's insight to suspect that the

first sign of ownership--property itself--is responsible for this very natural change.

The heavy villain of the piece is revealed largely through symbolism. The studied propriety of the Judge's dress, the studied warmth of the Judge's smile, and the involuntary gurgle in the poor Judge's massive throat appear and re-appear till one feels their purpose more than their reality. Were it not for the trueness to type that the Judge reveals, and the frank and even jovial exaggeration with which the author emphasizes the type, one might feel inclined to criticise the portrayal. Although this study is concerned only indirectly with character, one is disposed to suggest that just such typical characters do walk real streets, and not infrequently they are Judges! Be that as it may, the conventional means by which Judge Jaffrey Fyncheon is portrayed seem quite in keeping with the Judge himself. Other than the Judge's clothes and the gurgle and the smile, there is only one scheme of revealing him;--that is the portrait. In his resemblance to the portrait one feels his relentless self-seeking; in his smile and his clothes one feels his unscrupulous duplicity; and in the gurgle one realizes his inevitable failure. Perhaps the classifying of the smile as setting should be justified, though the chief justification of its use as such occurs in the quotation previously made in commenting on the Judge's dress. Others that give similar emphasis and that show the frank exaggeration

(43)

that Hawthorne adopts in this connection are worth quoting: "His smile grew as intense as if he had set his heart on counteracting the whole gloom of the atmosphere."⁽⁴⁴⁾

"- - -All its sternness vanished; and she found herself quite overpowered by the sultry, dogday heat, as it were, of benevolence, which the excellent man diffused out of his great heart into the surrounding atmosphere;--very much like a serpent, which, as a preliminary to fascination, is said to fill the air with his peculiar odor."⁽⁴⁵⁾

"- - - adopting the precaution, however, to cover his advance with a smile, so broad and sultry, that had it been only half as warm as it looked, a trellis of grapes might at once have turned purple under its summer-like exposure. It may have been his purpose, instead, to melt poor Hepzibah on the spot, as if she were a figure of yellow wax. - - -the Judge's smile seemed to operate on her acerbity of heart like sunshine on vinegar, making it ten times sourer than ever."⁽⁴⁶⁾ "On this particular forenoon so excessive was the warmth of Judge Pyncheon's kindly aspect, that (such at least was the rumor about town) an extra passage of watercarts was found essential, to lay the dust occasioned by so much extra sunshine."⁽⁴⁷⁾ Omitting a number that are altogether too good to be left out, we quote the last reference to this smile. The Judge sits silent in the parlor: "Will he walk the streets again with that dog-day smile of elaborate benevolence sultry enough to tempt flies to come and buzz in it? Or- - -

will he bear about with him- - -no odious grin of feigned benignity, insolent in its pretense, and loathsome in its falsehood, --but the tender sadness of a contrite heart, broken at last beneath its own weight of sin?" Other smiles appear in the book with no hint of this conventionalized symbolism. Describing the miniature of Clifford, Hawthorne speaks of the "full, red lips, just on the verge of a smile which the eyes seemed to herald by a gentle kindling up of their orbs." And again: "Hepzibah says we have not the means. A droll idea that.' He smiled to himself, and threw a glance of fine sarcastic meaning toward Hepzibah." Or compare the dark sinister smile of young Maule in the chapter Alice Pyncheon. The quality is different and the treatment is different. The Judge's smile is an item without which he'd no sooner think of appearing than without his immaculate neck cloth. The sultry benevolence of the one was quite as misleading as the snowy purity of the other.

The treatment of Clifford differs from that of the other characters in being less direct but more elaborate. Vaguely mentioned first in the family tradition as one "long-buried and likely for some reason or other to be summoned forth from his living tomb." Then we are shown his miniature, --first as Hepzibah alone weeps over it, then as it is shared with Phoebe. This miniature is referred to once by Phoebe to

Holgrave: "My cousin Hepzibah has another picture, -- a miniature. If the original is still in the world, I think he might defy the sun to make him look stern and hard." Then follows one of Hawthorne's infrequent uses of sound.

Phoebe is aware of "an unshaped sound, such as would be the utterance of feeling and sympathy, rather than of the intellect." (54) Hepzibah's tone suggests "a certain rich

depth and moisture, as if the words, commonplace as they were, had been steeped in the warmth of her heart" -- --

"a certain mysterious music in her words." (55) No glimpse of the living Clifford yet is had. Then following the

unusual flurry of interest in breakfast, the halting steps are heard on the stairway and in the hall. When Hepzibah can wait no longer, she flings open the door,

and Phoebe identifies the faded dressing gown and its wearer as the original of the miniature. (56) His joy in the

"quivering play of sunbeams, -- his appreciating notice of the use of flowers -- the unconscious smile with which he regarded Phoebe -- the instinctive caution with which his eyes -- turned away from his hostess, -- all reveal his

native character. Whole chapters devote themselves to his responses and aversions. The Pyncheon Garden and

The Arched Window are mere categories of Clifford's various reactions, all with that two-fold character which is symbolized in his "singular propensity to hang over Maule's Well, and look at the constantly shifting phan-

tasmagoria of figures produced by the agitation of the water over the mosaic-work of colored pebbles at the bottom. He said that faces looked upward to him there-- beautiful faces, arrayed in bewitching smiles--each momentary face so fair and rosy, and every smile so sunny, that he felt wronged at its departure until the same flitting witchcraft made a new one. But sometimes he would suddenly cry out, 'The dark face gazes at me!' and be miserable the whole day afterward. --The truth was, however, that his fancy reviving faster than his will and his judgment, and always stronger than they-- created shapes of loveliness that were symbolic of his native character, and now and then a stern and dreadful shape that typified his fate." (57)

In speaking of these elements that Hawthorne uses to establish the theme, the plot, and the characters of the narrative, one feels inability to do complete justice to the author's treatment of setting. It is necessary to call attention to other details, other relationships, and the effect produced by his skillful technique. Many of these details have been included in general statements but have not had individual mention. Every flower of the Pyncheon garden indicates some phase of the family tradition just as truly as the vivid touch of color known as "Alice's Posies" indicates the whimsical airiness of the delicate Alice. The fowls typify not only Hepzibah, but the entire Pyncheon family, with its

narrowed New England pedigree, and one is inclined to believe that in their sympathetic chirps and other comment to Phoebe, they foreshadow the coming of better days. Maule's well is the curse itself in material form. More than anything else this native spring seems to establish Maule's ownership of the land; it, too, foreshadows the happier future. Mention has not been made of the carved oak chair which served the founder as well as the final despoiler of the New England Pyncheons as a sort of death pyre. The harpsichord with its foreboding note, the mirrors with their murky secrets, the uncanny grimalkin that waits like a fiend for a human soul, and the luxuriant weeds that plant themselves at the very door of the old mansion, --each has its significance and each contributes to that most noteworthy quality of The House of the Seven Gables, generally referred to as atmosphere. It is difficult to be as tangible as one would like to be in dealing with atmosphere, but if it ever approaches anything like real substance, it does so in The House of the Seven Gables. Its evil can be plucked in the blighted blossoms of the ancient rose-bush or drunk in the brackish water of Maule's Well. In every mouldy shingle there is ruin and decay. Evil lurks in the portals and glares from the very portraits on the walls. But in this gloom of evil there is an artless innocence. The morning sun seeks it out for its caress. The vivid exotic heralds its presence from the gabled roof. This peculiar companionship of evil and innocence makes for

mystery. It is a mystery that can be heard in the melancholy strains of the old harpsichord and in the peculiar gurgle that came from the throats of the apoplectic Pyncheons. "Although its atmosphere is filled with autumnal haze, there is cheer and brightness in it," (58) says Mr. Abernathy, less inclined to stress its tangible quality. "The picture, with its richness of texture and depth of atmosphere frequently overpowers the argument," (59) says Mr. Van Doren, seeking an image. And yet some of our author's critics say that the piece lacks unity. Three distinct episodes, unrelated--lacking any essential unity, is the verdict of Professor Woodberry. Of (60) course, one questions his own clarity of vision before differing with so eminent a scholar. Were it a high school sophomore who made the complaint, however, he would be accused of having "skipped" the descriptive passages. For it is in the setting that the sense of unity is so perfectly achieved. Along with the legendary mist that projects itself "from an epoch now gray in the distance, down into our own broad daylight," there are carried over so many details that one scarcely feels the passage of time or the change of personnel. So frequently assembled as the whole lineage is through mesmeric medium or ghostly visions that one gets the impression that the characters have not really departed but merely lurk in the shadows. Holgrave suggests that along with the house

and the curse and the misery the old Colonel has even perpetuated himself in the person of the benign Judge. The device of the Alice Fyncheon story might be objected to if it did not appear so naturally out of the situation of the story proper, and relate itself to character and environment so perfectly as to make the reader forget the slight ostentation of the device itself.

One hates to be nothing but laudatory. But as a study in the effective use of setting the writer feels that The House of the Seven Gables offers as impressive an example as is likely to be presented. A brief review of the plan followed will end this discussion. The setting is the most intimately personal of any used by Hawthorne in his longer pieces of fiction. Salem, present and traditional, is combined with various other elements real, imaginary, and romantic. Specifically the old house is the scene of the action, sufficiently restricted to be compared with that Note-Book jotting that suggests, "The scene of a story to be laid within the light of a street lamp."⁽⁶¹⁾ The author's method has been that of minute elaboration until every object is significant in terms of theme, character, and plot. The method is entirely appropriate for the handling of such a tale. Old things become significant. That this method differs essentially from that used in The Scarlet Letter indicates a nice

sense of propriety on Hawthorne's part that one seldom feels violated. Mr. Woodberry suggests but does not illustrate traces of Scott's influence. Some touch of the Gothic romancers may be felt in the marble palaces and ebony cabinets that figure in Gervaise Pyncheon's dreams. Mr. Woodberry also points out the influence of short story apprenticeship in the brief episodes in which the story is presented. Vividness but not lack of unity is felt in this treatment in The House of the Seven Gables. The influence one most feels is the author's own fascination with the environment he is using. Utter familiarity with every detail is apparent. To test this the writer listed the various references to movements in the house and in the garden and in the street and found not one conflicting shadow or sunbeam. The house constructed from these details is much more satisfactory than the photographs of "real" houses that are claimed to be the seven gabled inspiration of the story. The picture is one of old Salem, but so much more than that, that a susceptible reader is likely to feel a very personal interest in its scene--even so far from Massachusetts as Kansas!

Outline of Chapter VI.

THE BLITHEDALE ROMANCE

I. The book compared with previous works.	128
1. Theme, slight.	128
2. Period, contemporary	128
3. Tenuousness of substance	128
II. Historical setting	129
1. Compared with "authentic" histories of Brook Farm.	129
2. Geographical details	130
3. Ideals of the community	130
4. Pastimes	131
5. Most romantic episode of author's life	132
III. Character through setting	132
1. Old Moodie	132
2. Coverdale	133
3. Zenobia	136
4. Priscilla	140
5. Hollingsworth	141
IV. Atmosphere	141
1. Mystery (from Priscilla)	141
2. Failure foreshadowed	141
3. Romantic--half real, half unreal	142
V. Conclusions	143
1. Surer confidence of touch	143
2. Successful use of "reminiscent" method	143
3. Less depth--more light	143

Chapter VI.

THE BLITHEDALE ROMANCE

The Blithedale Romance is the third of the great romances written in the author's three years of most intense literary activity. Compared with Scott's amazing fecundity, Hawthorne's output is meagre enough, but compared with other periods of his own life, and considering the immediate and final recognition which these three successive works achieved, this steady production is worthy of comment. The Blithedale Romance was a new departure for Hawthorne. It was his first venture since Fanshawe in contemporary life. It is also different in method. One seeks in vain for a mastering theme like that of The Scarlet Letter or for the elaboration of homely detail that so characterizes The House of the Seven Gables. "Its particular excellence," writes Mr. Van Doren, "lies in the very tenuousness of its substance." But in this picture of contemporary life one feels something of the remoteness that the other novels have conveyed. "He held his figures at arm's length," says Mr. Mabie, "and never for a moment do we lose the consciousness of the fact that we are 'moving about in worlds not realized.'" The theme, so far as a theme

appears, is a quiet weighing of the futility of communistic enterprise. Zenobia's tragic love affair doubtless thrusts itself to the foreground for most readers, but its tragedy and the society's knell are both sounded by the selfish individualism of Hollingsworth. The most frequent comment made on the book is that the drama is enacted "against scenery which truthfully represents the Brook Farm Community." (3) It is this historical phase of the setting that shall be our first concern.

One everywhere comes across the statement that the history of the Brook Farm has never been written. The complaints may have antedated some of the accounts that actually exist, or they may have resulted from the inadequacy of these accounts. The writer went rather fully into John Thomas Cadman's Brook Farm: Historic and Personal Memoirs and into George William Curtis' Brook Farm: Early Letters to John S. Dwight. The former served to confirm the impressions given in The Blithedale Romance, while the latter had less to do with Brook Farm and George William Curtis than with John S. Dwight and his various activities in the musical world of Boston and its vicinity. Home Life of the Brook Farm Association by Amelia Eloise Russell has not been available. These three accounts are by members of the Brook Farm Association. The fact that they prove disappointing may be caused by the half century or more that elapsed between the experiment and the writing. Other accounts,

included in the records of American socialistic communities, rather tend toward propaganda than history. The investigation did tend to confirm, however, an impression of the fidelity with which Hawthorne handles his scenes. Besides geographical details, the ideals and customs of the community are truly portrayed. "First of all," he says, "we had divorced ourselves from pride, and were striving to supply its place with familiar love. We meant to lessen the laboring-man's great burden of toil, by performing our own share of it at the cost of our own thews and sinews. We sought to profit by mutual aid, instead of wresting by the strong hand from the enemy, or filching it craftily from those less shrewd than ourselves (if, indeed there were any such in New England), or winning it by selfish competition with a neighbor; in one or another of which fashions every son of woman, both perpetrates and suffers his share of the common evil, whether he chooses it or no. And, as the basis of our institution, we purposed to offer up the earnest toil of our bodies, as a prayer no less than an effort for the advancement of our race." So, it was averred, "we hoed up whole acres of Indian corn and other crops, and drew the earth carefully about the weeds, and-- raised five-hundred tufts of dock mistaking them for cabbage." But there is ample evidence that some of the Brook Farmers' prayers for the advancement of the

race were expressed in a very wholesome pursuit of pleasure, too. The masquerade party which makes a hilarious prelude to Zenobia's tragic death has its verification not only in Hawthorne's Note-Book of September 28, 1841, but in the Cadman account and in the Curtis letters as well. They enjoyed picnics, fragmentary bits of theatrical performances, readings, and woodland excursions. The scene itself must have been described with considerable accuracy and with infinitely greater beauty than is furnished by the 'authentic' sketches which serve to verify it. Coverdale's Hermitage and Eliot's pulpit find verification in the note-book, and a suggestion of the hermitage is seen again in The Marble Faun. An amusing picture of the dress that prevailed at Brook Farm is found in the chapter entitled A Modern Arcadia: "Whatever might be our point of difference, we all of us seemed to have come to Blithedale with the thrifty and laudable idea of wearing out our old clothes. Such garments as had an airing whenever we strode afield! Coats with high collars and with no collars, broad-skirted or swallow-tailed, and with the waist at every point between the hip and the arm-pit; pantaloons of a dozen successive epochs, and greatly defaced at the knees by the humiliations of the wearer before his lady-love--in short, we were a living epitome of defunct fashion and the very raggedest presentment of men who had seen better days. It was gentility in tatters.-- --And

the worst of the matter was that the first energetic movement essential to one downright stroke of real labor was likely to put a finish to these poor habiliments. So we gradually flung them aside, and took to honest home-spun and linsey-woolsey, as preferable on the whole to the plan recommended, I think, by Virgil, --"Ara nudus; sere nudus," which, as Silas Foster remarked when I translated the maxim, "would be apt to astonish the women-folks."⁽¹¹⁾

One senses the fragrance of the summer meadow or the spicy aroma of the huge wood fires of winter through it all. In the essentially historic pictures there is little to suggest other than a truly idyllic life. It is with the personal element of the story that the fact of tragedy is perceived. The romantic atmosphere is largely the result of placing these inevitably unhappy people in this peculiarly happy environment. An examination of the interplay of influence between characters and setting will almost suffice as a discussion of the atmosphere of the narrative.

The first character introduced is Old Moodie. He is first seen "in an obscure part of the street,"⁽¹²⁾ and "there is something characteristic in the old fellow's way of standing under the arch of a gate, only revealing enough of himself to make me recognize him as an acquaintance."⁽¹³⁾ And never do we see him otherwise.⁽¹⁴⁾ "Hiding behind the patch on his left eye," "lurking in the corners, or getting behind a door--skulking along a

fringe of maples--sitting in a spot somewhat removed - -" (15.)
or recognized by "his hand and arm protruding from behind
a screen" (16) until he is finally brought to tell his story
and to "take on the aspect of a decayed gentleman"
through the associations brought up by a glass of wine. (17.)
A constant mystery, a symbol finally of the imperial
Zenobia and the frail Priscilla, as well as of the bewil-
dering contiguity of good and evil, --he stands in the
first chapter as a sort of key-note for the whole tale.
Coverdale, who tells the entire narrative, reveals as
much of himself as he does of Old Moodie when he tries to
identify his own mind with the old fellow's, and "take
his view of the world, as if looking through a smoke-
blackened glass at the sun. It robbed the landscape of
all its life." (18) The description which follows, ending
with "the sultry heat-vapor which rose everywhere like
incense, and in which my soul delighted, as indicating so
rich a fervor in the passionate day, and in the earth
that was burning with its love, --I beheld all these
things through old Moodie's eyes," (19) is typical of the
many passages that express Coverdale's--and we may believe,
Hawthorne's--singular satisfaction in the rural scene,
though its purpose is to convey some impression of the
wide difference between Coverdale and his old acquaintance.
Indeed it is largely in the narrator's attempt to reveal
others that the reader comes to know Coverdale himself.
The poet's joy in the glimpse of a white shoulder between

Zenobia's silken kerchief and her gown, his sensitiveness
to the contrast of his rustic garb with that of the
fashionably dressed Westervelt,⁽²¹⁾ and his subsequent mirth
at the gold band that made it apparent that all of the
stranger's "brilliant grinders and incisors were false,"⁽²²⁾
his distaste for Zenobia's smoky gruel,⁽²³⁾ --all this reveals
Coverdale as well as the other characters involved.
Uncertainty, discouragement, and definite foreboding are
his individual reactions to the storm that launches the
community enterprise, and the following moon that sends
a single shadow across the farm house door-step. His
spontaneous response to environment is frequently evident:
"Everything was suddenly faded. The sunburnt and arid
aspect of our woods and pastures, beneath the August
sky, did but imperfectly symbolize the lack of dew and
moisture that, since yesterday, as it were, had blighted
my fields of thought, and penetrated to the innermost
and shadiest of my contemplative recesses."⁽²⁴⁾ Then returning
to Blithedale after a sojourn in the city: "I could have
knelt down, and have laid my breast against that soil.
The red clay of which my frame was moulded seemed nearer
akin to those crumbling furrows than to any other portion
of the world's dust. There was my home, and there might
be my grave."⁽²⁵⁾ But on the self-same page: "A nameless fore-
boding weighed upon me--For still, at every turn of my
shifting fortunes, the thought still stared me in the

face that some evil thing had befallen us, or was ready to befall. - - - I trod along by the sluggish river, and remember pausing on the bank, above one of its blackest and most placid pools (the very spot with the barkless stump of a tree is depicting itself to my fancy at this moment) and wondering how deep it was and if any overladen soul had ever flung its weight of mortality in thither, and if it thus escaped the burden, or only made it the heavier. And perhaps the skeleton of the drowned wretch still lay beneath the inscrutable depth, clinging to some sunken log at the bottom with the gripe of its old despair." ⁽²⁶⁾ The day that had begun with "a dash of invigorating ill-temper in the air" ⁽²⁷⁾ - - - "a spirit and a sparkle" in the atmosphere that had sent him forward "as if Hollingsworth were waiting to exchange a friendly handshake, and Zenobia's and Priscilla's open arms would welcome the wanderer's reappearance," ⁽²⁸⁾ ended with the horrible search on the river. "The moon that night, though past the full, was still large and oval, and now shown slant-wise over the river, throwing the high opposite bank, with its woods in deep shadow, but lighting up the hither shore pretty effectually. Not a ray appeared to fall on the river itself. It lapsed imperceptibly away, a broad, black, inscrutable depth, keeping its own secrets from the eye of man, as impenetrably as mid-ocean could. - - - So obscure, so awfully mysterious was that dark stream--I might as well have

tried to look into the enigma of the eternal world, to discover what had become of Zenobia's soul, as into the river's depth to find her body. And there perhaps she lay, with her face upward, while the shadow of the boat, and my own pale face peering downward, passed slowly betwixt her and the sky!" "Hollingsworth with a gigantic effort upheaved a sunken log--all weedy, and slimy,--a devilish looking object, which the moon had not shone on for half a hundred years.--I half thought it was the Evil One on the same errand as ourselves--searching for Zenobia." Then came the thought of possible error--"how she will laugh at us tomorrow morning"--"the image of Zenobia at the breakfast table, full of warm and mirthful life!"

(29)

(30)

But "up came a white swash to the surface of the river-- Black River of Death, thou hadst yielded up thy victim! Zenobia was found!" In this character of Coverdale there is much that suggests Hawthorne. His aloofness from the Transcendentalists is felt. His necessity for solitude, his reveling in that last evening of real bachelordom, his instinctive glimpses of the truth--whether welcome or not--that was often concealed within a character and from the individual himself,--all these are suggestive of Hawthorne. But Zenobia is the master-stroke of the narrative. Priscilla is but a pale foil to enhance her magnificence. Hollingsworth is adamantine vanity against which her beauty and strength and generosity and pride beat in futile pathos. The image one has of Zenobia so completely

transcends mere items of clothes and background that one hesitates to resort to them to explain her. Just how much they have contributed to this impression is difficult to determine. That Hawthorne has made abundant use of even very humble devices in her portrayal is evident. Attention has already been called to the glimpse of white shoulder that made Coverdale unaware of the simple dress of 'American print' in which she welcomed the Blithedale pilgrims to their farm. But in contrast to this simplicity of dress was the "single flower, - -an exotic, of rare beauty, and as fresh as if a hot-house gardener had just clipped it from the stem. That flower struck deep root into my memory. I can both see and smell it at this moment. So brilliant, so rare, so costly, as it must have been, and yet enduring only for a day, it was more indicative of the pride and pomp which had a luxuriant growth in Zenobia's character than if a great diamond had sparkled there." (31) The reader soon grows to expect the flower in her hair, "brilliant (32) and of rare variety, else it had not been Zenobia.

Coverdale wonders how Zenobia contrived the continually fresh hot-house flower. A different flower each day there was, exotic, rich, "so fit, indeed, that Nature had evidently created this floral gem, in a happy exuberance, for the one purpose of worthily adorning Zenobia's hair." (33) In the fevered fantasies of his illness, he relates Zenobia to the exhibition of the Veiled Lady he had seen.

"Zenobia is an enchantress. She is a sister of the Veiled Lady. The flower in her hair is a talisman. If you were to snatch it away, she would vanish or be transformed into something else." (34) Zenobia says: "It is the one relic of my more brilliant, my happier days," and "intentionally on her part or not, this favorite ornament was actually a subtle expression of Zenobia's character." (35) Humbler devices, however, have aided in this portrayal. The bacon and tea which Zenobia brought from the city with which to provide for the newly made farmers that first night, had something of ambrosial flavors in them. "Such tea as not many of the world's working people will find in their cups tonight," she said. "Tonight we shall quaff this nectar, which, I assure you, could not be bought with (36) gold." Whatever wizardry this is intended to imply, it had no effect on Silas Foster: "Grim Silas Foster, all the while had been busy at the supper table, pouring out his own tea, and gulping it down with no more sense of its exquisiteness than if it were a decoction of catnip." (37) Zenobia's wretched gruel, too, although it suggested to Coverdale "the evil taste that is said to mix itself up with a witch's best concocted dainties," (38) after all served to indicate how little fitted the imperial Zenobia was for the task of a cook. One mention of Zenobia's flower had an evil suggestion that is supported by other means: "A flower of the tropics [it was] , such as appeared to have sprung passionately out of a soil the very weeds of

(39)
which would be fervid and spicy." Weeds occur frequently in connection with Zenobia's name, till one is reluctantly aware of a distinct significance in their presence. One day Zenobia had decked Priscilla out with wild flowers they had gathered. "Done with a good deal of taste, it made her look more charming than I should have thought possible. Nevertheless, among those fragrant blossoms, and conspicuously, too, had been stuck a weed of evil odor and ugly aspect, which as soon as I detected it, destroyed the effect of all the rest. There was a gleam of latent mischief--not to say deviltry--in Zenobia's eye, which seemed to indicate a slightly malicious purpose in the arrangement. - - - Zenobia laughed and flung the malignant weed away." (40) Again, Coverdale is led to remark: "I recognized no severe culture in Zenobia; her mind was full of weeds." (41) And although her character is later revealed in a "triumphant burst of music from a piano," (42) and in the gorgeousness with which she surrounded herself in the city, " - - - in the redundance of personal ornament, which the largeness of her physical nature and the rich type of her beauty caused to seem suitable, --" yet in these things Coverdale, "malevolently," he says "behold the true character of the woman as passionate, luxurious, lacking simplicity, not deeply refined, incapable of pure and perfect taste. But the next instant she was too powerful for all my opposing struggles. I saw how fit it was that she should make herself as gor-

geous as she pleased, should do a thousand things that would have been ridiculous in the poor, thin, weakly characters of other women. To this day I hardly know whether I then beheld Zenobia in her truest attitude or whether that were the truer one in which she had presented herself at Blithedale. In both there was something like the illusion which a great actress flings about her."⁽⁴³⁾

And yet after that last piteous glimpse of Zenobia, 'arms rigid in the act of struggling, knees, too, bent-- in the attitude of prayer, clenched hands in immitigable defiance, wounded near the heart by Hollingsworth'⁽⁴⁴⁾ she is dismissed with this comment: "No question that the grass grew all the better on that little parallelogram of pasture-land for the decay of the beautiful woman who slept beneath. While Zenobia lived, Nature was proud of her, and directed all eyes upon that radiant presence, as her fairest handiwork. Zenobia perished. Will not Nature shed a tear? Ah no!--she adapts the calamity at once into her system, and is just as well pleased, for aught we can see, with the tuft of ranker vegetation that grew out of Zenobia's heart, as with all the beauty which has bequeathed us no earthly representative except in this crop of weeds." But he concludes, "It is because the spirit is so inestimable that the lifeless body is so little valued."⁽⁴⁵⁾ Priscilla, with her silver veil and mystic calls could almost be ignored were it not for her relation to Zenobia. She droops or revives as Zenobia's

glance or gesture directs. Her trivial silk purse that
(46)
symbolizes "Priscilla's own mystery," the dove that sails
(47)
toward Coverdale, then swerves away--just as Priscilla
turns from him to Hollingsworth--all this is the most
obvious sort of fabrication that carries with it no sense
of illusion. Henry James says that the sight of this frail
girl stumbling in her flight across the grass is one of
(48)
the most beautifully pathetic things in all literature.
(49)
"Crude realism", says Woodberry. De gustibus non dispu-
tandum est! Slightly more convincing is Hollingsworth.
The arresting impression of his first entrance with "his
shaggy coat all covered with snow, so that he looked
quite as much like a polar bear as a modern philanthro-
(50)
pist" is not maintained. One never quite grasps the ex-
planation of his power over Coverdale and the two women.
And when finally seeing Hollingsworth at a distance,
"through one loophole" of his hermitage, Coverdale
realizes the relationship that existed between Hollings-
worth and the rest of the community and the essential
selfishness of the man, the reader rejoices at the
telescopic clearness that the "sensual influence in the
(51)
broad light of noon" has helped to give him.

And so the atmosphere of the story is
created. Daydreams battling with facts is what Hawthorne
suggests in his Preface. Aspiration held down by doubts
and uncertainties; uncertainties developing into positive
forebodings; a touch of the marvelous in Priscilla's

"tremulous nerves;"--all this gives the essentially romantic atmosphere which Hawthorne was forever seeking, and it is for this atmosphere that the author "ventured to make free with his old and affectionately remembered home at Brook Farm, as being certainly the most romantic episode of his own life." (52) Frequent details appear that serve no evident purpose other than to satisfy the author's desire to revel in the familiar scenes or to give picturesqueness to the tale. Comment on the village halls that were the scenes of the winter's entertainment for most rural communities is of this sort. The green mound into which Coverdale stumbled in his flight from the masqueraders, "in which the softened outline of a wood pile was still perceptible" and which he found so strangely affecting is another instance of this sort. "I imagined" he says, "the long dead woodman and his long dead wife and children, coming out of their chill graves, and essaying to make a fire with this heap of mossy fuel." (53) No psychological or symbolic significance attaches to the scene described after Zenobia's departure to her death. "The sunshine withdrew--; gray twilight made the woods obscure; the stars brightened out; the pendant boughs became wet with chill autumnal dews." (54) Nothing in this tranquil scene accounts for the tregical dream from which Coverdale awakes all a-tremble. There is much of the purely picturesque, too, in the descriptions of the wood path and the hermitage, though

those scenes are usually touched with the character's mood. These glimpses of a normal nature, however, do much to relieve the atmosphere of too sombre a cast.

In The Blithedale Romance one feels greater freedom, a surer confidence of touch than he has been aware of in the previous works. The reminiscent method is successfully handled. One feels that Zenobia's own vividness has accounted for the lost impression of "a story being told". There is delicacy--less depth, more light. Just to what extent this effect is due to the handling of setting, and whether or not it presents an advance over previous work, is a question of considerable intricacy. One would welcome a dinner call or a fire alarm to avoid the necessity of decision. Certainly one prefers Blithedale's sunny pastures and spacious barn, in spite of its treacherous river, to the darker aspects of the old Salem house or the retributive "noontides" of The Scarlet Letter. One cannot quite so deeply feel the supreme significance of it all, though, as he does that of the infinite detail as well as the infinite repressions of The House of the Seven Gables.

Outline of Chapter VII.

THE MARBLE FAUN

I. Impressions of the book	146
1. My own	146
2. Miss Hazel Murray's	146
3. Motley's	146
4. Henry James'	146
5. Macy's	147
6. Lathrop's Introduction	147
II. Uses of setting	148
1. Scenic and picturesque (chart)	149
2. Psychological (including symbolism	153
3. Structural	153
4. Romantic	156
5. Atmosphere	165
III. Conclusion	166
1. Multiplicity not unity	166
2. Breadth of scene	166
3. Difficulties of time	166
4. Marvelous suggested	166
a. In race of fauns	
b. In Hilda's "Sibylline attributes"	
5. Solitude in crowds marked	167

Chapter VII.

THE MARBLE FAUN

Through the "lattice work of his thoughts"-- to use Hawthorne's own phrase--we have a most realistic description of the Eternal City. The reader whose interest has been aroused in the mystery of the narrative-- especially if he is not familiar with Rome at first hand-- feels considerable impatience as he is compelled to loiter about the Capitol, the Forum, the fountains, gates, and palaces that so fascinate the author. The life of the city, in all its unawareness of filth and decay, its religion with aspirations no higher than the shrines, the ever-watchful eye of church and state, Rome in its deserted summer, its chill winter, the superficial gaiety of its carnival,--the tourist's Rome is all here. Rural Italy is shown, too. Through it all is projected the past stone and story--mouldy and depressing, or vine-covered and picturesque.

It is in this medium that Hawthorne introduces his characters--all artists except the young Italian, who makes an attractive subject for the artist's hand. Through their work and their comment on the

masters they have come to study, the reader gets acquainted with them. Hilda's religious purity, Miriam's dark mystery, Kenyon's discursive philosophy, and Donatello's sorrowful emerging from faun to man,--all are revealed largely through the art that has brought the group together.

Symbolism is rare. Legends are properly restrained. Psychological relation between character and scene is paramount. The purely scenic and picturesque is conspicuous. The romantic element lies chiefly in a resemblance, borne out by the family pedigree, between a simple young Italian and the Faun of Praxiteles.

Impressions of the book are varied. "I should say," writes a recent visitor to Rome, "that Hawthorne had deliberately elected to use the salient features of Rome, to tell about them honestly and accurately, and then clothe them with attributes and impressions derived subjectively from his characters. At first I was impressed with nothing but dangling participles and the absurdities of the plot." "I like those shadowy, weird, Hawthornesque shapes flitting through the golden gloom which is the atmosphere of the book. I like the misty way in which the story is indicated rather than revealed," writes an earlier critic. "Less simple and complete than the others," wrote Henry James. "He described the streets and the monuments of Rome with a

closeness that forms no part of his reference to those of Boston and Salem. But for this he incurs the penalty of seeming factitious and unauthoritative--the result of an artist's trying to project himself into an atmosphere in which he has not transmitted and inherited property." (3)

Commenting on Hawthorne's complaint of America's lack of romantic atmosphere--"no shadow, no antiquity, no mystery, no picturesque and gloomy wrong, nor anything but a commonplace prosperity in broad and simple daylight" (4)--John Macy says: "But when he really saw Europe he was disappointed. The Marble Faun does not reveal the action of a starved imagination finding at last the abundant beauty it had yearned for, but is curiously cold, colder than The Scarlet Letter." (5) "Any tourist would be sure to see and know pretty well what he has described, and in a week's stay not much else. It's rather clever the way he has worked in the Beatrice Cenci, the Marble Faun, St. Michael and the Dragon and Laocoon. They would stand along with Michael Angelo's Moses and Guido Reni's Aurora as the conventional things to see in Rome; and, by the way, you have to run all over creation to see them. He is sincere and convincing about the objects and places he uses, although rather conventional;" (6) this from the one who was disturbed by plot absurdities.

Lathrop, Hawthorne's son-in-law, editor and biographer, calls attention to Hawthorne's earlier interest in the long, hairy ears of Midas in The Virtuoso's Collection

before he had visited Italy. Hawthorne's own Note-Book comment on his first impression of the Faun surely leaves the conviction that the story grew out of the interest in this statue rather than merely in Rome itself: "We afterwards went into the sculpture gallery, where I looked at the Faun of Praxiteles, and was sensible of a peculiar charm in it; a sylvan beauty and homeliness friendly and wild at once. The lengthened but not posterous ears, and the little tail which we infer, have an exquisite effect and make the spectator smile in his very heart. This race of fauns was the most delightful of all that antiquity imagined. It seems to me that a story with all sorts of fun and pathos in it, might be contrived on the idea of their species having become intermingled with the human race. - - -The pretty hairy ears should occasionally reappear in members of the family; and the moral instincts and intellectual characteristics of the faun might be most picturesquely brought out, without detriment to the human interest of the story. (7) Fancy this combination in the person of a young lady!"

The following chart based on the details of actual Italian scenes rather briefly suggests where the emphasis seems to fall in the author's use of setting, and will simplify the necessary discussion. The Villa of Montanto, near Florence, and overlooking the Valley of Arno, is the origin of the Castle of Monte Beni with its view of the Umbrian valley. It is included

(8)
among actual scenes. So far as the writer can determine, no other disguised scenes are introduced. There are numerous studies in the studios of the three artists that doubtless had their origin in the author's observation of the studios and galleries of Rome. A few of these he acknowledges definitely in his Preface. Others may be purely fictitious and are not included in this chart.

Uses of Actual Elements of Setting.

Scenic and Picturesque.	Psychological (including Symbolism)	Structural	Romantic
1. The Capitol and surroundings a. Faun p 19 ff.	(The Faun)	(The Faun)	(The Faun)
2. The Catacombs (legend). p 39 ff.		The Catacombs	
3. Old Palace (Miriam's studio) p 53 ff.			
4. Hilda's Tower in Via Portoghese p 68 ff. (legend) a. Beatrice Cenci	Hilda's Tower and Beatrice Cenci.	b. the packet.	
5. Villa Borghese and grove. p 88 a. Forto del Popolo b. Obelisk c. Fountain } p 131 (legend)	Borghese Grove		Borghese Grove
6. Pincian Hill p 122. (and legend)			

Uses of Actual Elements of Setting.

Scenic and Picturesque	Psychological (including Symbolism)	Structural	Romantic
<p>7. Streets from Piazza del Popolo a. Via de Babuino p 130. b. Corso (1 Carnival) p 493 c. Via della Repetta</p>	<p>The Carnival.</p>		<p>The Carnival.</p>
<p>8. Antonine Column p. 20.</p>	<p>Antonine Column</p>		
<p>9. The Pantheon pp 134, 394, 516</p>	<p>The Pantheon</p>		
<p>10. The Coliseum, p 134.</p>			
<p>11. Piazza de Spagna with stairs ascending Pincian Hill. p. 136</p>			
<p>12. Via Sistina, p 136.</p>			
<p>13. Fountain of the Triton p. 137 (legend)</p>			
<p>14. Kenyon's studio (previously occupied by Canova, 1757-1822.) between the Corso and Via della Repetta. a. The Pearl-Diver p 139</p>			
<p>15. Saarra Palace with Leonardo de Vinci's "Modesty and Vanity" p 165.</p>			

Uses of Actual Elements of Setting.

Scenic and Picturesque	Psychological (including Symbolism)	Structural	Romantic
16. Church of the Cappuchini p. 167, 210-228 a. Guido's Archangel b. Cemetery c. Superstition	Church of the Capuchini.		Church of the Capuchini.
17. Fountain of Trevi. (legend) p 172 ff.	Fountain of Trevi		
18. Forum (legend) p 190 ff.			
19. Via Sacra p. 193.			
20. Temple of Peace, p. 193.			
21. Palace of the Caesars, p. 193.			
22. Column of Phocas at base of Capitoline Hill. p. 194			
23. Piazza of the Campidaglio on the summit of Capitoline Hill. a. Equestrian statue of M. Aurelius p. 196.			
24. Tarpeian Rock p 236. a. Palazzo Caffarelli p. 236.	Tarpeian Rock	Tarpeian Rock	
25. Pompey's Forum p. 207.			
26. Villa Medici, p 229	(Medici gardens)		

Uses of Actual Elements of Setting

Scenic and Picturesque	Psychological (including Symbolism)	Structural.	Romantic
27. Villa Montanto (Castle of Monte Beni) p. 248. a. Valley of Arno (Umbrian Valley) p. 296 (legends)	(Castle of Monte Beni)		(Castle of Monte Beni)
28. Galileo's Tower, Florence (<u>mentioned</u>)			
29. Mansion of Knights Templars, close by Porte Vacchio, Florence, (<u>mentioned</u>)			
30. Square of Perugia pp.329-271 a. Statue of Pope Julius	Square of Perugia		Square of Perugia a. Statue of Pope Julius
31. Tuscan Village. pp.336-339			
32. Black wayside crosses & shrines pp 341-343	Crosses and Shrines		
33. Church windows. p. 349	Church windows		
34. City of Perugia on hilltop p. 355.			
35. Ara Coeli (church) p. 394			
36. St. John Lateran, p. 394			
37. St. Peter's, p 397 ff.			
38. Bridge of St. Angelo over the Tiber. p. 420	St. Angelo bridge		

Uses of Actual Elements of Setting.

Scenic and Picturesque	Psychological (including Symbolism)	Structural	Romantic
<p>39. San Sebastino gate p. 475.</p> <p>40. The Appian Way p. 474</p> <p>41. The Campagna p 474, 481.</p> <p>42. Convent of Sacra Coeur in Trinita de Monte p. 525.</p> <p>43. Castle of St. Angelo p. 526.</p>			

If this representation is at all accurate in its implication, one sees how few of the actual details of setting are essential to the plot of the story. The statue of the faun serves theme, character, and plot, and contributes largely to the atmosphere. The Catacombs of Calixtus serve to bring Miriam and her persecutor into contact again, and are essential to the murder, which one may suppose, is the climax. The reader is led to believe that the accounts of the death of the Roman tyrants gives Donatello the impulse to mete out a similar justice to the so-called spectre. The Tarpeian Rock, to this extent, becomes structural in its use. Then, of course, the myth of these woodland deities

is Roman and requires a Roman scene. Aside from these three details and the general setting, one can think of no detail that contributes to the plot development.

As previously stated, the psychological use of setting is paramount. Almost every detailed description becomes a reflection of the character or characters who behold it. The most conspicuous examples of this merge into a sort of symbolism. The Marble Faun and Donatello become identified as the symbol of that sort of common ground between man and beast, where the sympathetic and understanding extend into both levels of existence. Hilda's tower, the Virgin's shrine, the flock of doves, and Hilda, always in white; "how like a dove she is, herself, the fair, pure creature."⁽¹⁰⁾

Miriam becomes identified with the Beatrice. Her own comment on the painting does not reveal, but suggests Miriam's own situation: "'Beatrice's sin may not have been so great; perhaps it was no sin at all, but the best virtue possible under the circumstances. If she viewed it as a sin, it may have been because her nature was too feeble for the fate imposed on her. Ah! if I could only get within her consciousness!--if I could but clasp Beatrice Cenci's ghost, and draw it into myself! I would give my life to know whether she thought herself innocent or the one great criminal since time began!'" As Miriam gave utterance to these words, Hilda looked from the picture into her face, and was startled to observe that her friend's expression had become

almost exactly that of the portrait; as if her passionate wish and struggle to penetrate poor Beatrice's mystery had been successful." Kenyon is the least interesting of the group, and almost ubiquitous. No single object identifies itself with him, but every object becomes for him the inspiration to endless discussion and moralizing. He it is that points the way, when the author fears that the reader's acuteness or his own method may be at fault. One's heart is wrung at the thought of the simple Donatello's being made the sole audience of his endless comment on walls, and villages and church windows, and vines and fig trees in their fortnight of rural wandering. Donatello's emergence to man-like stature was truly beset with difficulties. The silken thread that Kenyon's love-lorn imagination spins from Monte Beni to the Virgin's tower at Rome, and which tugs "once, and again, and again, -- as if there were an importunate demand for his presence" is not more moving than his constant sermonizing. One can understand Miriam's inability to confide in him. His "cloud shapes" and his work with Donatello's bust are more arresting but reflect Donatello quite as fully as Kenyon. A sort of exaggerated idealism characterizes both Hilda and Kenyon, but Hilda's sureness of touch and interpretation as a copyist of the great masters represents the self-discipline that is sometimes seen in the frailest of bodies. Her difference from the others is shown in her reluctance to consider the possibility of

Donatello's relation to the faun. With the fearful tenacity of the "fundamentalists" she clings to the familiar and shuns speculation. Her repugnance at harboring even the knowledge of evil, and the strength with which she opposes the priest's suggestion that she identify herself with "the Church" after her confession, are pretty much in keeping with the moral sturdiness that one has felt to characterize her other reactions. At times she has the simplicity of Donatello himself. (15)

Kenyon, however, seems more the author's puppet, thrust here and there as the needs of the story direct, rather than moving in his own strength.

A parallel study of Donatello and Miriam as revealed through setting will conclude this discussion of the psychological and symbolic use of setting. Hawthorne's description of the faun is worth quoting as the basis of his conception of Donatello: "The character of the face corresponds with the figure; it is most agreeable in outline and feature, but rounded and somewhat voluptuously developed, especially about the throat and chin; the nose is almost straight, but very slightly curves inward, thereby acquiring an indescribable charm of gentility and humor. - -The whole statue conveys the idea of an animal and sensual creature, easy, mirthful, apt for jollity, yet not incapable of being touched by pathos. - - -Perhaps it is the very lack of moral severity, of any high and heroic ingredient in the character of the Faun, that makes it so delightful an object to the eye and to the

frailty of the human heart. The being here represented is endowed with no principle of virtue, and would be incapable of comprehending such; but he would be true and honest by dint of his simplicity. We should expect from him no sacrifice or effort for an abstract cause; there is not an atom of martyr's stuff in all that softened marble; but he has a capacity for strong and warm attachment, and might act devotedly through its impulse, and even die for it at need. It is possible, too, that the Faun might be educated through the medium of his emotions, so that the coarser animal portion of his nature might eventually be thrown into the background, though never utterly expelled.

"The animal nature, indeed, is most essential to the Faun's composition; for the characteristics of the brute creation meet and combine with those of humanity in this strange yet true and natural conception of antique art and poetry. Praxiteles has subtly diffused throughout his work that mute mystery which so hopelessly perplexes us whenever we attempt to gain an intellectual or sympathetic knowledge of the lower orders of creation. The riddle is indicated, however, only by two definite signs: the leaf shaped ears - - and the caudal appendage which is inferred." ⁽¹⁶⁾ The resemblance which the young artists rather hilariously note ends in a request to see Donatello's curl-covered ears. "I entreat you to take the tips of my ears for granted," ⁽¹⁷⁾ is his startled reply,

suggesting hereditary sensitiveness regarding his ears, and seeming to make an instinctive acceptance of the resemblance. "Ah--if I, at least, had pointed ears!" exclaims Miriam. "For I suppose the Faun had no conscience, no remorse, no burden on the heart, no troublesome recollections; no dark future, either." In Subterranean Reminiscences one is still aware of this instinctive emotional response of Donatello in contrast with Miriam's sophisticated control and reason. "I hate it all! Dear friends, let us hasten back to the blessed daylight," cries Donatello. "The most awful idea connected with these catacombs is their interminable extent, and the possibility of going astray into this labyrinth of darkness, which broods around the little glimmer of our tapers." Miriam responds calmly. Miriam's immediate disappearance that sets Donatello in a panic of uneasiness and desire to rush madly in search of her, is followed by her calm reappearance, not running in frightened haste to join her friends, but slowly emerging with the queer "spectre of the catacombs". Donatello's instant hatred is shown in the expression that approaches an animal-like snarl; Miriam meets the spectre's challenge with scornful good-humor. When the reader next sees the two characters, it is in Miriam's darkened studio. The gloomy room and Miriam's abstraction as she sits at a homely task of mending are immediately felt by Donatello. He is disturbed by the sketches which he sees. No comprehension, but a vague uneasiness annoys

him as he scans the repeated expression of the same theme in the studies of Jael and Sisera, Judith and Holofernes, Herodias and John the Baptist: "Woman must strike through her own heart to reach a human life, whatever the motive that impelled her." (21) The portfolio of homely domestic scenes, in each of which Miriam has portrayed her own face and form as a spectator--a figure apart, is only less disagreeable to Donatello. But at Miriam's suggestion that he is to be the central figure in a brighter study, he flings himself into an abandoned dance. "The effect in that shadowy chamber-- --was as enlivening as if one bright ray had contrived to shimmer in and frolic around the wall." (22) Miriam's desire to be as Donatello is again felt and she makes him happy by a promised meeting in the picturesque gardens of the Borghese Villa. In the two chapters The Faun and the Nymph and The Sylvan Dance one sees something of the original joyousness of which Miriam had once been capable, as she yields herself to Donatello's mood, and to the wild beauty of the wood and the music of the minstrels, and plays the nymph as truly as Donatello plays the faun. But as it was the fate of sprightly nymphs to be compelled to surrender their freedom to the rough confines of an enveloping oak, or to the stony channel of a disguising stream, so Miriam's hour ends in the darkening presence of the spectre. At sight of him Donatello's hatred flames forth, the grove takes on a lurid gloom, and his

first "Bid me" is denied by word and glance and gesture from his mistress. One sees impulse, instinct, clamoring for outlet. Sketches figure again in the evening with the "aesthetic company." An illusive face half revealed in several studies attracts Hilda's well trained eye. It suggests Guido's Michael; then in a hushed moment Miriam's spectre is recognized. This incomprehensible resemblance comes to nothing, but gives Donatello a sullen moment, and clothes Miriam in a deeper mystery. In the walk that follows, the company reaches the paved courtyard on the Tarpeian Rock. They have passed the ill-omened Fountain of Trevi in which the spectre had thrown his shapeless shadow by the side of Miriam's. Donatello's hatred still clamoring for expression had flamed again. "Bid me drown him!" he had whispered.

"You shall hear his death gurgle in another instant."

Miriam was becoming increasingly aware of the sinister influence her life was having on Donatello. This and the sense of impending evil send her apart from the others when they reach the Tarpeian Rock. Donatello follows her. Desperate in this sense of pressing calamity she begs him to leave her. He declares that he will never leave her, and in her distress she welcomes his deep sympathy with grateful affection. They join the others in time to catch the drift of a discussion of the early Roman customs connected with the rock. The other members of the party drift on, leaving Miriam and Donatello standing alone looking over the parapet of the

deserted court from which traitors of ancient Rome had been hurled to their deserved destruction. "He [Donatello] then stood silent a brief space, struggling, perhaps, to make himself conscious of the historic associations of the scene.

"'What are you thinking of, Donatello?' asked Miriam.

"'Who are they' said he, looking earnestly in her face, 'who have been flung over here in days gone by?'

"'Men that cumbered the world,' she replied. 'Men whose lives were the bane of their fellow creatures. - - There was short work with such men in old Roman times. Just at the moment of their triumph, a hand, as of an avenging giant, clutched them and dashed the wretches down this precipice.'

"'Was it well done?' asked the young man.

"'It was well done,' answered Miriam, 'Innocent persons were saved by the destruction of a guilty one, who deserved his doom.'

"While this brief conversation passed, Donatello had once or twice glanced aside with a watchful air, just as a hound may often be seen to take sidelong note of some suspicious object while he gives more direct attention to something nearer at hand.

"Looking around Miriam perceived that all her company of merry friends had retired. - - All gone; and only herself and Donatello left hanging over the brow of the ominous precipice. But from a niche in the basement wall of the old palace came the figure of her strange per-

secutor. - - Miriam seemed dreamily to remember falling on her knees; Donatello sprang upon him. There was a breathless instant of struggle, in which a look passed from Miriam's eyes, as Donatello held the wretch over the precipice. Then a loud, fearful cry quivered upward through the air and sank quivering downward to earth. Then a silence. Her eyes had bade him do it.

This tremendous bit of action finds the justification which Donatello finally sought, in the Tarpeian Rock and its traditions. Inextricably bound together by their crime, the places of the two characters become peculiarly exchanged. Donatello has heretofore loved, given, sought to please; Miriam has denied. The horror of the deed becomes identified in Miriam herself. The scenes in the Cappuchian church and cemetery and in the Medici gardens, reverse their relations to each other. At Monte Beni Miriam conceals herself to serve any need that may arise. Donatello, aware of her presence but ignoring it, seeks penance for his crime. Miriam's song rising to Donatello's tower expresses the desire that is consuming her. But Donatello after trying to find his way back to the days of innocent faun-hood in his weird wood calls, sobs his passionate sorrow on the bosom of the once responsive earth. The myth of the murderous ancestor, the alabaster skull, no more than scurry of departing wood-friends, symbolize the depth of the penance to which he devotes himself. The early peace is gone. That his love

for Miriam is not dead but denied as a part of his bitter penance is suggested in his response to Kenyon's statuesque groups in the clouds. His first sign of thought of her is identified with the "figure of a monk reclining, with his cowl about his head and drawn partly over his face."

"What I behold is a reclining figure, to be sure," replies Kenyon, but feminine, and with a despondent air, wonderfully well expressed in the wavering outline from head to foot. It moves my very heart by something indefinable that it suggests."

Donatello: "I can see the figure, and almost the face. It is Miriam!"

The transformation that Donatello is undergoing is made vivid by the effort of the sculptor to mould his bust. Kenyon's inability to catch the impression he wishes is expressed: "If at one setting he caught a glimpse of what appeared to be a genuine and permanent trait, it would probably be less perceptible on a second occasion, and perhaps have vanished entirely at a third. So evanescent a show of character threw the sculptor into despair. Not marble or clay, but cloud or vapor, was the material in which it ought to be represented." The difficulty leads to a discussion of the remorse into which Donatello has sunk. Working as they talk, the sculptor makes more changes; then leaves "without observing that his last accidental touches - - - had given the bust a higher, sweeter expression than it had hitherto

(24)
worn." "The sculptor would have done well to glance at his work again; for here were still the features of the antique faun, but now illuminated with a higher meaning, such as the old marble never bore." Doubtless the transformation would never really have occurred without Kenyon's persistent effort. Miriam becomes a faithful shadowy form, while the sculptor accompanies Donatello on their round about route to the tryst with Miriam. His voluminous moralizing can not be followed. An occasional tragic moment will be suggested. Kenyon regrets that any soul should pass from earth without seeing an antique painted window. "There is no other such true symbol of the glories of the better world where a celestial radiance will be inherent in all things and persons, and render each continually transparent to the sight of all," he exclaims.

Donatello: "But what a horror it would be if there were one soul among them through which the light could not be transfused."

Kenyon: "Yes; and perhaps this is to be the punishment for sin - - -that it shall inoculate the sinner from all sweet society by rendering him impermeable to light - - -Then what remains for him but infinite and eternal solitude."

Donatello: "That would be a horrible destiny indeed; but there might be a more miserable torture than to be solitary forever. Think of having a single companion in eternity, and - - - to see your own

weary, weary sin repeated in that inseparable soul."

Miriam shudders deeper into the shadow as she hears this fearful thought of her companionship voiced.

Under the kindly glance of the beneficent pontiff they are united in a common need of blessing. Their union has for its purpose not earthly happiness, but mutual support with the thought that if "out of toil, sacrifice, prayer, penitence, and earnest effort toward right things," a sombre sort of happiness should come, it would be "Heaven's gracious gift, and a token that it recognized this union here below."⁽²⁷⁾

In the Carnival crowds they appear. On the Campagna, as peasant and contradina, they suggest a subdued echo of the faun and the nymph--"so capable of joy, but living in a world from which joy has long departed." "There may be a sacred hour even in Carnival time,"⁽²⁸⁾ and Miriam and Donatello make theirs an hour of renunciation.

In spite of Motley's "golden gloom which is the atmosphere," one feels that the atmosphere is a bit treacherous. There are holes in it, as the aviators say. In the early description of the Capitol and the view, the author says: "We glance at all these things - - - in hope of putting the reader into that state of feeling which is experienced oftenest at Rome. It is a vague sense of ponderous remembrance; a perception of such weight and density in a bygone life, of which this spot

was the center, that the present moment is pressed down and crowded out, and our individual affairs and interests are but half as real here as elsewhere." Then comes the

resemblance between Donatello and the Faun which "had taken them into a certain airy region, lifting up their heavy earthly feet from the actual one of life."

Mystery enters, too, in person, with the spectre of the catacombs, who becomes "but a shadow" behind Miriam's steps. The art of the galleries and the prayers at the churches, and the legends that cluster around fountain and ruin. One would anticipate a certain depth of atmosphere, but the effect is composite, flat like a piece of mosaic, without the unity of pattern.

In fact, with regard to the entire question of setting, one feels the same multiplicity of detail, but not unity. There is so much breadth of scene that it lacks the rich significance that Hawthorne's scenes usually do. There is some vagueness of the time relation, too, that, petty as it is, is confusing. The packet to be delivered "four months from today" was given into Hilda's hands in February. Hilda delivers it at the proper time and is imprisoned. Has she languished in prison from say July until the following Carnival time? The narrative does not imply so long an absence. Aside from the use of the faun myth, there is less of the so-called 'marvelous' than Hawthorne is accustomed to display. Hilda's insight into the work of the old masters almost approaches a 'Sibylline'

quality. Dr. Van Doren's sympathetic appreciation and discerning judgment make his expression of the book's value worth keeping in mind: "Learning and observation went into the rich, smooth, trustworthy and often penetrating descriptions which adorn the tale, but the atmosphere lacks the golden depth and substantial intimacy which Hawthorne had caught for The House of the Seven Gables. - - - The sole new quality he could impart to his Italian romance was the sense of crowds of people filling the scene, constantly stirring, providing a new privacy in the midst of which his most important characters might take refuge. From these crowds the atmosphere derives more density than from the works of art and landscapes, comments which just miss overloading the narrative. - - Elaborate as the background is, and stiff and difficult as it must have been to handle, the four essential persons of the drama move as freely and naturally as in the earlier novels with their almost empty stages.

"The idea of the romance came from the Faun of Praxiteles. He [Hawthorne] thought 'that a story with all sorts of fun and pathos in it might be contrived on the idea of the species having become intermingled with the human race.' Originally struck by the fanciful possibilities, it deepened into a sort of Paradise Lost."

Outline of Chapter VIII.

THE INCOMPLETE ROMANCES

I. The reader's reaction to these fragments.	170
1. To an isolated piece	171
2. To the group as a whole	171
II. Causes that prevented completion	173
1. Distraction of war	173
2. Author's changing environment	174
3. Conflict between plots	175
III. Analysis of elements of setting common to the group	175
1. The time and the place	175
2. Structural use prominent (shown on chart) .	177
3. Method experimented with in treatment of one element	178
a. Element--the bloody footstep	
a-1. Visible reminder and challenge	
a-2. Link between related individuals	
a-3. Reinforcement to elixir theme	
a-4. Fantastic quality achieved through Sibyl	
b. Uses	
b-1. Repetition in many different tellings	
b-2. Suggestion in its varied relations	
b-3. Echo in children's play and "chimney corner" talk	

IV. General interest in the uses of setting in the group	184
1. Picturesque . . . . .	.185
2. Psychological . . . . .	.185
a. Author's own reaction to Salem	
b. Comment aroused by setting	
b-1. Concerning English and Americans	
b-2. Concerning the New England conscience	
3. Romantic effect	188
V. Conclusion: Is the publication justified?	188

Chapter VIII.

THE INCOMPLETE ROMANCES

"And this is the old romance factory," announces the son to the curious public. "These parts that you see have never been successfully assembled. Some of them belong to the 1858 models and some are as late as 1864. They are a little worn with handling, but the stock isn't large, and, with goods like this, every thumb mark just increases the value."

"Oh, but some of these things are certainly duplicates," the exacting public complains. "The fantastic touch to that piece of Elsie's embroidery is (1) identical with what I bought as a genuine Hester pattern in 1850. And I'm sure that that portrait of the sad faced young fellow has the same leather jerkin and broken (2) halter in it that I got on old Maule in 1851. And this old dummy here, that is supposed to be gesticulating out of a dream,--he is going through the same antics exactly (3) that the old Colonel's portrait did in that 'Alice Pyncheon' collection I got the same year. I don't like this."

"Yes, you are right. If my father had

ever put these on sale, he would have remodeled those pieces in some way so that you shouldn't have been annoyed by such apparent duplication. There is a certain sameness though, in the isolated parts of every romance. This English manor house is not unlike that put out by the Radcliffe people; and, of course, an Italian dagger is an Italian dagger wherever you find it. The individuality of the maker is shown in the assembling. Then, of course, the coloring of the whole is what really sells the romance. Here are the memoranda my father made; that gives the collection a real individuality."

And so the public takes over the factory. It is just a bit doubtful that the transaction would have met the approval of the old romancer. He was none too eager to put his stuff on the market with any of the tool-marks apparent. While he lived, the factory was a house of mystery itself. Confident of the futility of imitation, he wouldn't even patent his process. But these are different days, and there undoubtedly was money in the old man's stock!

If one isolates Dr. Grimshawe's Secret or Septimius Felton from the rest of the group of incomplete romances for reading, he is inclined to think that it justifies publication. Both these narratives are fairly complete in plot and show sufficient elaboration to create and sustain interest. But it is with a feeling of almost sad disillusionment that one examines the

group and sees their evident relationship. Such an examination does not lack interest, but it reveals such a shifting of black bottles and herbs and documents that all the charm of romance as well as any sense of reality is lost. The characters themselves are mere dummies: Now a bristling red beard, now a white one is fitted on the doctor; now an Italian swarthiness, now an English ruddiness is applied to the lord of the manor; and the outlandish woman who figures first as the crusty Hannah and last as the rather stupid Martha reaches the utmost peak of piled-on outlandishness in Aunt Keziah, who is " a strong mixture of an Indian squaw and herb doctress, with the crabbed old maid, and a mingling of the witch-⁽⁴⁾ aspect running through all." There seems to be an unlimited supply of name-tags, too; several are used upon a single figure at once. The elements of setting are shifted in their other relationships as well as in connection with character. One does not hesitate, to seize upon these loosely related parts with ruthless hand. Indeed, it would seem a sort of kindness to set them in order and date them, like the sermons in the ministerial barrel, to have them ready for the next experiment.

#. In The Ancestral Footstep the English manor house figures as Pemberton Hall and Smithell's Hall. Names are confusing. Eldredge and Middleton are somewhat confused. Dr. Grimshawe's Secret was edited and such confusing elements removed by the son before publication. (Preface, p. IX)

Before making any such tabulation, however, one is inclined to inquire into the reasons for these fragments being left unfinished. In Hawthorne's dedicatory letter to Franklin Pierce in Our Old Home he refers to these romances as involving the same material as the sketches in that volume: "I once hoped, indeed, that so slight a volume would not be all that I might write. These and other sketches, with which, in a somewhat rougher and more copious form than I have given here, my journal was copiously filled, were intended for the side scenes and backgrounds and exterior adornment of a work of fiction of which the plan had but imperfectly developed itself in my mind, and into which I ambitiously proposed to convey more of the various modes of truth than I could have grasped by a direct effort. Of course I should not mention this abortive project, only that it has been utterly thrown aside and will never now be accomplished. The Present, the Immediate, the Actual has proved too potent for me. It takes away not only my scanty faculty but even my desire for imaginative composition, and leaves me sadly content to scatter a thousand peaceful fantasies upon the hurricane that is sweeping us all along with it, possibly, into a Limbo where our nation and its polity may be as literally the fragments of a shattered dream as my unwritten Romance." This preface was written in the autumn of 1863, and refers to the distraction that the war brought on. Looking back over the period since the germ of the romance came to life one

can see other distracting influences. Certainly the changing environment that the author himself experienced might be so considered. The notes that comprise The Ancestral Footstep, which is the author's first visible attempt with this material, were written in England in the spring and summer of 1858. It consists of abstracts of the plot as well as elaborated sections. Abundance of English detail is given. The charm of the quiet, retired life on an English estate is indicated in these synopses, and elaborated as frequently as anything else in the worked out fragment of the story. That this was to have been an English romance is indicated in the subtitle, and the American half of the story was apparently to have been only implied. Dr. Grimshawe's Secret is an evident development of The Ancestral Footstep. It bears no date, and is probably a development that the author made in Italy or during other continental travel. At any rate, the emphasis on English scenery is lightened somewhat by ten chapters dealing with the American scene that had been only implied in the earlier work. Hawthorne returned to America in 1860. The influence of the changed environment becomes apparent in the next handling of the romance. Settled once more in "The Wayside," Hawthorne is reminded of Thoreau's tradition of an earlier occupant of the house--a man "who believed he would never die." The famous Concord street and ridge become the setting of Septimius Felton. In Septimius Felton, too, one becomes aware of another difficulty that Hawthorne had experienced.

There are two plots working at more or less cross purposes in the narrative: the plot dealing with the broken thread of ancestry is elaborated or implied in all four writings. The elixir of life plot is scarcely visible in The Ancestral Footstep but definitely appears in the other three works. The depression resulting from the war, therefore, combined with changing environment and conflicting plots, and finally the author's death have left this romance incomplete. For it is one romance. The author's interest threw its weight first with one plot and then with the other, and first with the English scene and then with the American. Reluctant to sacrifice either idea, but unable to adjust them to his satisfaction in one narrative, Hawthorne experimented with this material for at least seven years.

Turning now to an examination of the setting proper, one finds many elements common to the entire group. The foundation incident occurs in the Puritan period in England. The interval between this incident and the narrative itself is not always the same. The Ancestral Footstep makes reference to a lapse of two hundred-fifty or three hundred years, Hawthorne's own present serving for the later period. Dr. Grimshave's story begins just after the Revolutionary War, "while the surges of that commotion were still seething and surging." A lapse of twenty or more years ensues before the second part of the story occurs. Septimius Felton begins with the battle of Concord and the first excitement of British invasion.

(9)

Old Dr. Dolliver, in the last fragment, is the one who "remembers the Great Fire," who had been "a stripling at the terrible epoch of witch-times," "a child just breeched at the breaking out of King Philip's War." His fashions are those of fifty years ago; he still wears the Puritan band; he had received a benediction from Governor Bradford. The geographical differences and resemblances have been noted.

The structural elements of setting in the stories are sufficiently similar to identify the four writings as different versions of the same tale. The following scheme has been devised to show that these elements are structural as well as similar. The chart also recognizes the two plots or themes that were conflicting in the development of the romance.

ANCESTRAL FOOTSTEP (1858)	DR. GRIMSHAW'S SECRET (?)	SEPTIMIUS MELTON (1862)	DOLLIVER ROMANCE. (1863-4)
---------------------------------	---------------------------------	-------------------------------	----------------------------------

FOUNDATION INCIDENT

(Ancestral thread broken (a))

Smithell's Hall p. 472 Pamberton Hall p. 476 American setting implied	Braithwaite Hall p. 213 Salem (Peabody house) p. 1-2 ff.	Smithell's Hall p. 257 p.376-7 p.430 Concord "Wayside" p. 230 ff.	English setting implied p. 61. Salem (Peabody house) pp 19, 26.
---	---	---	--

(Elixir plot) (b)

Implied in figures of speech. The pit p. 442 The grave flower p. 439.	Laboratory p. 6 Extract of cobweb, p.6 uncertain age, p.8. Black bottle p. 16 Graveyard p.1, 5, legend of the undying man, p. 330	Document, p. 258 Aunt Kez- iah's Potion p. 316 Aunt Kez- iah's Legend p. 317. Sibyl's legend p. 326 ff.	Immortality pp. 30, 32 Herbs, pp. 35 ff. p 43-44, Elixir p. 48-52 p. 58-67
--	---	---	---

Connecting links (a and b)

America with England documents with documents silver key with cabinet tradition with Hall palace in min- iature Bloody foot- step.	America with England documents with (P 128) document p. 132. dream p. 143 with fact p. 143 silver key p. 108 with coffer p. 323. Bloody foot- step. p 29--p 338.	America with England tradition with tradition iron box p. 376, 378 with key p 258 Bloody foot- step p.308, 326, 420.	(Incomplete) Bloody foot- step. p. 61
---	---	---	---

Dénouement (a and b)

A pinch of dust p. 462	Coffer of golden hair p. 342	American claimant on English estate p. 430.	
------------------------------	------------------------------------	---	--

Various details of these ideas serve to strengthen the impression of identity. Other elements are recognized in spite of changes. The ancestral emblem in The Ancestral Footstep is a "bear and a ragged staff in silver" on the hospitaller's garb (p. 475) while in Dr. Grimshawe's Secret the bare arm and the leopard's head (p. 130) are everywhere visible. Spiders, black bottles Venetian glass, heir-looms of various sorts appear and re-appear. Faded dressing gowns are mentioned, not only calling to mind each other, but awakening memories of that other faded piece of luxury that Hawthorne used to interpret the unfortunate Clifford's native tastes.

The value that attaches itself to this succession of writings, since it does not lie in romantic charm or in realistic effect, would be found in the possible evolution of method that might appear. The treatment of the ancestral footstep suggests itself for such an examination because of its prominence and persistence throughout the series. A rather strange circumstance marks the appearance of the bloody footstep in Hawthorne's writings. In the American Note-Book in 1850 occurs this suggestion: "The print in blood of a naked foot to be traced through the streets of a town." It is not surprising, then, to find Hawthorne impressed five years later in England, when he has his attention called to a legend of a bloody foot leaving its imprint where it passed. The legend was associated

with a red foot-shaped blotch in the white stone of an entrance at Smithell's Hall, Lancashire. Five days after hearing of this legend, April 5, 1855, Hawthorne made note in his journal of "my Romance," dealing with the theme of the broken ancestral thread.

It is difficult to get a definite idea of Hawthorne's original conception of the treatment of this symbol, because the notes which constitute The Ancestral Footstep are so fragmentary. Under date of May 12, Hawthorne complained that he had "not yet struck the true keynote of this Romance - - -I do not wish it to be a picture of life, but a romance, grim, grotesque, quaint, of which the Hospital might be the fitting scene. The tragic and the gentler pathetic need not be excluded by the tone and treatment. - - -It must be humorous work, or nothing." The next item in the journal represents an effort to achieve just that effect, and the treatment of the bloody footstep here offers itself as a conspicuously successful one: the present lord of the manor-house has a mania for searching for the bloody footstep. The peculiarity is described with some sympathy and awe and with a suggestion of humorous exaggeration. He had "sought it far and wide over every foot of the estate; not only on the estate, but throughout the neighborhood; not only in the neighborhood, but over all England; not only throughout England, but all about the world." "With these stories

in mind, the young American ventures into the ancestral park one day, and there he sees the demented lord striding along, eyes bent upon the ground, setting his foot just where a previous foot-print had been made, until he comes face to face with the man who has returned to try his foot upon the legendary stain. In conversation that ensued, the American, perhaps for conciliatory purposes, declares that the so-called bloody footstep is only a natural stain in the old stone. "There, sir," said Mr. Eddredge, "let me say that you came to a very foolish conclusion; and so goodby, sir." The incident is not greatly elaborated, but as it is one senses the almost insane dread that the tradition inspires, as well as a sort of reverent devotion to it. Other instances of the bloody footstep in this work occur chiefly in the abstracts of the story, the purpose seeming to be to provide an intimate reminder of an evil set in action long ago that has not yet reached its conclusion.

The changed title and more elaborated work of Dr. Grimshawe's Secret at first suggest that Hawthorne has relegated the foot-print to a place of minor importance. The title, however, is not Hawthorne's (10) and as a matter of fact nothing in the story is more active in giving movement to the plot and distinction to characters than the legend of the bloody foot-step; in fact, it serves almost too much as a formula in determining the outcome of the tale. In the American

section the legend is repeated in four separate accounts, with echoes and reinforcements of various sorts. The Doctor tells his story ⁽¹¹⁾ with the fervor of revenge. It is associated with the portrait of the sad young man with the hangman's noose about his neck. It is accompanied by an evil wink that sends a shudder through little Elsie and makes her put her tiny hands over the Doctor's eyes. Young Ned is set to dreaming. The legend becomes a part of their play, and is kept in their thoughts by further references and descriptions. The children feel that it concerns a time and place familiarly known to the old Doctor. Beneath the hatred is suppressed reverence and affection. Then one day, several years later, the Doctor tells little Elsie that he means to die that very day. "Tell Ned," said the Doctor solemnly, "to think no more of the English hall, or of the bloody footstep, or of the silver key, or any of all that nonsense. Goodby, my dear!" But long before the Doctor turns his face to the wall to die, the gentle Colcord comes with his dim legend, then vanishes; while the ⁽¹²⁾ blasted elm and a newly made grave and the Doctor's erratic moods give hints of a mysterious crime. ⁽¹³⁾ Hammond comes from the old English home itself to find a vague clue to the family relations in an ancient grave. The tomb-stone bearing the rude impress of a foot is found thrown down by the side of the freshly built ⁽¹⁴⁾ mound. No documents; no silver key. And the grave digger gives the last sinister suggestion to the tale

when he quotes his father to the effect that the footprint was the stamp of Satan's foot,--the great cleft between the toes was easily seen--and that the grave contained a witness. Thus we have the legend of the bloody footstep made a part of the very substance of the narrative. In Part II we catch again and again the echo of the Doctor's warning that had come too late. Ned, grown to manhood and fame, visits the scenes that have so haunted his childish dreams. With a peculiar sense of familiarity amid strangeness, he refuses to be warned away from an impending doom. He crosses the ancestral threshold and tries his own foot to the evil mark. But Ned is saved. It is the lord of the manor, with his unholy Italian traits, upon whom Hawthorne pronounces his final defeat: "The foot that made the Bloody Footstep has returned from its long wanderings, and it passes on, straight as destiny,--sure as an avenging Providence to the punishment and destruction of those who incur retribution." ⁽¹⁵⁾ The formula of the bloody footstep is demonstrated.

Since The Dolliver Romance is so brief and contains but one abrupt intrusion of the bloody footstep in an unrevised chapter, it seems wise to consider Septimius Felton as the concluding section of this examination. The most fascinating use of the bloody footstep is achieved in Sibyl Dacy's legend. ⁽¹⁶⁾ Sibyl, the being that sprang up, like an exotic flower, out of a

grave, gives something of her own malign and mysterious flavor to the tale along with a fanciful grace and beauty. Hawthorne introduces the legend just after the peculiar plant has been found on the grave of the young English soldier. It is in fact a fungus of deadly poisonous growth which Sibyl has planted there for a revenge upon Septimius. Rose, the sweet and wholly pure Hilda type in the story, would root it up and fling it away. "Shall we do so?" said Sibyl to Septimius. Poor Septimius is obsessed with the idea of an elixir of life. His outlandish old aunt and the treacherous Portsoaken have brought fuel to his fire in their stories of powerful potions. This obsession is being played to by Sibyl. It explains her presence in the little village. When Sibyl turns to Septimius for the answer, then, she is putting the decision in his own hands. The legend follows. It serves so many purposes and serves them all so effectively that one feels that it is here that the master touch is seen. The bloody footstep has not definitely appeared in the story before. A reader whose mind already holds the image would feel the suggestion in the talk of the villainous old Port-

(17)

soaken on occult matters. Now it comes with all the wayward witchery of the girl who tells it. It suggests her sophistication. It contains that which has been designed to lure Septimius further into his search for immortality. But it also contains a gentle warning--not

the sort that have been received at the Doctor's hands, which only tend to deepen the purpose--but a warning that the reader wonders at, and only completely understands in the final scene. There is no oppressiveness in the image as it is used in Septimius Felton. Only once again is it mentioned; that in the chimney corner tale of Aunt Keziah's crone. ⁽¹⁸⁾ The student feels that the romancer has once more achieved art out of the cluttering debris of mere artifice.

The methods of this achievement have been essentially the same throughout the series; manifold repetition, suggestion by varied relationships, and the influence or echo, of the repetition and suggestion in the incidents and comment in the story. In Septimius Felton, however, the suppression of the image itself until the great presentation makes for a vividness that is fresh and animated instead of merely deep. It is not the method of The Scarlet Letter, nor that of The Marble Faun. In these romances the deadness of the symbol is saved in the first case by the breadth and variety of its significance, in the second case by the essential affinity between the background and the idea. Here there is greater economy in the use of the image, but an infinite deal of preparation to make this one telling effective.

Besides the structural utility of many of the common elements of setting in these writings,

and beside the visualized image of the bloody footstep just discussed, there is a mass of material that is probably of more general interest, Hawthorne has identified the background as the same as that given in the sketches published in Our Old Home. The works that deal with English scenes, abound in delightful views of parks and hedges, and ancient halls and churches. A certain civilized dreamy quality attaches itself to the locality by way of contrast with the ruder, wilder nature of American country. But in addition to the real wealth of description with which the English scene is pictured, there is a more scrutinizing view of the social atmosphere of old Salem in Dr. Grimshawe's Secret than had appeared in the novels which the author published. Dr. Grimshawe draws the attention that is the inevitable penalty of the man of reserve. Salem was a "town that was yet but a larger village, where everybody knew everybody, and claimed the privilege to know and discuss their characters; and where there were few topics of public interest to take off their attention, a very considerable portion of town talk and criticism fell upon him." The provincialism, the political prejudice, the religious intolerance, the exclusive respectability all tended to make him the "most isolated individual to be found anywhere." The dull little town is "full of exaggerated stories about the Doctor's oddities, many of them forged, all retailed in an unfriendly spirit."⁽²¹⁾

"Misconceptions, - - -surmises taken for certainties--superstitions--the genuine hereditary offspring of the frame of public mind which produced the witchcraft delusion--all fermenting together." In the mob scene that brings the gentle Colcord to the Doctor's defense, Hawthorne parades the citizenship--private and official--on to the scene, which he purposes, in his notes, to make "emblematic of the world's treatment of a dissenter." In spite of no resemblances of character, Dr. Grimshawe's situation reminds one of Hawthorne's own isolation by which he aroused the same gossip curiosity about himself among the Salem citizens. There is much, indeed, that gives the personal reaction of the author to real situations. A vast deal of editorial comment arises, too, from the contrast of American character and life with English character and life. One of the most interesting discussions, however, has to do with what we have come to call the New England conscience. It all arises from a fanciful idea that the plants themselves experience a sense of joy and well-being in the care of the old pensioner. The old man replies that that makes one more demand on men for devotion to duty. "So highly cultivated a conscience as that," Redcliffe is made to say, "would be a nuisance to one's self and one's fellows." But the Hawthorne touch as well as the Hawthorne experience is shown in the statement that follows: "As Redcliffe gave vent to this doctrine--he was sur-

prised to find how strongly sensible he became of the ugliness and indefensibleness of what he said - - -But he was surprised to find how he had to struggle against a certain repulsion within himself to the old man. He seemed so nonsensical, interfering with everybody's right in the world; so mischievous, standing there and shutting out the possibility of action. It seemed well to trample him down; to put him out of the way--no matter how--somehow. It gave him, he thought, an inkling of the way in which this poor old man had made himself odious to his kind, by opposing himself, inevitably, to what was bad in man, chiding it by his very presence, accepting nothing false. You must either love him utterly, or hate him utterly; for he could not let you alone. Redcliffe, being a susceptible man, felt this influence in the strongest way; for it was as if there was a battle within him, one party pulling, wrenching him towards the old man, another wrenching him away, so that, by the agony of the contest, he felt disposed to end it by taking flight, and never seeing the strange individual again. He could well enough conceive how a brutal nature, if capable of receiving his influence at all, might find it so intolerable that it must needs get rid of him by violence,--by taking his blood if necessary." More candidly than is expressed anywhere else, one finds here an account of Hawthorne's personal experience. Heritage, training, and environment have accustomed him to the restrictions of the

Puritan character, but the vital individual genius in him sees and thinks and feels in utterly different terms. It is from this bewilderment of actuality that he turns to romance for relief. But it can never be final. There are no conclusions. Mrs. Hawthorne asks the reader to observe the author is never arguing, but merely entertaining the ideas that he presents. He, like Redcliffe, "was in a state of disturbance for which he could not account." It is in this state of mind that the setting of this series of writings has been selected, and it is for this reason that the writer is not violating proportion in the abundance of development given to setting. Numerous instances of this indeterminate situation occur elsewhere in this study, and it is in this quality that the thing generally recognized as the Hawthorne atmosphere has its origin.

One can scarcely be sure whether or not he is glad to have had this clearer view of the machinery of Hawthorne's work. One gets a rather more intimate acquaintance with the author, but the author, in dishabille, is not necessarily more charming than when he makes his usual proper appearance. So far as methods are concerned, one is pretty well aware of their nature already. The pity of the situation lies in the fear that after this prying inspection of the wardrobes and property closets, the perfect illusion can never be experienced again. A glimpse now of Clifford's

lovely old miniature reminds one that there are several old faded dressing gowns in the cabinet. Some have patches by which one is reminded of various experiences; others are merely rich and faded to be worn by pensioners and ex-prisoners and other unfortunate old men.

THE END

REFERENCES FOR NOTES IN THE TEXT

Chapter I.

- (1), H. L. Mencken on Van Doren's The American Novel, Nation, July 6, 1921
- (2), J. W. Cross' Life of George Eliot
- (3), W. H. Hudson's An Introduction to the Study of Literature, p. 209
- (4), Bliss Perry's A Study of Prose Fiction, pp. 154-155
- (5), Esenwein's Writing the Short Story
- (6), Graham Balfour's Life and Letters of Robert Louis Stevenson
- (7), Carl Van Doren's Contemporary American Novelists, p. 124
- (8), W. H. Hudson's Introd. to the Study of Literature, p. 209
- (9), Ibid. p. 211
- (10), Ibid. p. 214
- (11), Ibid. p. 213
- (12), Ibid. p. 211
- (13), Bliss Perry's Study of Prose Fiction, p. 175

Chapter II.

- (1), Carl Van Doren's American Novel, pp. 81, 83, 86, and 92; and Macy, Spirit of American Literature, p. 78
- (2), Carl Van Doren's American Novel, p. 78
- (3), Sketches etc. Life, p. 463
- (4), Ibid. p. 463
- (5), Ibid. p. 481
- (6), Ibid. p. 481
- (7), Ibid. p. 491
- (8), Ibid. p. 481
- (9), Mrs. Hawthorne's Introduction to the American Note-Books, p. xii
- (10), Introduction to The House of the Seven Gables, p xi
- (11), Woodberry's Nathaniel Hawthorne, How to Know Him, p. 74.
- (12), Julian Hawthorne's Hawthorne and his Wife, p. 180
- (13), Introduction to The House of the Seven Gables, p. ix
- (14), Paul E. More's Shelburne Essays, Origins of Poe and Hawthorne, p. 60
- (15), The American Novel, p. 79
- (16), Ibid, p. 36

- (17), The House of the Seven Gables, p. 63
- (18), Mosses from an Old Manse, p. 21
- (19), Ibid. p. 28
- (20), Preface, The House of the Seven Gables, p. xv
- (21), American Note-Book, 1835
- (22), The American Novel, p. 86
- (23), Wm. Lyon Phelps' Makers of American Literature,
The Ladies Home Journal, 1921
- (24), Cambridge History of American Literature, Vol. 2,
p. 18
- (25), Dr. Grimshawe's Secret, p. 5
- (26), Wilbur Cross, Development of the English Novel,
p. 98
- (27), Ibid. p. 163
- (28), Ibid.
- (29), Origins of Poe and Hawthorne, p. 60
- (30), Ibid.
- (31), Woodberry's Hawthorne, p. 76
- (32), Bliss Perry, A Study of Prose Fiction, pp. 39-40
- (33), Mabie, Backgrounds of American Literature, p. 319
- (34), Introd. to The Scarlet Letter, p. 53
- (35), The Blithedale Romance, p. 322
- (36), The Marble Faun, pp. 15, 18
- (37), Introd. to The House of the Seven Gables, p. xv
- (38), The Scarlet Letter, p. 187
- (39), Ibid., p. 171

Chapter III.

- (1), Tales, Sketches, etc., p. 459
- (2), Sketches, Life, etc., p. 461
- (3), Ibid., p. 465
- (4), Ibid. p. 466
- (5), Ibid. p. 466
- (6), Editor's Note, Fanshawe
- (7), Tales, Sketches, etc. p. 462 ff.
- (8), Fanshawe, p. 211
- (9), Ibid. p. 108
- (10), Ibid. p. 162
- (11), Ibid. p. 174
- (12), Ibid. pp. 77, 78
- (13), Ibid. p. 218
- (14), Ibid. p. 133
- (15), Ibid. p. 110
- (16), Ibid. p. 107
- (17), Ibid. p. 130
- (18), Hawthorne and his Wife, Vol. I, p. 132

Chapter IV.

- (1), American Note Book, 1837, p. 78

- (2), Sketches, Life, etc. p. 487
- (3), American Novel, p. 86
- (4), Ibid. pp. 87-88
- (5), Ibid. p. 8
- (6), Hudson, Introd. to the Study of Literature, p. 212
- (7), Ibid. p. 69
- (8), American Novel, p. 90
- (9), Introd. to the Study of Literature, p. 211
- (10), Ibid.
- (11), The Scarlet Letter, p. 79
- (12), Ibid. p. 186
- (13), Ibid. p. 190
- (14), Ibid. p. 254
- (15), Ibid. p. 290
- (16), Ibid. p. 307
- (17), Ibid. p. 310
- (18), The Scarlet Letter, p. 67
- (19), Ibid. p. 68
- (20), Ibid. p. 68
- (21), Ibid. p. 68
- (22), Ibid. p. 68
- (23), Preface to American Note-Books, p. xiii
- (24), The Scarlet Letter, p. 68
- (25), Ibid. p. 60
- (26), Ibid. p. 163
- (27), Ibid. p. 210
- (28), Ibid. p. 211
- (29), Ibid. p. 307
- (30), Ibid. p. 10
- (31), Ibid. pp. 101-102
- (32), Ibid. p. 198
- (33), Ibid. pp. 242-243
- (34), Ibid. p. 303
- (35), Ibid. p. 304
- (36), Ibid. p. 305
- (37), American Novel, p. 92
- (38), The Scarlet Letter, p. 139
- (39), Ibid. p. 224
- (40), Ibid. p. 249
- (41) Ibid. p. 249
- (42), Ibid. p. 250
- (43), Ibid. p. 225
- (44), Ibid. p. 225
- (45), Ibid. p. 242
- (46), Ibid. p. 243
- (47), Ibid. p. 255

Chapter V.

- (1), American Note-Book 1838, p. 135
- (2), Introduction to The House of the Seven Gables
by Katherine Lee Bates

- (3), American Note-Book, July, 1850
- (4), Introd. to House of the Seven Gables (Bates)
- (5), Preface, House of the Seven Gables
- (6), The House of the Seven Gables, p. 1
- (7), Ibid. p. 5
- (8), Ibid. p. 6
- (9), Ibid. p. 7
- (10), Ibid. p. 10
- (11), Ibid. p. 22
- (12), Ibid. p. 172
- (13), Ibid. p. 171
- (14), Ibid. p. 173
- (15), Ibid. p. 298
- (16), The Dressmaking Novelist, Joseph Hergesheimer,
McCall's Magazine, Oct. 11, 1924
- (17), The House of the Seven Gables, p. 26
- (18), Ibid. p. 98
- (19), Ibid. p. 38
- (20), Ibid. p. 51
- (21), Ibid. p. 108
- (22), The House of the Seven Gables, p. 35
- (23), Ibid. p. 126
- (24), Ibid. p. 31
- (25), Ibid. p. 157
- (26), Ibid. p. 8
- (27), Ibid. p. 10
- (28), Ibid. p. 182
- (29), Ibid. p. 189
- (30), Ibid. p. 197
- (31), Ibid. p. 262
- (32), American Note-Book, 1837, p. 96
- (33), The House of the Seven Gables, p. 31
- (34), Ibid. p. 27
- (35), American Novel, p. 97
- (36), American Note-Book, 1835
- (37), The House of the Seven Gables, p. 63
- (38), Ibid. p. 65
- (39), Ibid. p. 65
- (40), Ibid. p. 65
- (41), Ibid. p. 67 et al
- (42), Ibid. p. 201
- (43), Ibid. p. 108
- (44), Ibid. p. 109
- (45), Ibid. p. 111
- (46), Ibid. pp. 118-119
- (47), Ibid. p. 122
- (48), Ibid. p. 266
- (49), Ibid. p. 54
- (50), Ibid. p. 104
- (51), Ibid. p. 17
- (52), Ibid. p. 26
- (53), Ibid. p. 66
- (54), Ibid. p. 89

- (55), The House of the Seven Gables, pp. 88-89
- (56), Ibid. p. 98
- (57), Ibid. p. 144
- (58), Abernethy's Hist. of Am. Literature, p. 200
- (59), American Novel, p. 98
- (60), Woodberry's Hawthorne, How to Know Him, pp 99 ff.
- (61), American Note-Book, 1835

Chapter VI.

- (1) American Novel, p. 99
- (2), Backgrounds of American Literature, Mabie, p. 319
- (3), American Novel, p. 100
- (4), The Blithedale Romance, p. 342
- (5), Ibid. p. 393
- (6), Appendix, p. 261
- (7), The Blithedale Romance, pp. 441 & 455
- (8), Ibid. p. 431
- (9), Ibid. p. 453
- (10), Ibid. p. 336
- (11), Ibid. p. 391
- (12), Ibid. p. 325
- (13), Ibid. p. 327
- (14), Ibid. p. 413
- (15), The Blithedale Romance, p. 414.
- (16), Ibid. p. 522
- (17), Ibid. p. 525
- (18), Ibid. p. 415
- (19), Ibid. p. 416
- (20), Ibid. p. 337
- (21), Ibid. p. 424
- (22), Ibid. p. 427
- (23), Ibid. p. 374
- (24), Ibid. p. 477
- (25), Ibid. p. 554
- (26), Ibid. p. 555
- (27), Ibid. p. 550
- (28), Ibid. p. 550
- (29), Ibid. p. 583
- (30), Ibid. p. 584
- (31), Ibid. p. 337
- (32), Ibid. p. 496
- (33), Ibid. p. 371
- (34), Ibid. p. 371
- (35), Ibid. p. 372
- (36), Ibid. p. 347
- (37), Ibid. p. 354
- (38), Ibid. p. 374
- (39), Ibid. p. 370
- (40), Ibid. p. 386

- (41), The Blithedale Romance, p. 369
- (42), Ibid. p. 504
- (43), Ibid. p. 507
- (44), Ibid. p. 586
- (45), Ibid. p. 595
- (46), Ibid. p. 360
- (47), Ibid. p. 487
- (48), Henry James, Hawthorne, p. 132
- (49), Hawthorne, How to Know Him, p. 20
- (50), The Blithedale Romance, p. 349
- (51), Ibid. p. 433-434
- (52), Preface
- (53), The Blithedale Romance, p. 559
- (54), Ibid. p. 578

Chapter VII.

- (1), Miss Hazel Murray, Personal correspondence
- (2), The Marble Faun, p. 12
- (3), Hawthorne, p. 160
- (4), Preface
- (5), Macy, Spirit of American Literature, p. 81
- (6), Miss Hazel Murray, Personal correspondence
- (7), French and Italian Note-Book, Apr. 22, 1858
- (8), Introduction, p. 7
- (9), The Marble Faun, pp. 198 ff.
- (10), Ibid. p. 69
- (11), Ibid, p. 85
- (12), Ibid. p. 303
- (13), Ibid. p. 306
- (14), Ibid. pp. 312 ff.
- (15), Ibid. p. 40
- (16), Ibid. pp. 23-24
- (17), Ibid. p. 26
- (18), Ibid. p. 27
- (19), Ibid. p. 40
- (20), Ibid. p. 41
- (21), Ibid. p. 61
- (22), Ibid. p. 64
- (23), Ibid. p. 172
- (24), Ibid. pp. 312 ff.
- (25), Ibid. p. 316
- (26), Ibid. p. 349
- (27), Ibid. pp. 365 ff.
- (28), Ibid. p. 506
- (29), Ibid. p. 20
- (30), Ibid. p. 30
- (31), Ibid. Chapter VII.
- (32), Ibid. Chapter XLIII.

Chapter VIII.

- (1), Dr. Grimshawe's Secret, p. 90
- (2), Ibid. p. 21
- (3), Ibid. p. 308
- (4), Septimius Felton, p. 304
- (5), Introduction pp. 223-226 (Septimius Felton)
- (6), Ancestral Footstep, p. 444; p. 447
- (7), Dr. Grimshawe's Secret, p. 50; p. 21; p. 163
- (8), Septimius Felton, p. 245
- (9), The Dolliver Romance, pp. 16, 13, 27, 29
- (10), Dr. Grimshawe's Secret, Preface, p. vi
- (11), Ibid. pp. 29-31, 125
- (12), Ibid. pp. 69-70
- (13), Ibid. pp. 96, 103
- (14), Ibid. pp. 101-102
- (15), Ibid. p. 338
- (16), Septimius Felton, pp. 326-334
- (17), Ibid. p. 308
- (18), Ibid. p. 420
- (19), Dr. Grimshawe's Secret, pp. 227, 215, 139-142
- (20), Ibid. pp. 50-53, 56-57
- (21), Ibid. pp. 176, 178, 180, 198-200, 206-209
- (22), Ibid. pp. 240-243
- (23), Ancestral Footstep, pp. 440, 442, 444, 451, 466-467
481, 486, et al., Dr. Grimshawe's Secret, pp. 59,
127, 130, 132, 139, 143, 154, et al; Septimius
Felton, pp. 245, 247, 250, 270, 271; The Dolliver
Romance, pp. 32-33, 36, 38, 41, 46, 48.

BIBLIOGRAPHY

- Balfour, Graham; Life and Letters of Robert Louis Stevenson, Vol. I, p. 168, Scribner's 1901
- Bridges, Horatio; Personal Recollections of Nathaniel Hawthorne, 1893
- Cambridge History of American Literature, Putnam, 1922
- Cadman, J. T.; Brook Farm: Historic and Personal Memoirs, Arena Pub. Co., 1894
- Clarke, Helen A.; Hawthorne's Country, Baker & Taylor, 1910
- Cross, J. W.; Life of George Eliot
- Cross, Wilbur; Development of English Novel, Macmillan, 1917
- Curtis, George Wm.; Brook Farm: Early Letters to John S. Dwight, Harpers, 1898
- Esenwein, J. B.; Writing the Short Story, Hinds, Noble and Eldridge, 1909
- Fields, Jas.; Yesterdays with Authors, pp. 39-124, Houghton Mifflin Co., 1882
- Hawthorne, Julian; Hawthorne and his Wife, J. R. Osgood & Co., Boston, 1885
- Hawthorne, Nathaniel; The House of the Seven Gables, Thos. N. Crowell & Co. N. Y., 1899, 1902
- " " Works of, Houghton Mifflin Co., 1892
- Vol. V. The Scarlet Letter and Blithedale Romance
- Vol. VI. The Marble Faun
- Vol. VII. Our Old Home and Passages from English Note-Book I
- Vol. VIII. Passages from the English Note-Books II
- Vol. IX. Passages from the American Note-Books
- Vol. X. Passages from the French and Italian Note Books
- Vol. XI. The Dolliver Romance; Fanshawe, Septimius Felton or The Elixir of Life; Appendix containing The Ancestral Footstep
- Vol. XII. Tales and Sketches; Biographical Sketches; Biographical Stories; Alice Doane's Appeal; Chiefly about War Matters; Life of Franklin Pierce; Appendix containing Biographical Sketch of Nathaniel Hawthorne.

- Hergesheimer, Joseph; *The Dressmaking Novelist*, Vol. LII, No. 1, *McCall's Magazine*, Oct. 1924
- Hinds, American Communities, Kerr Pub. Co, 1902
- Hudson, W. H.; *Introduction to the Study of Literature*, D. C. Heath & Co.
- James, Henry; *Hawthorne*, Harper & Bros., 1901
- Lathrop, George P.; *Study of Hawthorne*
- Mabie, H; *Backgrounds of Literature*, pp. 305-328, Macmillan, 1904
- Macy, John; *Spirit of American Literature*, Doubleday, Page & Co., 1913
- Mencken, H. L.; *On Van Doren's The American Novel*, *Nation*, July 6, 1921
- More, Paul E.; *Shelburne Essays*, Vol. 1, p. 22, Vol. II, p. 173, Houghton Mifflin Co 1908
- Perry, Bliss; *A Study of Prose Fiction*, Houghton Mifflin Co., 1902
- " " *The American Mind (Romance and Reaction)*
- " " *Park St. Papers (Centenary of Hawthorne)* Houghton Mifflin Co., 1908
- " " *The American Spirit in Literature*, Yale Review Press, 1918
- " " *Hawthorne at North Adams*, in *Amateur Spirit*, pp. 119-139, 1904
- Phelps, Wm. Lyon; *Makers of American Literature*, *Ladies Home Journal*, 1921
- Poe, E. A.; *Literati*
- Sherman, Stuart P.; *Americans*, Scribner's, 1922
- Stearns, Frank P.; *The Life and Genius of Nathaniel Hawthorne*, J. B. Lippincott Co., 1906
- Ticknor, Caroline; *Hawthorne and his Publishers*, Houghton Mifflin Co., 1913
- Van Doren, Carl; *The American Novel*, Macmillan, 1921
- " " *Contemporary American Novelists*, Macmillan, 1922
- Whitcomb, S. L.; *A Study of Novel*, *Heath*, 1905.
- Woodberry, G. E.; *Nathaniel Hawthorne, How to Know Him*, Bobbs-Merrill, 1918

INDEX.

In the following index the numbers refer to pages.

- Accuracy, 30
- Acknowledgments, 2
- Aim of study, 1
- American Magazine of Useful and Entertaining Knowledge, 69
- Ancestral Footstep, 175
- Ancestral thread, 177
- Arno, Valley of, 148
- Atmosphere, defined, 18
 - " , romantic, 29
 - " discussed, 33
 - " Hawthorne's, 25
 - " of romance, 52
 - " of Fanshawe, 64
 - " of Salem house, 41
 - " of The House of the Seven Gables, 123
 - " of The Blithedale Romance, 132, 141, 54
 - " of The Marble Faun, 146, 165
 - " social, of Old Salem, 185
 - " holes in, 165

- Balance to be maintained, 18
- Black bottles, 177
- Blithedale Romance, The, Chapter VI.
 - " " " Comment on, 128
 - " " " Theme of, 128
- Bloody footstep, 178-9, 180
- Borghese grove, 41, 159
- Boston Custom House, 69
- Bowdoin College, 24
- Boyhood, 26,
- Braithewaite's Hall, 177
- Bridges centuries, 70
- Brook, 93
- Brook Farm, residence at, 69,
 - " " , history of, 129
 - " " as setting of Blithedale Romance, 142
- Cabinet, 177
- Carnival, 145, 166
- Catacomb, 158
- Cenci, Beatrice, 147, 149, 154
- Character by setting, see Psychological
- Chart, (Marble Faun), 149
- Chart, (Inc. Rom.), 177
- Chillingworth, 79

Chronological order of study, 1
 Church windows, 164
 Clifford, 120
 Cloud shapes, 163
 Clothes , 25, 110, 114, 131
 Coffin, 177
 College days, 26
 Concert, 177
 Coverdale, 133
 Conscience, New England, 186
 Crimes, 74, 75
 Critics, 7
 Crowds, sense of, 167
 Curse, 102

 Development studies, 2
 Dickens, 12
 Dimmesdale, 79,
 " Room of, 83
 Documents, 177
 Dolliver Romance, 182
 Donatello, 156
 " Bust of, 163
 " Dance of, 159
 " Ears of, 157
 " and Miriam, 156
 Dream, 177
 Dress, 75

 Early writings, 58
 Elixir, 177
 " plot, 174, 42
 Elsie, Embroidery of, 170
 Ejection, Political, 70
 England, 24
 Environment, changing, 174
 " as setting, 24, 61,
 " Sensitiveness to, 71
 Episodes, 55, 126
 Eternal City, 34, 145
 Essex Historical Society, 68
 Events of The Scarlet Letter, 72
 Extract of cobweb, 177

 Fanshawe, Chapter III.
 Farming, Brook, 130
 Faun, 148, 156
 Faun, Idea of, 167
 Felton, Septimius, setting of, 174
 " " date of, 25, 175
 " " bloody footstep in, 182
 Flower, Zenobia's, 137
 Forest, 41, 81
 Furniture, 25

General Characteristics of Hawthorne's Use of Setting,
 Chapter II.

Gentle Boy, The, 69
 Ghosts, 53, 114
 Gothic romance, 47, 50, 65
 Governor's hall, 75
 Grimshawe, Dr.'s Secret, 174, 180, 185
 Graveyard, 83, 100, 181

Hardy, Thomas, 49
 Harley College, 60
 Hepzibah, 112, 115
 Herbs, 177
 Hester, 78
 Hilda's Tower, 149
 " copying, 155
 Historic use of setting, defined, 12,
 " " " " in The Scarlet Letter, 76
 " " " " in The House of the Seven Gables, 100
 " " " " in The Blithedale Romance, 129

Holgrave, 106, 111, 117
 Hollingsworth, 141
 Horse of the Night, 27
 House of the Seven Gables, The, Chapter V.
 House, 102, 104
 Humanized nature, 32, 33, 64
 Humor, 45, 62
 Humor, biographical, 70
 Hypnotic power, 27

Ideals of Brook Farm, 130
 Image created, 32
 Immaturity, 64
 Incomplete Romances, The, Chapter VIII.
 Introduction to The Scarlet Letter, 70

James, "myopic don", 6
 W, successor to Hawthorne, 49
 " on The Marble Faun, 146

Journal of 1818, 58
 Judge Pyncheon, 112, 118

Kenyon, 155
 " Studio of, 150

Key, silver, 177
 Keziah, Aunt, 172

Laboratory, 177
 " of Chillingworth, 83

Laocoon, 147
 Letter, 88
 Light, more, 143
 Literary relations, 47 ff.
 Local color, 13

Love of beauty, 43

Map, 106

Marble Faun, The, Chapter VII.

" " " Plot of, 153

Marriage, 69

Marvelous, the, 25, 27, 28

" " in Gothic romance, 50

" " meteor, letter, 53

" " in Priscilla, 54

" " in Fanshawe, 62

" " in the Maules, 117

" " in The Marble Faun, 166

Maturin, 65

Maule's Well, 35-38

Melmoth, Dr., 62

Mencken, H. L., 6

Meteor, 53, 80

Minute analysis, 29, 33, 49

Miniature, 120

Miriam, 158

Monte Beni, Castle of, 148

Montano, Villa of, 148

Moodie, Old, 132

Moses, 147

Multiplicity, 33, 166

Murder, 162

Occult power, 61

Old Manse, 69, 103

Old Palace, Miriam's studio, 149

Our Old Home, 173

Outdoor preferred, 24

Palace in miniature, 177

Past, 107

Pastimes, 131

Peabody House, 177

Pearl, 80, 91

Pemberton Hall, 177

Period of time, 25

" " The Scarlet Letter, 72

" " The House of the Seven Gables, 104

" " incomplete romances, 175

Phoebe, 113, 116

Physical setting, 9, 100

Picturesque use of setting, defined, 15

" " " " in The House of Seven Gables, 103

" " " " in The Blithedale Romance, 142

" " " " in The Marble Faun, 148 ff.

Plot by setting, see Structural

Plots, conflicting, 175

Poorfarm, 102
 Portrait, 106
 Potion, 177
 Priscilla, 140
 Prison, 74
 Properties, 138
 Propriety, 63, 126
 Provisions, 138
 Psychological use of setting, defined, 16
 " " " " in The Scarlet Letter, 77
 " " " " in House of 7 Gables, 109
 " " " " in Blithedale Romance, 132
 " " " " in The Marble Faun, 154
 " " " " in Incom. Rom., 183, 188
 Punishments, 74
 Puritans, 74
 Purpose, 51
 Pyncheon, Alice, 114
 Pyncheon tradition, 102

 Quotations, 65

 Reason for incomplete romances, 173
 Refrain, 2
 Reminiscent method, 143
 Restricted setting, 24, 72, 29
 Results considered, 55
 Romance, 93, 188
 Remoteness, 33
 Romance, My, 170
 Romance Factory, 170
 Romantic use of setting, defined, 13
 " " " " in House of Seven Gables, 106-7
 " " " " in Blithedale Romance, 142
 " atmosphere, 34, 50
 Rome, 30, 145
 Rose, 77, 85
 Roxbury, 24

 Salem, 24,
 " Custom House, 70
 " Atmosphere of Old, resurrected, 70
 " Setting of House of Seven Gables, 100, 125
 Scaffold, 78-31
 Scarlet Letter, The, Chapter IV.
 Scenic use of setting defined, 11
 School records, 59
 Scope of Setting, Chapter I.
 Scott, 65
 Semblance of reality, 61, 63, 70
 Setting, General Characteristics, Chapter II.
 " Use of to express H's interests, 1
 " Defined, 6
 " Elements of 7

Setting, Uses of, 11
 " of The Scarlet Letter, 72
 " " " House of the Seven Gables, 122
 Seven Tales of My Native Land, 68
 Sibyl's legend, 182
 Smile, 118 ff.
 Smithell's Hall, 177
 Social setting, 9, 25, 130
 Solitude, 39, 136,
 Sombreness, 41
 Spectator, The, 59
 Spectre of the Catacombs, 158
 Spiders, 177
 St. Michael and the Dragon, 147
 Strip pits, 10
 Structural use of setting, defined, 13
 " " " " discussed, 14
 " " " " in The Scarlet Letter, 76
 " " " " in The House of 7 Gables, 109
 " " " " in The Marble Faun, 153
 " " " " in the incomplete romances, 176
 Study and practice, 68
 Summer, 24
 Sunniness, 42
 Supernatural, 25, 28
 Surer confidence, 143
 Symbolism, defined, 17
 " discussed, 30, 34
 " in The Scarlet Letter, 84
 " in The House of the Seven Gables, 108, 115
 " in The Marble Faun, 146
 " (the bloody footstep), 182
 Tapestry, 24, 73, 83
 Tarpeian Rock, 151, 160
 Tendencies studied, 23
 Time, confusion of, 166
 Traditions as setting, 25
 Trevi, Fountain of, 160
 Truth, 44, 54, 136
 Undying man, 174, 177
 Unity, 18
 " through setting, 55
 " artful, 70
 " lacking in Fanshawe, 65
 " in The Scarlet Letter, 77
 " in The House of the Seven Gables, 124
 " lacking in The Marble Faun, 166
 Uses of setting classified, 11, 15
 Van Doren on The Scarlet Letter, 72

War, 173
Wayside, The, 174, 177
Weeds, 24, 87, 138-9
Wharton, Edith, 49

Zenobia, 136 ff.