

PARALLELS: THE MORALITY PLAY EVERYMAN
AND SELECTED TALES OF NATHANIEL HAWTHORNE

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ABSTRACT

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In this study, the morality play Everyman is compared to selected tales of Nathaniel Hawthorne. The drama and the tales exhibit shared qualities of a moral purpose, allegory, and a central character whose salvation is central to the plot. Thematic parallels include the journey, order, separation, time, and illusion. The drama and the tales share the imaginary setting of allegory to dramatize the extended metaphor of the path of life expressed in poetic language. Universal human conflicts are presented: Everyman stages the path of the penitent Christian, while Hawthorne's tales explore the psychological effect of a moral dilemma employing ambiguity, irony, and symbol. The effectiveness of both drama and tale is achieved by references to common knowledge; they are perpetually relevant. Tales by Hawthorne considered in this study are "Roger Malvin's Burial," "The Minister's Black Veil," "Wakefield," "The Wedding Knell," and "Feathertop."

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CHAPTER I

INTRODUCTION

The writing of Nathaniel Hawthorne continues to inspire study. His most widely known work, The Scarlet Letter, stands as his acknowledged masterpiece. It is a remarkably modern tale. The same can be said of a number of his stories. The tales, he states in the preface to Twice-Told Tales, are "his attempts . . . to open an intercourse with the world" (1152). His active imagination, combined with his broad and varied reading, yielded a body of work noted for its ambiguity, distinctive use of symbol, irony, and underlying moral tone.

Hawthorne's frequent use of allegory places his work as a link between the English tradition and American literature. Descended from Major William Hathorne, who emigrated from England to Massachusetts in 1630, Nathaniel Hawthorne recognized that the ways of the old country remained a dominant influence on life perpetuated by the Puritan inhabitants of his hometown, Salem. Hawthorne was not a Puritan, yet he understood the Puritans. His tales were set in the past and, in keeping with Puritan heritage, had a moral. Allegory was an organizing principle. The instructive purpose was best served by the mode of two of his favorite works, Spenser's The Faerie Queene, and Bunyan's The Pilgrim's Progress. Hawthorne's use of allegory offers the opportunity to approach selected tales by noting parallels to the medieval morality play, Everyman.

In describing the drama's anonymous author, E. Hamilton Moore states that his "unerring instinct leads him to select one, great, dramatic moment, in the realisation of which, all that has been before, all that may be thereafter, is, inevitably, recollected and foreshadowed. For the vision of Death includes the panorama of Life" (156). The same may be said of Hawthorne's treatment of the primary character in his moral tales. The death of the spirit is confronted; the crisis is the result of acts of altered intent or of ignorance. The moral may be ambiguous but it is central to the purpose. The source of the medieval drama Everyman is *Baarlaam and Josaphat*, a collection of oriental (possibly Buddhist) fables frequently used as *exempla* in the composition of sermons (Cawley xv). This common thread underlies both subjects of the present study. Tales by Hawthorne included in this paper are (in order of composition): "Roger Malvin's Burial" (1832), "The Minister's Black Veil" (1832), "Wakefield" (1835), "The Wedding Knell" (1836), and "Feathertop" (1852). The middle three of the five tales were chosen by Hawthorne for inclusion in the first edition of Twice-Told Tales (1837). "Roger Malvin's Burial," among his earliest compositions, appeared in Mosses from an Old Manse (1846). The 1852 edition included "Feathertop," the last tale Hawthorne composed. Spanning the years of his short tale composition, this group demonstrates the consistent presence of allegory, a moral and a central character, characteristics shared by the morality play.

A brief definition of the morality play and its evolution is followed by a focus on Everyman: origins, authorship, purpose, audience, setting, character, and style. The

importance of allegory as an organizing principle is discussed to demonstrate its importance to both the morality play and Hawthorne's tales. Selected tales by Hawthorne are discussed, noting characteristics of structure and style central to his works--allegory, symbol, irony, and ambiguity. Patterns of similarity between Everyman and Hawthorne's tales are explored, noting similarities of theme, character, situation and arc of the plot. The works discussed are of different time periods and genres, yet the overarching framework is allegory. The final chapter further explores the importance of allegory to works discussed in this study. The Hawthorne tales and the medieval drama have a central character whose process of enlightenment rivets the audience. Both the drama and the tales have a moral.

An awareness of the parallels between Everyman and the Hawthorne tales selected for study contributes to a deeper understanding of the enduring appeal of the morality play and an appreciation for the artistry of Nathaniel Hawthorne. There is a timelessness in the shared qualities of the universal human experience.

This study draws significantly on the scholarship of Austin Warren, Randall Stewart, Arlin Turner, H. H. Waggoner, Richard Harter Fogle and Herbert Schneider on Hawthorne and A. C. Cawley, W. R. Mackenzie and A. P. Rossiter on Everyman.

Herman Melville articulated the artistry and skill of Hawthorne in his two-part August 1850 review of Mosses from an Old Manse published in the Literary World. Melville recognized the bridge joining English and American literature in genius. Yet he went further by making his review a call for the establishment of a literary tradition in

America distinct from the English and raised the work of Hawthorne as proof that such could be done.

And now, my countrymen, as an excellent author, of your own flesh and blood--an unimitating, and, perhaps, in his way, an unimitable man--whom better can I commend to you, in the first place, than Nathaniel Hawthorne. He is one of the new and far better generation of your writers. The smell of your beeches and hemlocks is upon him; your own broad prairies are in his soul; and if you travel away inland into his deep and noble nature, you will hear the far roar of his Niagara. Give not over to future generations the glad duty of acknowledging him for what he is. Take that joy to yourself, in your own generation; and so shall he feel those grateful impulses in him to the full flower of some still greater achievement in your eyes. And by confessing him, you thereby confess others; you brace the whole brotherhood. For genius, all over the world, stands hand in hand, and one shock of recognition runs the whole circle round. (Melville 896)

CHAPTER II

EVERYMAN: A PLAY FOR ALL TIME

The morality play has its origins in the late 1300s. It is often identified with the mystery and the miracle plays, yet each of these three forms has a distinct history. Influenced by the Mass, epic poetry, and sermons, the drama is distinguished from other literature by these essential features: "the presentation of a story in action, and the impersonation of the characters concerned in the story" (Manly 9). Dates of origin place the beginning of English medieval drama, and the mystery-play in particular, to the Introit of the Easter Mass trope, a musical elaboration of the liturgy. Instead of being sung by two halves of a choir, the trope was performed "by two priests impersonating the angels at the tomb and three other priests impersonating the three Marys. The significant point is that here the drama came into existence at a single bound and not by insensible gradations" (8). Manly acknowledges the atmosphere of adding beauty and lending emphasis the tropes served, yet the tropes themselves did not form the drama. The dramatic presentation of the priests, Manly believes, marks a point to which the mystery-play can be traced, early in the tenth century. The mystery-plays' popularity was sustained; and though expanded by the addition of words, hymns, and antiphons, the essential character of this form of drama did not change. Its appeal continued from c. 900 to c. 1600 and retained its original form (9). The miracle-play appeared around 1100 by

dramatizing legends and farced epistles of the lives of the saints and martyrs previously presented as narratives (10). The third type, the morality play, evolved at a time when allegory was the prevalent form of presentation. The two earlier types of drama retained their distinct forms, but by dramatizing allegory the morality play was formed (Manly 10-11). To speak of a morality play is to recognize the essential presence of allegory.

The audience was large and diverse.

. . . Drama reinforces the values which a society believes are fundamental to its survival; in the Middle Ages, only religious values held enough universal validity to unite people of all social degrees and to provide a common base for drama. The liturgy also provided an excellent form of assurance that life is, after all, the master of death, and that the Creator has a purpose for human beings. The mystery-play audiences consisted mainly of townspeople, but moralities catered to a more varied audience, ranging from schoolboys to country farmers. (Wertz 88)

The mystery-plays were controlled by the guilds, a power vested in them by the church. Guilds saw the opportunity for displaying their skills of craftsmanship as well as offering honor to God (Rossiter 71). Subsequently, traveling troupes of actors were forced to look beyond the liturgy for material (Wertz 88). Deaths resulting from the plague and other epidemics during the fourteenth century reduced the population by fifty percent in some communities (Wertz 86). Death was commonplace; drama in the form of the morality play centered on a single universal character's exercise of free will, to choose

between good and evil. Wandering actors who performed the morality plays could depict the varying views of the social strata or stand aside and mirror life as a commentary (Wertz 90).

From these performances the essential features of the morality-play appeared:

1) The *dramatis personae* are personifications of abstractions or types, hence the drama is an allegory; 2) At least one character is vividly conceived, not as an abstraction but as a representative of all human beings; and, 3) The technique presents action in a symbolic manner, not as the action would occur in reality. "It is never direct, simple, actual" (Manly 12). Harden Craig states, "the original morality must, whatever current devices it may have used, have been an allegorical play of perfectly general significance of which mankind was the hero and his salvation the plot" ("Morality Plays and Elizabethan Drama" 68). Mackenzie emphasizes the form: ". . . [T]he Moralities are not a series of plays which have for the most part adopted allegory as a method of presentation, but a series of allegories presented in dramatic form" (vii). The purpose of the Morality is to edify. The Virtues may appear as "bloodless abstractions, . . . but the Vices . . . are as virile, resourceful, red-blooded scoundrels as one could wish to meet--or to avoid" (ix). Just as Satan is the most complex and engaging character in Milton's Paradise Lost, the Vices of the morality play displayed a tantalizing array of misdeeds.

Furthermore, allegory remains a compelling form. "It is . . . when the allegory is temporarily neglected in favor of an uncalled-for literal explanation of events, or, as happens more frequently, for a lengthy homily, that the modern student must fight the

desire to close the book" (Mackenzie x). Yet medieval audiences listened patiently to the sermons contained within the drama. They recognized "that which is true and appealing in literature. . . .Everyman is [a] finished and consistent allegory" (x). The dramatic expression of allegory was especially well suited to impart a lesson useful on the path of life; allegory was the known and expected form of presentation.

Although no single play can be identified as the first morality play, scholars agree that the genre originated in England around the year 1400. Hardin Craig posits that the morality-play began definitely as a form of popular literature and passed from anonymity into the hands of individual authors. On this we may be sure. The popular group, most of which are certainly pre-Tudor, are quite general. Many of those by individual authors are so, or are very simply particularized. The morality seems to have suited the English temperament, and it never loses entirely its seriousness, its moral or moralistic quality. ("Morality Plays and Elizabethan Drama" 69)

Everyman (c. 1500) is considered by many scholars to be the most artful representation of the morality play. Its author is unknown. The simplicity of language, use of repetition, and emotional immediacy of impending death distinguish Everyman among morality plays. Its purpose is to reinforce the tenets of Christian doctrine: man, beginning with the fall of Adam, sins, yet through a process of confession, penance, and partaking of the sacraments may, by God's mercy, be granted forgiveness and entry into Heaven.

E. K. Chambers considers the Dance of Death essential to the morality play (153). Farnham suggests and offers plausible support for the Dance of Death as some of the earliest drama developed in Europe. Yet, he states, "it was usually present, in the background if not the foreground" (181-84). Craig recognizes the presence of the Dance of Death and articulates the alteration of theme in the morality play.

. . . [O]ne would think that the most plausible conjecture as to the origin of the English morality play is that it was a dramatic development of the Dance of Death. The case for this possible origin of the English type of moral play is weakened by the fact that the *danse macabre* theme, although always present by implication, is by no means so dominant as the theme of man's struggle for salvation. (English Religious Drama 348)

Though the miracle plays and moralities address many of the same issues, "[m]an now becomes the leading personage in a play which is complete in itself and distinct from the cyclic pageant in that it is no longer part of a larger whole" (Cawley xiv). Death's appearance in Everyman propels the action, preparing for the final reckoning consistent with Christian doctrine.

The drama opens with the Messenger of God summoning Everyman to the Day of Judgment, his reckoning. The Messenger states the moral purpose in the opening speech. (All references are to Everyman, ed. A. C. Cawley, 1961.)

Ye thynke synne in the begynnyng full swete,
Which in the ende causeth the soul to wepe, (ll. 13-14)

God speaks next, saddened by man's failure to honor him: "they know me not for theyr God" (l. 26). God recounts the Crucifixion in support of his argument, that his forbearance leads man to increase the number of his sins.

I se the more that I them forbere

The worse they be fro yere to yere. (ll. 42-43)

God notes that his only means of getting man's attention is through Death. God asks Death to visit Everyman; Death's words reflect the qualities God desires from man: faith, honor, and obedience. In less than 20 lines Death honors and obeys God by summoning Everyman:

Eueryman, stande styll! Whyder arte thou goynge

Thus gayly?/ Hast thou thy Maker forgete? (ll. 85-86)

The tone and impertinence of Everyman's reply immediately engage the audience.

Why askest thou?

Wold est thou wete? (ll. 87-88)

In two lines the anonymous playwright presents the verification of God's assessment of man's behavior. The simplicity of the speech and action supports the omniscience of God. Furthermore, the connection to the audience is established by a reflection of man's behavior: You want me? Now? Who wants to know? Why must I go on a journey? How can I verify that you are indeed Death and that you are sent by God? Death's response is firm and clear:

I am Dethe that no man dredth--

For euery man I reste--and no man spareth;

For it is God's commaundment

That all to me sholde be obedyent. (ll. 115-18)

The audience is further engaged by Everyman's attempts to negotiate with Death: Now? How do I know that you are indeed who you say you are? How do I know God sent you? Can I pay you to come back later? Can we discuss this twelve years from now? Death is firm:

The auayleth not to crye, wepe, and pry;

But hast the lyghtly that thou werre gone that iournaye,

And preue thy frendes yf thou can.

For wete thou well the tyde abydeth no man,

And in the worlde eche lyuyng creature

For Adam's synne must dye of nature. (ll. 140-45)

Death takes Everyman to task for his attempts to negotiate a personally satisfactory outcome. The previous lines emphasize two important points: the inevitable fact of death and the immediacy of time. Death is certain to come, but the time is unknown. In Everyman's efforts to bargain with Death, the third critical theme is established: life and worldly goods are but a loan. To Everyman's request for a second meeting with Death, one following the pilgrimage God has decreed he must make, he is informed by Death that his life and his goods are in fact on loan. Everyman's Pride and

Avarice lead him to seek assurance from Death that at a future time they can meet and discuss Everyman's book of accounts. Everyman believes that he has control of these aspects of his life.

Dethe: What, wenest thou thy lyue is gyuen the,

[Who do you suppose gave you life?]

And thy worldely gooddes also?

Everyman: I had wende so, veryle.

Dethe: Nay, nay, it was but lende the;

For as soon as thou arte go,

Another a whyle shall haue it, and go ther-fro,

Euen as thou hast done.

Eueryman, thou arte made!

. . . For sodeynly I do come. (ll. 161-69)

Everyman seeks one additional bit of reassurance from Death: that they will meet tomorrow. Death is direct in his speech: "I shall smyte/ Without ony aduysement."

(ll. 178-79) There will be no thought or consideration before the final reckoning, and here Death's response repeats the words of Everyman's misguided attitude expressed four lines earlier.

The drama continues as Everyman seeks a companion for his journey.

Fellowship, Cousin & Kindred, and Goods all agree to accompany him; but as the way becomes steep, difficult, and lonely, each of these allegorical representations deserts

Everyman. In his despair he wails: "Of whome shall I now counseyll take?"

(l. 479). He calls on Good Deeds, who is bound by the chains of Everyman's past accumulated sins. Now humble, he seeks her aid. She explains that had Everyman kept his account book current, she would be free to accompany him. She will ask her sister Knowledge (l. 520) to help him "make that dredeful rekenynge"(l. 521). Knowledge leads Everyman: "Now go we togyder louyngly/ To Confessyon, that clensynge ryuere" (ll. 535-36). Everyman's confession of his sins removes the shackles confining Good Deeds. She joins him and offers him a white gown. Knowledge explains:

It is a garment of sorowe;

Fro payne it wyll you borowe.

Contriycyon it is

That getteth forgyuenes;

He pleaseth God passynge well. (ll. 643-47)

Discretion, Strength, Beauty and Five Wits instruct Everyman to visit the priest to complete his salvation (l. 669), and to partake of the seven sacraments (l. 753). Three of the four leave him, but Knowledge (of Christian doctrine) remains with Everyman. The flight of Beauty, Discretion, and Five Wits reflects the diminished abilities associated with old age. Good Deeds (mercy) responds to Everyman's plea for help (l. 852). Knowledge remains until Everyman's death; Good Deeds abides with Everyman beyond death. Everyman's journey, reflecting the path of the penitent Christian, places him at the gates of Heaven where he is greeted by the Angel (ll. 894-901). The Doctor delivers the epilogue, emphasizing the message:

This Morall men may haue in mynde.
Ye herers, take it of worth, olde and yonge
And forsake Pryde, for he deceyueth you in the ende;
And remember Beaute, V. Wyttes, Strength, & Dyscrecyon,
They all at the last do Eueryman forsake,
Saue his Good Dedes there dothe he take.
But be-ware, for and they be small,
Before God he hath no helpe at all:
None excuse may be there for Euerman. (ll. 902-10)

The immediate need of confession, the absence of time, the reminder of Judgment, and the assurance of the union of body and soul complete the Doctor's speech (ll. 900-21).

The epilogue spoken by the Doctor is unique to Everyman among the moral plays, likely intended to echo the medieval preacher "whose sermons had such a strong influence on the medieval play" (Cawley 38). Mackenzie notes this role in the Coventry Cycle in *Contemplacio* whose function was to give the prologue or offer choral comment (24).

Farnham agrees to the melding of preacher and chorus in the Doctor, but goes further to mark this development as laying the groundwork for the evolution of Elizabethan tragedy. The dramatic possibilities of forming a new story-line, one which did not simply echo the religious tenets found in the mystery and miracle plays and the homilies articulated in drama and sermons, opened the door to a more elaborate exploration of the

central character's exercise of free will (177-78). (See also Owst, G. R. Literature and Pulpit in Medieval England 527.)

One other morality play is motivated by the summons of Death, The Pride of Life (c. 1400). Everyman, however, is the only "generally known . . . Morality"; its "tone of restrained pathos, [and its] power to excite the emotions of pity and terror" mark it as enduring in appeal (Mackenzie 202). Its universal relevance, simplicity of style, and modest length appeal to a broad audience. Though tragic elements are present, Everyman bears more resemblance to comedy. "Moral plays in general conform to the medieval idea of comedy in that they begin harshly and end harmoniously" (Cawley xxiii).

T. S. Eliot describes Everyman as drama "within the limitations of art" (quoted in Van Laan 465). Allegory dramatized for a homiletic purpose is accomplished by judicious use of alternating elevated and simple language, a somber tone eliciting a pensive mood, and repetition applied to give emphasis--at times to indicate opposite meanings. Repetition has additional contributions: to mark the passing of time and the fleeting nature of worldly riches (ll. 161-66, 437-40), to point out an unsound argument (ll. 232-33, 254-56, 325-26, 381-22, 684, 815), and to emphasize the urgency of preparation for Death (ll. 111, 130, 141). Its structure is balanced: a series of desertions leads to a crisis of isolation. Awareness, represented by Everyman's encounter with Good Deeds, shackled by Everyman's past sins, affirms the moral purpose. Knowledge leads Everyman through the rites of the Church, thereby preparing him for entry to

Heaven in the company of Good Deeds, or mercy. It is only when he recognizes his own guilt that Knowledge can aid him. The reckoning at life's end is a universal theme; Everyman's journey towards the final hour is dramatically charged by the immediacy and uncertainty of Death's arrival.

Everyman sheds the gay clothing of sin for the white garment of sorrow or contrition (ll. 643-45). This same garment becomes a shroud as Good Deeds accompanies him beyond death. Rhymes and proverbs appear throughout the drama, often as glib replies from Everyman in the face of grim experience. "Shorte our ende and mynysshe our payne;/Let vs go and neuer come agayne," rhymes Good Deeds (ll. 878-79). Strength speaks the proverb: "Thou arte but a foole to complayne;/You spende your speche and wast your brayne" (ll. 823-24). The proverbs support accepted truths; from Everyman they serve as a reminder of knowledge he holds but fails to apply. They are also known to and expected by the medieval audience, part of the recognizable store of information to which the dramatic action may be compared.

The versification of Everyman supports the intent. At times, when the quick pace of argument is accentuated, the lines are short and alternate between two characters with only a line each. Yet when the subject is weighty, the verse structure has varied patterns. Cawley suggests that this arrangement is intentional on the part of the anonymous author, that he "is feeling his way towards a dramatic use of different verse-forms"(xxviii). Furthermore, the development of the versification emphasizes the meaning rather than the form.

The morality play is a *poetic* drama (my emphasis). The presence of the poetic homily was both accepted and expected by a medieval audience:

It is well known that the poetic homily was an established literary form before and during the time when Moralities were being produced. Outside of the classic literature of this period, which is itself frequently homiletic in form, there was a large body of more popular poetry (part of which has been preserved) that consisted of religious instruction and moral exhortation. In addition to this, the public had been accustomed, for generations before the appearance of the Moralities, to receiving religious instruction through the medium of the drama as embodied in the Miracle plays. The Moralities, therefore, were simply employing what was a well-recognized and acceptable tradition in both poetry and drama when they in turn exhibited a tendency to moralize and instruct. (Mackenzie 269)

How Everyman was staged is unknown--inside or out of doors. Yet the performance is sure to have included two features: an indistinct acting area (*platea*) and a set structure within the designated stage area (*sedes*). The setting is undefined in Everyman with the exception of the 'hous of saluacyon' (l. 540). As this is the ultimate destination for the observant Christian, it is appropriate that it be physically represented. The audience enjoys a certain satisfaction in seeing Everyman reach it. A grave likely appeared below the *sedes* to affirm visually Everyman's ascension after death.

Properties are indicated within the text of the drama: Death's dart (l. 76), Everyman's account-book (l. 104, 502 ff), chests and bags which belong to Goods (l. 395 ff), the penitential scourge (l. 561, 605), and the crucifix (l. 778). Costumes identified are only Everyman's robes (gay clothing and garment of sorrow, identified earlier). Morality plays often used costume change to reflect a change of heart.

Ten actors could have easily performed the drama given the order of appearance of the *dramatis personae*. There are seventeen speaking parts, but seven of these have left the stage by the midpoint of the drama.

A performance of Everyman would have no diversions (dances, secular music, processions). Emphasis is focused on the stark simplicity and gravity of the theme (Staging details are found in Cawley xxvii-xxx).

Allegory presented an image of how life should be lived; the dramatic portrayal was intended to offer a picture with meaning. The form depended on an audience willing to extend the experience previously offered by the miracle plays, to make the connection between Christian doctrine and the summons of Everyman by Death.

Thus, the technical requirements of the morality play are the presentation of a lesson for the guidance of life by dramatized allegory. Mackenzie offers the following definition, the one on which the present study depends, to note parallels with selected Hawthorne tales. "A Morality is a play, allegorical in structure, which has for its main object the teaching of some lesson for the guidance of life, and in which the principal characters are personified abstractions or highly universalized types" (9). Its focus is a

single individual, representative of mankind, facing the challenges of life: the Vices and Death. "Its principle is universality, and that principle is deducible from the vast history of man's fall and redemption" (Craig English Religious Drama 344). The severity with which the moral lesson is presented depends upon the playwright. Craig suggests that the stark depiction of Everyman supports a far earlier date of composition than 1500, possibly before the Pride of Life, usually considered the earliest of the surviving Moralities (English Religious Drama 347).

In the morality play, there is often the quality of other-worldliness which depends upon the audience to connect the drama's action to a set of known beliefs. Allegory is the means by which this connection is accomplished, and its presence is essential for a drama to be a morality play.

CHAPTER III

ALLEGORY: INSTRUMENT OF SELF-AWARENESS

Allegory can be viewed in two ways. In one way, the events and characters lead to a foregone conclusion. The objection to this mode is that life is rarely so predictable. The deliberate ordering of events leads to confirmation of a code; the code is known to the audience, but the performance leaves little space for the detail of the character or unforeseen events.

But if one follows the development of the 'allegorical tendency' from Roman to Roman Catholic civilization, as examined in C. S. Lewis's Allegory of Love, the personification of abstractions, to which the era of . . . the Preachers and the Moralities seems so unreasonably addicted, appears in a very different light. It appears as nothing less than an instrument in the process of self-awareness; and in that process the discovery of visualized (or visualisable) projections of mental events or states clearly played a major part. (Rossiter 94)

Greek and Roman deities provided a 'form' so that the person could 'see itself.' The Morality explored the middle ground between the primitive view of gods as afflictors or determiners and the contemporary identification of abstractions (Virtues and Vices) representing conflict. Medieval Morality audiences were invited to consider situations which required a transference of the tenets of Christian doctrine, clear and enumerated, to

life as it is lived day to day. The outcomes of such dramas were resolved by the presence of Mercy, a victory ordained by Psalm 85. The battle is waged supporting the salvation offered by religious doctrine in the body and soul of representative man. Presented as a visual image, the representatives of Good and Evil supply a realistic picture of life.

An audience accustomed to allegory could easily make the adjustment from Biblical story to the moral drama. T. S. Eliot, in his essay on Dante, offers an observation on allegory which recognizes the medieval English mind in habit and exercise. ". . . [I]t is the type of mind which by nature and *practice* tended to express itself in allegory. . . Clear visual images are given much more intensity by having a meaning--we do not need to know what the meaning is, but in our awareness of the image we must be aware that the meaning is there too" (quoted in Rossiter 96). The mind sees life in images and relates thoughts to beliefs. The concrete dramatic representation connects with the abstract belief. The audience 'sees' both levels of the allegory.

Hawthorne's allegorical habit of mind, of seeing 'thought,' appears in his writing. The ancient form of the tale is inclusive in such a way that allegory may well be employed in the service of a moral, as occurs in the morality play and in Hawthorne's tales. As the appeal of the preaching tradition waned in England, the popularity of the Morality waxed. Medieval audiences, weary of the predictable mystery and miracle-play, were charmed by the development of a plot. The Morality required its viewers to see the 'doubleness' of action, to relate action to the store of remembered images of the miracle-play (Rossiter 96). The alteration of the known and expected conclusion connects in the

audience's imagination. Traditional presentation encouraged an understanding between the lines of Everyman's proverbs. The medieval audience, recollecting known proverbs, was able to connect them to the staged performance, thereby relating Everyman's experience with their own. Hawthorne presents his tales in such a way as to allow the unfolding of understanding in the mind of the reader; the readers recognize allegory, yet the outcome is often ambiguous. This moral purpose is characteristic of Hawthorne's work, though there may not be a single definitive interpretation of the moral.

The tale, broadly defined, is consistent in its traditional nature. Tales need not be original and may be passed on in writing or by oral expression. It is the universal quality of the tale that it be traditional in form rather than uniquely invented. Subjects of folktales include stories of origin, of supernatural creatures, and of historic legendary characters. Told as fact, embroidery of character and/or event does not affect the tale's credibility (Leach 408-09). "Man's conscience was his theme . . ." Henry James noted. Hawthorne understood the Puritan conscience. In the composition of his moral tales, he plumbed the depths of his own, applying intuition and instinct. Allegory and tale combine to present a depiction of the primary character's psychological struggle, Hawthorne's primary concern: the mind as it wrestles with morality (Warren N E C 134). It was in the seventeenth-century Puritans that Hawthorne found fertile material for his tales. Without trying to follow their argument, he found the early Puritans' subjects of concern worthy, things "one ought to be serious about: . . . the Puritan conscience, the guilty conscience, [and] the conviction of sin" (Warren N E C 135).

Scholars agree that the medieval Moralities are sermons developed in drama. Although three centuries separate Everyman and Hawthorne's tales, the parallels of subject, theme, purpose, and structure reflect the enduring interest of the human struggle to live a morally honorable life. As the processional miracle-plays evolved to the Moralities, certain features survived. Chief among these was allegory as a mode of presentation. Hawthorne's moral tales employ allegory consistently. As an organizing framework the effectiveness of allegory is evidenced by the enduring appeal of the tales to students and scholars, as well as general readers. Because the tales explore the human thought processes, actions evolving from multiple motivations and desired outcomes, they acknowledge individual choice. Chester E. Eisinger offers a cogent argument that Hawthorne was in fact a champion of the middle way, of moderation. Readers are sometimes repelled by the apparent gloominess of Hawthorne's tales. This darkness cannot be denied, yet Hawthorne's exploration of moral conscience necessitates diving into the sea of human thought and behavior to present a complex dilemma. His allegorical tales invite the reader to consider the primary character's journey towards an understanding of a moral, the consequences of the psychological struggle.

Everyman is an allegory which leads to a known conclusion, one which is consistent with the teachings of Christian doctrine. Though the conclusion is known, the audience's experience of accompanying Everyman on his journey gives the drama a compelling intensity. The range of emotions his abandonment elicits is moving. Rossiter notes this probing quality of drama: it is "a searching analysis, an empirical moral

investigation--not an application of ready-made Christian *a priori* moral schemes where all the answers are known" (158). This exploration into the "dark corners" can also reveal the comic. Hence the opportunity for irony is present, a means of placing a touch of humor beside a solemn moral. Hawthorne uses irony for both purposes, as a way to lighten the mood and to lend emphasis to the central moral question. His skillful integration of moral, symbol and irony in the tales and the romances deepens the inquiry into the layers of motivation and perception.

Samuel Taylor Coleridge "distinguishes symbolical from allegorical by calling it a part of some whole it represents" (Mattheissen 249). As Hawthorne employs the symbol it can have multiple meanings and, like the primary character, change within the tale. The symbol's meaning at the tale's outset may by the end be precisely its opposite. The withered oak leaves surrounding the mortally wounded Roger Malvin, nature's reflection of death and decay, are transformed to the penitential ashes of redemption and grace in the final scene of "Roger Malvin's Burial."

The props of Everyman span the spectrum of meaning, though with less complexity than in Hawthorne's works. The white robe of sorrow becomes Everyman's shroud, but the change supports the progress of the primary character through the known sequence of the sacraments. The account book gives a form to the individual's life, a form using concrete information to present at the time of reckoning. The use of the account book as an image also supports Everyman's attempt to negotiate with Death. Twelve years and a thousand pounds, time and wealth stated in terms the audience

understands, are specific. Life and death, more abstract terms, take on a literal quality when they are represented as a reconciled account book. This image remains fixed; it does not become its opposite by the drama's end.

Hawthorne clearly points to a moral in these tales, but the sin is vague. Man's conscience is the ground upon which the conflict occurs (Warren Hawthorne lxiv). Was the Rev. Mr. Hooper's sin the fact that he suddenly began to wear a black veil, or was the sin his unwillingness to show his face but once to his betrothed, Elizabeth? The veil as a symbol suggests many possibilities, and consequently makes it even more difficult to define the sin central to "The Minister's Black Veil."

Ambiguity alone, however, is not a satisfactory aesthetic principle. Flexibility, suggestiveness, allusiveness, variety--all these are without meaning if there is no pattern from which to vary, no center from which to radiate. . . . The deliberate haziness and multiple implications of its meaning are counter-balanced by the firm clarity of its technique, in structure and in style. . . . This clarity is embodied in the lucid simplicity of the basic action; in the skillful foreshadowing by which the plot is bound together; in the balance of episode and scene; in the continuous use of contrast; in the firmness and selectivity of Hawthorne's pictorial composition; in the carefully arranged climactic order of incident and tone; in the detachment and irony of Hawthorne's attitude; and finally in the purity, the grave formality, and the rhetorical balance of the style. (Fogle 22)

As Hawthorne weaves the symbols they support the allegorical framework. To attempt to separate the symbols from the allegory is like handling a spider's web. The tale's spell depends upon the presence of both.

Allegory and symbol are not . . . to be separated in Hawthorne, except for purposes of analysis. Their operations are simultaneous and are organically united. Allegory is the essential element of the Hawthorne tales, yet allegory is nevertheless incomplete without the addition of symbol. The two represent, perhaps, the co-operation of conscious and unconscious artistry, in which the achievement of symbol is the reward for the effort of allegory. It is only through hard and discriminating exercise of intellect that the imagination is set to work and the unified whole is produced. (Fogle 68-69)

The author's familiarity with Edmund Spenser's The Faerie Queene and John Bunyan's The Pilgrim's Progress, both allegories, is well known. References to both appear frequently in Hawthorne's letters and notebooks. Yet his assimilation of the allegorical technique in the moral tales is supported by his imaginative integration. The romance is joined with allegory and viewed through a lens of the Puritan past. This distance justifies certain narrative liberties offering a distinct perspective. Scene follows scene in a procession, just as the miracle-plays were presented, to offer a series of pictures. Flashbacks and points of view other than those of the primary character and the narrator are noticeably absent. The tale's dominant conflict, however, is in the mind of its central character. This focus of character parallels the morality play: the battle between

Good and Evil for one soul. From the influence of Spenser Hawthorne applied locality, history, and the language of romance. From Bunyan he employed the accumulation of experience and wisdom at each of the stopping places in the pilgrimage. Each picture contains contributing elements to the awareness of an idea; the idea gains meaning by accretion, offering multiple frames to support a meaning.

Hawthorne's notebooks contain ideas for his writing. "They make it clear also that however interesting he may have found the externals associated with an abstraction, the abstraction remained uppermost in his mind" (Turner 49). The symbols he selected disappeared into the work; they support the narrative without calling attention to themselves (125). He "was convinced . . . that the allegory of his tales and novels cost him readers," yet the technique reflected the vision expressed in his writing (69, 124). He would like to have written more sunny prose. In a letter to his publisher Fields, he says: "the Devil himself always seems to get into my inkstand, and I can only exorcise him by penfuls at a time" (quoted in Warren Hawthorne lxx). He enjoyed reading the novels of Anthony Trollope but was unable to write in a similar manner. Following his father's death, Hawthorne's son Julian was unable to reconcile the author of the moral tales and romances with the person he knew. "[T]he man and the writer were, in Hawthorne's case, as different as a mountain from a cloud" (quoted in Warren Hawthorne lxxi).

Besides the assimilation of literary techniques accrued through his wide and varied reading, Hawthorne was keenly aware of the local folklore. (See Turner "Hawthorne's Literary Borrowings" and Warren "Hawthorne's Reading.")

The supernatural held a fascination for him from his youth. The diction of the tales is often elevated, yet the subjects were common to all human beings. Because his primary concern was the conscience, "he employed details commonplace in folk traditions or readily connected with those traditions, and thus he drew on the rich associations built up in the folk mind" (Turner 125). Allusions to mythical, Biblical, legendary and historical incidents are woven into his tales and romances.

It will be noted that Hawthorne took upon himself, very suitably for the originator of a national literature, the work of the Edda-poets, of the makers of antique tragedy and of medieval drama; hence a good deal of his writings, his best creative work, is a dramatization of the same theme, or portions of it.

(Q. D. Leavis 43)

Hawthorne's narrative method allowed him to tell the story in a manner encouraging the reader to participate in the conclusions. Sometimes he directed attention to details of character or setting. Other times he would stand aside and allow the reader to recognize the inferences of symbol or token.

Most often he made the revelations through hints and external signs, for thus he could remain comfortably within his symbolic approach and also gain the interest which lies in the concrete, suggestive manifestations of inward qualities and inward conflicts. (Turner 122)

He saw the world as an allegory and composed his tales by the accretion and accumulation of "pictures" to "indicate a more dramatic and a more richly suggestive

relationship between an image and the meaning it suggests" (122). And by his use of widely known concrete images, Hawthorne moved towards the more subtle study of the consequences of guilt, concealment, and chosen isolation in the mind of the tale's primary character.

Why then choose the form of the tale to express his allegorical view? In the fifty years following the Revolution, an American author had but one public means of reaching an audience: the magazines. Much of the country's population was concentrated in New England, and less than 3 percent lived in an urban area. A didactic purpose remained important to the publisher, an attitude affirmed by magazine patrons. As a priority, entertainment was a distant second to moral instruction. Tales of varying length could be included in a single magazine issue and served to cast a wide net in attracting readers.

[T]he basic problem confronting all [these early tales'] authors was that of achieving fictional validity. . . . The writer not only wished to defend himself against the charge of falsification and distortion--of "making things up"--he also sensed the problem of establishing what Hawthorne would later call "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."

(Current-Garcia 3-6)

Hawthorne stated "that he had never striven for excellence in style but had been content to have the writing disappear into the thought" (Turner 124-25). Symbols as

representations of thought came naturally to Hawthorne; in the audience's familiarity with them and in the symbol's disappearance into the thought, "his symbols conceal themselves so effectively in the thought that they convey their meaning without calling attention to their presence" (125).

Allegory applied to the tale has its parallel in the source of Everyman. The anonymous playwright, working his way towards a style, applies the story-line of the tale of the Faithful Friend to the drama. Included in Barlaam and Josaphat, a collection of Christianized oriental tales emphasizing the importance of self-knowledge, Cawley traces this tale's use in the twelfth, thirteenth, and fourteenth centuries, either to specific sermon collections or to collections used as *exempla* in sermon composition (xviii - xix). The summoning by God of Everyman to his reckoning is reminiscent of the Judgment Play, part of the Corpus Christi cycle. "In Everyman the general judgment of mankind and the particular judgment of a representative Christian, Everyman, are merged together" (Cawley xviii). The original tale is altered to incorporate the tenets of Christianity for the medieval preachers. Though the anonymous playwright of Everyman "was not the only one, and probably not the first, to bring together the doctrine of Ars Moriendi and the fable of Barlaam and Josaphat . . . it was left to . . . [him] to exploit to the full the dramatic and didactic possibilities of this union" (xix). The following version of the tale of the Faithful Friend appears in Caxton's translation (Legenda Aurea, thirteenth century).

And yet he sayd, that they that loue the world ben semblable to a man that had thre frendes, of whyche he loued the fyrste as moche as hym self, and he louyd

the second lasse thenne hym self, and louyd the thyrd a lytel or nought. And it happed so that this man was in grete perylle of his lyf and was somoned tofore the kynge. Thenne he ranne to his fyrste frende and demaunded of hym his helpe and tolde to hym how he had alweye louyd hym, to whome he said, I haue other frendes with whome I must be this day & I wote not who thou arte, therefore I may not helpe the, yet neuerthelesse I shall gyue to the two sloppes wyth whyche thou mayst couer the. And thenne he wente awaye moche sorouful & wente to that other frende and requyred also his ayde, and he sayd to hym, I may not attende to goo wyth the to thys debate for I haue grete charge, but I shal yet felawshyp the vnto the gate of the paleys, and thenne I shall retorne ageyn and doo myn owne nedes. And thenne he beyng heuy and as despayred wente to the thyrd frende and sayd to hym, I haue noo reson to speke to the ne I haue not loued the as i oughte, but I am in trybulacion and wythoute frendes and praye the that thou helpe me. And that other sayd wyth glad chere, Certes I confesse to be thy dere frende and haue not foryeten the lytel benefayte that thou haste doon to me, and I shal goo ryght gladly wyth the tofore the kynge for to see what shal be demaunded of the and I shal praye the kynge for the.

The first frende is possessyon of rychesse for whyche man putteth hym in many perylles & whan the dethe cometh he hath nomore of hit but a cloth for to wynde hym for to be buryed. The second frende is his sones, hys wyf and

kynne, whyche goo wyth hym to hys graue & anone retorne for to entende to theyr owne nedes. The thyrd frende is feyth, hope, and charyte and other good werkys whyche we haue doon, that whan we yssue out of bodyes they may wel goo tofore vs and pray god for vs and they may wel delyuer vs fro the deuylles our enemyes. (Cawley xviii - xix)

The Faithful Friend's story-line echoes in Everyman in the desertions by the companions the man loves most--Fellowship, Cousin & Kin, and Goods. The requisite humility appears in the man's words to the third friend. Aware that he has no right to ask for help, the generosity of this third friend leads to the satisfying conclusion. Faith, hope and charity (the third friend) are the lasting virtues which transcend the temporal world, and support the man's journey to salvation.

The tale, by its traditional nature and by its familiarity to the audience, proves useful to a moral application. Whether its use is in medieval drama or nineteenth-century American fiction, new pictures challenge the stored images of memory. Hawthorne's tales diverge from the predictable outcome. As a plot develops the primary character is an Everyman confronting different circumstances. His choices at these critical junctures lead to consequences which form 'pictures.' Each of the tales has a moral, but as Hawthorne presents the conflict there is often more than one conclusion. The picture contains enough familiar reference points to provoke the reader to the deep consideration of a moral. The textured pictures, colored by choice, ambiguity, and irony, recall a store of remembered images. Hawthorne's tales and the medieval morality play both explore

the human condition in a central character. Both employ the organizing method of allegory, allowing 'thoughts' to become 'seeable.' Abstract beliefs are related to literal situations in an extended metaphor depicting the individual's journey to salvation.

CHAPTER IV

THE JOURNEY: EVERYMAN AND "ROGER MALVIN'S BURIAL"

The purpose of Everyman is to support the tenets of Christian doctrine as they are observed in Catholicism. During the sixteenth and seventeenth centuries, as England's state religion moved to Protestantism, the morality play changed in two ways. The focus moved from *all* mankind to the single individual. The second change was from comedy to tragedy (Spivack quoted in Kaula 9). Yet allegory retained its usefulness as a framework in both drama and narrative.

T. S. Eliot recognized Everyman as perhaps the one "drama within the limitations of art" ("Four Elizabethan Dramatists" quoted in Kaula 9). Economy of homiletic purpose sustains Everyman in theme, structure, and style within the conventions of allegory. A unity of effect is also present in Hawthorne's "Roger Malvin's Burial." The combination of edifying purpose, five-part structure common to tragedy, and textured style creates a parallel to the morality play. The battle between Good and Evil occurs in Reuben's mind. His reckoning, though confined to a single moment, is the consequence of becoming convinced that he is a murderer responsible for Malvin's death. Failing to fulfill the vow of Roger Malvin's proper burial contributes to his sense of guilt and self-loathing (Crews 463).

Pride is so dominant that in one form or another it fuels the plot of Hawthorne's moral tales. In "Roger Malvin's Burial" it is pride and self-deception which characterize

one level of the allegory dramatizing Reuben Bourne's decline. A series of three half-truths sets in motion the descending trajectory of his moral life. There is a remarkable narrative confidence; "[t]he interplay of motives behind what one says and the interplay of motives behind what one does are subtly represented: Hawthorne never excelled this descriptive analysis of how mixed all our motives are" (Warren N E C 139).

"Roger Malvin's Burial" is among Hawthorne's earliest compositions. Chandler places it at 1829 and Stewart at 1830. Prior to the publication of Twice-Told Tales in 1837, all of Hawthorne's work was published anonymously or pseudonymously. Samuel B. Goodrich, Boston publisher and editor of the Token, sought to disguise the large number of tales his magazine published by a single author (Stewart 30-31). The two tales of early composition Hawthorne chose to include in his second collection of tales, Mosses from an Old Manse (1846), are "Roger Malvin's Burial" and "Young Goodman Brown" (Stewart 69).

The theme of both the drama and the tale is the final reckoning. The plot-propelling event of Everyman is Death's appearance. The plot of "Roger Malvin's Burial" also has death as its catalyst, yet its appearance is gradual. Hawthorne establishes a pattern; three times death appears. This pattern of three appears many times in the tale. Examples are the three trees (oak, pine, oak-sapling), the three characters in the final scene (Cyrus, Dorcas, Reuben), and Reuben's homecoming on the third day of his journey.

Hardin Craig notes certain shifts of focus during the evolution of the morality play in the fifteenth century. Once the dramatic possibilities of universal man and the

stages of man had been exhausted, the central figure often became an individualized type, identified by a trade or at the mercy of specific environmental factors. To maintain audience appeal, the Vices were depicted more elaborately than in earlier dramas. This change compromised the effectiveness of the Morality's core purpose. The moral central to the drama was subjugated to the entertainment value of the graphic performance of the Vice (English Religious Drama 378). In "Roger Malvin's Burial" Hawthorne remains true to the form of the early morality play. There is a solemn moral purpose. Legend anchors the tale in the past, but the focus is always on Reuben Bourne. His journey is informed by past events in Maine. Yet the tale in Hawthorne's hands becomes an allegory of Reuben's journey to self-awareness on one level and events reflecting this path to knowledge on a literal plane. His presentation of the event is an ironic comment on local history as it has become legend. He offers the reader the effect of opposing ideas of Puritan piety and cruelty (McIntosh 191).

The tale's opening paragraph recounts the legend of Lovell's Fight. It establishes the tale's setting. It is set in the past, in the year 1725. The battle "broke the strength of a tribe," the tale's first appearance of death (88). Hawthorne's ironic tone casts an immediate shadow on the tale; the gulf between actual events and the legends surrounding the battle evoke a mood of mystery. The mortally wounded Roger Malvin and his companion Reuben Bourne have retreated from the fight; their camp is a level space strewn with withered oak-leaves. The site's prominent feature is a rock: "[T]he mass of granite, [which] reared its smooth, flat surface, fifteen or twenty feet above their

heads, was not unlike a gigantic grave-stone, upon which the veins seemed to form an inscription in forgotten characters" (88). Death's third appearance is the death of Cyrus Bourne in the tale's closing scene. Reuben's decline is not so simple as Everyman's desertion by his companions. Culminating in a final scene of redemption, Reuben's pilgrimage is given texture by Hawthorne's presentation of Reuben's half-truths and inaction stemming from his guilt and concealment. Everyman's journey to his salvation, though fraught with disappointment, is marked by hope once he willingly follows the directions of Good Deeds and Knowledge. His observance of the sacraments gains him entry to the kingdom of Heaven. The drama's positive conclusion is assured once Everyman agrees to follow the prescribed path of Christian doctrine.

The plot of "Roger Malvin's Burial" centers on Reuben's journey away from the mortally wounded Malvin. In Hawthorne's presentation of Malvin and Bourne, there are repeated references to the father/son relationship. Malvin addresses Bourne as "my boy," and "my son." "I [have] loved you like a father, Reuben, and, at a time like this, I should have something of a father's authority. I charge you to be gone, that I may die in peace" (90). To Bourne's protests, Malvin offers a strong argument in favor of the young man's departure: his own acceptance of imminent death, his desire that Reuben care for his daughter, the senselessness of two deaths when only one is certain, and the solitary moment of reckoning when he "may have space to settle [his] account, undisturbed by worldly sorrows" (91).

The hierarchy of authority is clear from the drama's beginning. The Messenger asks the audience to "Gyue audyence, and here what [God] doth saye" (ll. 20-21). In a bleak portrait of mankind, God lists his grievances: mankind is blind, sinful, unlawful, forgetful of God's sacrifice at the Crucifixion, ungrateful, and oblivious of his debt to God. This, the longest speech of the drama, is a catalog of mankind's shortcomings (ll. 23-63). There is a tone of exasperation; God takes action by directing Death to summon Everyman to his reckoning. As if to demonstrate the proper deference to God, Death's response is immediate and intense. Armed with his dart and with a certain tone of relishing the assignment, he sets to the task of summoning Everyman to his reckoning (ll. 72-85). God's words indicate judgment. Death's words focus on the consequences to Everyman.

Though encouraged and directed by Malvin, Reuben hesitates to leave the dying man; he was "but half-convinced that he was acting rightly" (93). He ties his handkerchief to the top-most bough of the oak sapling, an improvised shroud perhaps,

to direct any who might come in search of Malvin; for every part of the rock, except its broad, smooth front, was concealed, at a little distance, by the dense undergrowth of the forest. The handkerchief had been the bandage of a wound upon Reuben's arm; and, as he bound it to the tree, he vowed, by the blood that stained it, that he would return, either to save his companion's life, or to lay his body in the grave. He then descended, and stood, with downcast eyes, to receive Roger Malvin's parting words. (93)

Malvin's final words state Reuben's responsibilities: to return safely to Dorcas, and to marry her with her father's blessing, to have children, and to return to "this wild rock" to offer a prayer and a proper burial. Malvin's request is in language echoing the liturgy: blood, soul, faithful, saved, blessing (91). "Path" and "journey," in the summary sentence to his argument, recognize the allegorical structure. Malvin's journey towards death is concurrent to Reuben Bourne's path of self-recrimination. Roger Malvin's final words are intended to be a compass to take Reuben through the chaos of the moral wilderness. Knowledge leads Everyman each step of the way towards his salvation; each time Everyman joyfully follows her instructions. Malvin's paternal voice marks the rightful path of Reuben's journey. Reuben's silence, his failure to acknowledge the truth of his parting from Roger Malvin to Dorcas, added to the years of self-recrimination for the unredeemed vow evolved to the belief that it was "too late" to perform the "long-deferred sepulture."

There was, however, a continual impulse, a voice audible only to himself, commanding him to go forth and redeem his vow; and he had a strange impression, that, were he to make the trial, he would be led straight to Malvin's bones. But, year after year, that summons, unheard but felt, was disobeyed. (98)

The guilt Reuben feels for abandoning Malvin leads him to three instances of concealment. He invents the details of Dorcas's father's death. He claims to have led her father to a lake-side to quench his thirst, found him dead on the fourth morning of their

journey, and "did what [he] could" to provide a proper burial for Malvin (96-97). The truth is further compromised by the account Dorcas tells in the village. Reuben's isolation is increased by the accretion of half-truths.

The tale of Reuben's courage and fidelity lost nothing, when she communicated it to her friends; and the poor youth, tottering from his sick chamber to breathe the sunny air, experienced from every tongue the miserable and humiliating torture of unmerited praise. (97)

Reuben's isolation is a result of his ambivalent guilt. The circumstance of isolation has its parallel in the drama. Early in the drama, Everyman is abandoned by Fellowship, Kindred and Cousin, and Goods (ll. 206-63). Later he is deserted by Five Wits, Discretion, Strength, and Beauty (ll. 660-850). Only Good Deeds and Knowledge accompany Everyman to his grave. Yet the motivation for the primary character's isolation is different. Everyman's isolation is the result of abandonment; Reuben's isolation is a consequence of concealment and a sense of guilt.

Hawthorne describes Reuben's state of mind following his misleading response to Dorcas's question concerning her father's burial.

There was now in the breast of Reuben Bourne an incommunicable thought-- something he was to conceal most heedfully from her whom he most loved and trusted. . . . concealment had imparted to a justifiable act much of the secret effect of guilt; and Reuben . . . at times almost imagined himself a murderer. . . . [in his]

clearest moods . . . he was conscious that he had a deep vow unredeemed. . . . His
one secret thought became . . . like a serpent, gnawing into his heart." (97-98)

Isolation's consequence for Reuben is that he became "a selfish man" (99). The themes
of guilt and the concealment of the unfulfilled vow inform the two levels of the allegory.

The wilderness site, marked by oak and rock, is the setting of the beginning and
the end of the tale. Bourne's placement of the bandage on the bent oak sapling marks the
place where Roger Malvin and Reuben Bourne part. This symbol, the bandage tied to the
young tree, has particular importance at the close of the tale. The withered bough's
disintegration over Cyrus's body evokes the penitential ashes of contrition. The tale's
middle section occurs in the town, home to both Bourne and Malvin. Wilderness, town,
and the return to the wilderness echo the path of life and, in particular, the life of Reuben
Bourne. Everyman journeys from the summons of Death to his reckoning in an
imaginary setting representing the pilgrimage that is life. From an existence based in
worldly pleasure, Everyman's pilgrimage affirms the teachings which hold him
accountable at the entrance to Heaven. Journey's end is Everyman's ascension to the
Heavenly realm, the uniting of body and soul.

Movement of the primary character, occurring in both the drama and the tale,
leads to the fulfillment of the purpose of each work. God directs Death to carry his
message.

Go thou to Eueryman

And shewe hym, in my name,

A pylgrymage he must on hym take,
Which he in no wyse may escape;
And that he brynge with hym a sure rekenyng
Without delay or ony taryenge. (ll. 66-71)

The journey is the literal action of the drama. Everyman's obedience to the directions of Knowledge places him at the threshold of Heaven, the culmination of the physical pilgrimage. The satisfying conclusion of the drama, however, is achieved by Knowledge's pause to await the final outcome: "Nay, yet I wyll not from hens departe/Tyll I see where ye shall be-come" (ll. 862-63).

Everyman demonstrates his understanding of his abandonment by all worldly companions except Good Deeds. His solitary circumstances, which Good Deeds reiterates, lead to the crucial recognition: "Haue mercy on me, God moost myghty,/ And stande by me, thou moder & mayde, Holy Mary!" (ll. 874-75). Everyman asks God for mercy. Good Deeds reaffirms her pledge to remain at Everyman's side, and Everyman repeats his plea for God's mercy. The spiritual journey ends at his reckoning; Everyman ascends to the Heavenly realm. His account book is reconciled, and God is merciful. The drama's conclusion is certain and satisfying.

The final scene of "Roger Malvin's Burial" acknowledges the universal sacrifice, ritual, and suffering associated with Death--the journey ends. Reuben's vow of a proper burial for his father-in-law is fulfilled. The more important allegorical theme is the price of Reuben's redemption in the sacrifice of the person dearest to him. Eighteen years, a

generation, separate the deaths of Roger Malvin and Cyrus Bourne. For Hawthorne, the forest was the setting for moral choice, a place of reversal and discovery (Lewis 74). The final scene of "Roger Malvin's Burial" dramatizes "the tragic rise born of the fortunate fall" (Lewis 82). The plea for mercy is understood though not articulated. As Dorcas finds her husband standing over what appears to be her sleeping son, she shrieks, a sound "that seemed to force its way from the sufferer's inmost soul"(107).

At that moment, the withered topmost bough of the oak loosened itself, in the still air, and fell in soft, light fragments upon the rock, upon the leaves, upon Reuben, upon his wife and child, and upon Roger Malvin's bones. Then Reuben's heart was stricken, and the tears gushed out like water from a rock. The vow that the wounded youth had made, the blighted man had come to redeem. His sin was expiated, the curse was gone from him; and, in the hour, when he had shed blood dearer to him than his own, a prayer, the first for years, went up to Heaven from the lips of Reuben Bourne. (107)

For twenty years Reuben has believed himself to be Malvin's murderer. The tale's final scene resolves Reuben's concealment of his thoughts and the unfulfilled vow of burial of her father from Dorcas. The irony of Reuben's becoming the murderer of their son, the vibration of the fatal gunshot dislodging the withered bough into the ashes of atonement for his sin, resolves the tale's conflict yet does so in an unsettling manner. Reuben's hesitations, half-truths, and inability to know his own mind lead to the tragic ending.

CHAPTER V
ORDER AND DISRUPTION IN EVERYMAN AND
"THE MINISTER'S BLACK VEIL"

A homiletic purpose is clear at the outset of "The Minister's Black Veil" by the designation of its subtitle, "A Parable." Hawthorne's note establishes the historic precedent for the tale and thereby prepares the reader for the duality of expression: tale and parable, minister and veil, revelation and mystery, moral and ambiguity. Just as Everyman's instructive purpose is evident from the drama's beginning, here Hawthorne prepares the reader for an edifying experience, but specifically a parable. A parable requires the listener to recognize the meaning whereas a homily is direct. The parable runs parallel to the circumstance which inspires it. Detail by detail, it accrues its power by being compared to the initial situation. The true parable is in fact an allegory (Thrall/Hibbard/Holman 339). The most generally known parables appear in Matthew 13 of the New Testament. Jesus speaks to the multitudes on the kingdom of Heaven. The disciples come to him and ask why he speaks to the masses in parables. He responds: "Because it is given unto you to know the mysteries of the kingdom of heaven, but to them it is not given" (Matthew 13:11). The disciples are recognized as the ones who can "hear" and "see" the message. The disciples are distinguished from the multitudes by this facility. The parable mirrors a situation intended to reflect a definite moral. Hawthorne's use of the subtitle indicates the irony of the minister's inability to "see" and "hear."

The elevated status of the disciples has its parallel in Everyman. Following Everyman's testimony to the assembled helpers (Strength, Discretion, Five Wits, Beauty, Knowledge and Good Deeds) of his decision to give half his goods to charity, Knowledge tells him to go to the priest. A continuation of his journey, to see the priest, fulfills two additional tenets of Christian doctrine: the holy sacrament and extreme unction. Knowledge promises that the group will await his return (ll. 706-11). Five Wits affirms the significance of Everyman's task. She reminds him:

There is no Emperur, Kynge, Duke ne Baron,
That of God hath commycyon
As hath the leest preest in the world beynge;
For of the blessed sacramentes pure and benygne
He bereth the keyes, and therof hath the cure
For mannes redempcyon--it is euer sure--
Which God for our soules medycyne
Gauc vs out of his herte with grete pyne. (ll. 713-20)

She names the seven sacraments and notes their administration "with preesthode good" (l. 723). Everyman responds: "Fayne [gladly] wolde i receyue that holy body,/And mekely to my ghostly fader I wyll go" (ll. 728-29). Five Wits continues her discourse on the priest, noting they "excedeth all other thyng" (l. 733). Furthermore, the priests are the teachers of scripture, converters of man from sin to belief, consecrators and administrators of the flesh and blood of Christ by communion. Five Wits remarks on these roles and the priests' place within the religious hierarchy:

God hath to them more power gyuen
Than to ony aungell that is in heuen.
With v. [five] wordes he may consecrate,
Goddess body in flesshe and blode to make,
And handeleth his Maker bytwene his handes. (ll. 736-39)

She continues: the priest binds and unbinds earthly and heavenly bonds, administers the holy sacraments, occupies a place so high above man that kissing his feet is appropriate, and is the surgeon who "cureth synne deadly [deadly]" (ll. 740-44).

Five Wits crowns her catalog of reasons Everyman must know concerning the importance of the priest with the fact that it is only the priest, as representative of God, who can provide the remedy to man's sins. With emphasis, using his name, she states: "Eueryman, God gaue preest that dygnyte,/And setteth them in his stede amonge vs to be" (ll. 747-48). Yet Knowledge recognizes the presence of "synfull preestes" who set a bad example; she offers instances of the "vnclene lyfe" (l. 762), enumerating specific vice-ridden circumstances. Five Wits, almost interrupting to keep the negative examples to a minimum, "trusts" there be few and re-directs attention to the more positive priest-as-shepherd image.

The importance of this exchange is the drama's emphasis on the significance of the priest (80 of 920 lines). It is a dialogue between Knowledge and Five Wits. The anonymous playwright subtly sustains the images of flesh appearing in the dialogue, acknowledging the challenge Everyman faces in a temporal existence. The subject is his

spiritual life, yet it is stated in bodily terms: heart, body, hands, flesh and blood. While recognizing the priest's human vulnerability, the drama emphatically supports the priest's importance in the church structure.

To appreciate the impact of "The Minister's Black Veil," one must have an awareness of this venerated place of disciple, priest and preacher. They are given the knowledge of the kingdom of Heaven, the ability to understand a parable. It is not a member of the congregation who suddenly begins to veil his face, but Parson Hooper, their spiritual leader (priest). The disruption of the spiritual hierarchy is the tale's central conflict.

The sexton's "pulling lustily at the bell-rope" followed by the minister's appearance, "pacing slowly his meditative way towards the meeting-house" places the tale in the temporal world (371). The procession of villagers is described in visual terms, phrases emphasizing contrast: the stooping old and the merrily tripping children, the maidens and admiring bachelors. The sound of the ringing bell ceases at the appearance of Parson Hooper in his veil. This silence signals disruption.

The startling effect of the veil is akin to Everyman's shock at the appearance of Death. In both cases, the characters' costumes are at odds with the moral purpose. Everyman is costumed in finery oblivious to his impending reckoning; Parson Hooper has donned the veil, separating himself from his parishioners. Both events are sudden, unanticipated. Both the drama and the tale proceed from that moment.

When the two circumstances are compared, it is the minister's veil which is more disturbing. Each man is aware that Death will come, yet it is the conscious choice of

Parson Hooper to become separated from the world by the veil. The face is the image by which members of a community know one another. In the deliberate concealment of that face, Parson Hooper has denied his participation in the world. More importantly, he has renounced his responsibility as a minister. This separation is compounded by the reaction of his parishioners. The presence of the veil has upset the balance of everyday life. It takes on added import by shadowing the face of the community's spiritual leader, the person to whom the congregation looks for guidance.

Parson Hooper's decision to wear the veil violates a sacred trust between pastor and congregation. It connotes a death of his formerly accessible presence. " 'How strange,' said a lady, 'that a simple black veil, such as any woman might wear on her bonnet, should become such a terrible thing on Mr. Hooper's face!' " (374). Everyman, abandoned by friends, family and wealth, calls out to Good Deeds for aid. Life as he knew it has ended; this moment leads him to a prayer of confession and a plea for God's mercy. Though tethered by the chains of Everyman's past sins, Good Deeds reminds him that Knowledge will assist him on his journey. This role for knowledge appears in Hawthorne's tale in the form of Elizabeth, Parson Hooper's betrothed.

The stir among the congregation suggests the many interpretations the veil may have. "[T]he people hurried out with indecorous confusion" (374), their spirits immediately lifted by removing themselves from close proximity to Parson Hooper's veiled face. The range of responses supports chaos. Stylistically, Hawthorne's description dramatizes the disorder by contrast. Some people stood in small circles and

laughed; others solemnly went their way alone, "wrapt in silent meditation" (374). Some claimed to have an explanation for the mystery; others denied any mystery and offered a credible reason. The Sabbath routine is altered; "Old Squire Saunders, doubtless by accidental lapse of memory, neglected to invite Mr. Hooper to his table" (374). The church members' knowledge is of the expected priestly behavior. The veil has now assumed a more ominous tone; the progression of alienation leaves the congregation without a leader. The minister is avoiding counseling his people and is no longer administering communion. He continues his accustomed gestures of the post-Sabbath service, greeting the young, old and middle-aged, patting the children's heads, but with the veil the gestures replace the sacred ritual. He returns to the parsonage and, as he closes the door, looks back at his parishioners. "A sad smile gleamed faintly from beneath the black veil, and flickered about his mouth, glimmering as he disappeared" (374).

The face with a sad smile evokes a response from the reader. As Hawthorne describes the post-service scene, there is an oscillating tone--one moment serious, the next light. At the description of the smile, however, the reader is aware of a darkened mood. The veil in other situations is quite ordinary, a lady comments. Now the smile weaves irony into the minister's veil. The symbol evolves from simple oddity to dark omen. The smile, inappropriate in time, place and situation, has opened a path to horror.

The lady, who notes the veil's transformation from ordinary to ominous based on context, is supported by her husband, the physician.

'Something must surely be amiss with Mr. Hooper's intellects,' observed her husband, the physician of the village. 'But the strangest part of the affair is the effect of this vagary, even on a sober-minded man like myself. The black veil, though it covers only our pastor's face, throws its influence over his whole person, and makes him ghost-like from head to foot. Do you not feel it so?'

'Truly do I,' replied the lady; 'and I would not be alone with him for the world. I wonder he is not afraid to be alone with himself!'

'Men sometimes are so,' said her husband. (374-75)

This keen observation by the physician has its parallel in the final speech in Everyman. The Doctor offers a summation of the drama. It affirms the Angel's satisfying distillation of Everyman's entry to the kingdom of heaven: Everyman's singular virtue of clearing his account book allows his soul to ascend at his reckoning. The Doctor reminds the audience of the importance of the moral life to young and old. "[F]orsak Pryde, for he deceyueth you in the ende" (l. 904). Everyman stands before God without aid (deserted by Beauty, Five Wits, Strength, Discretion and Knowledge). At the moment of death there can be no excuses or amends, and God will judge harshly those who come to their reckoning unrepentant.

And he that hath his accounte hole and sounde,

Hye in heuen he shall be crounde.

Vnto whiche place God brynge vs all thyder,

That we may lyue body and soule togyder.

Thereto helpe the Trynyte!

Amen, saye ye, for saynt charyte. (ll. 916-21)

Of the morality plays, only Everyman introduces a character whose sole purpose is to deliver the formal epilogue. The Doctor's lines echo the medieval preacher and confirm the sermon's strong influence on the moral play (Cawley 38). It also is a stern reproach for having come so close to damnation, affirming the need to settle the account before death (xxiii).

The lady's comment that the minister may be "afraid to be alone with himself" (375) links this hypothesis with death. Dramatically, the funeral procession scene supports it; stylistically Hawthorne affirms it. The veil as a symbol takes on a broader meaning. It is a source of disrupted human interaction, but it is allied with sudden death. The late-afternoon funeral is for a *young* woman (my italics). As Mr. Hooper leans over her coffin to bid his former parishioner farewell, "a person, who watched the interview between the dead and the living, scrupled not to affirm" the corpse shuddered at the moment the minister's face would have been visible. "[I]f her eye-lids had not been closed forever, the dead maiden might have seen his face" (375). The face is necessary to identity and connection; when it is veiled or absent, the effect may be frightening.

Real and imagined responses to the funeral appear. The minister's funeral prayer, delivered from the head of the staircase, affirms the morality play parallel.

. . . The people trembled, though they but darkly understood him, when he prayed that they, and himself, and all of mortal race, might be ready, as he trusted this young maiden had been, for the dreadful hour that should snatch the veil from their faces. The bearers went heavily forth, and the mourners followed, saddening all the street, with the dead before them, and Mr. Hooper in his black veil behind.

'Why do you look back?' said one in the procession to his partner.

'I had a fancy,' replied she, 'that the minister and the maiden's spirit were walking hand in hand.' (375-76)

The disrupted order is reflected in two ways: by the minister's place at the rear of the procession and the imaginings of a member of the procession, the maiden's spirit and minister walking together. The looking back evokes the supernatural. A western European charm to reverse the effect of evil was to walk, speak or recite backwards (Leach 101-02). Hawthorne presents the poetic parable in dramatic form (Q. D. Leavis 38).

The minister becomes his own victim when he sees his reflection in the looking-glass. Horror is often depicted as a faceless wraith. It is an irony that this event occurs immediately following a wedding. The minister's fright at his reflection emphasizes the disruptive effect of the veil. He is so far separated from himself that his own reflection horrifies him. Instead of joyful bells there is a "wedding-knell." What would under ordinary circumstances be a time of joy and celebration becomes a scene of horror. "His

frame shuddered--his lips grew white--he spilt the untasted wine upon the carpet--and rushed forth into the darkness. For the Earth, too, had on her Black Veil" (376).

The tale turns on a single moment when redemption is possible. Though his parishioners discuss the veil and the possible reasons the minister may have for wearing it, only Elizabeth has the courage, "unappalled by the awe with which the black veil had impressed all beside herself," to seek an answer (377-78).

Elizabeth, "calm," "determined," and "direct," broaches the subject of the veil with the minister on his next visit. She sees nothing terrible or gloomy in it, "except that it hides a face which I am always glad to look upon . . . lay aside your black veil: then tell me why you put it on" (378). The faint, glimmering smile of the minister precedes his revelation; "[t]here is an hour to come . . . when all of us shall cast aside our veils" though he will continue to wear his (378). In response to Elizabeth's request that the veil at the very least be removed from the mystery of his words, the minister responds in language suitable to a parable.

'Elizabeth, I will,' said he, 'so far as my vow may suffer me. Know, then, this veil is a type and a symbol, and I am bound to wear it ever, both in light and darkness, in solitude and before the gaze of multitudes, and as with strangers, so with my familiar friends. No mortal eye will see it withdrawn. This dismal shade must separate me from the world: even you, Elizabeth, can never come behind it!' (378)

The irony is that he has not the eyes "to see" nor the ears "to hear" the face and voice of Charity. For it is Elizabeth who represents Love, in word and deed.

The battle for the minister's soul is staged:

'Lift the veil but once, and look me in the face,' said she.

'Never! It cannot be!' replied Mr. Hooper.

'Then, farewell!' said Elizabeth. (379)

Mr. Hooper's pride sentences him to a life of separation. Not only does he reject Love; but his Pride, in the choice to wear the veil, changes him to a brittle man, consigned to sorrow and isolation. The abdication of his responsibility is subversive; the priest/pastor ordained in Christian doctrine is expected to interact with parishioners and has taken vows of service to others. The minister's black veil disrupts the spiritual order he has pledged to serve.

CHAPTER VI

"WAKEFIELD": THE CONSEQUENCES OF CONCEALMENT

Hawthorne's direct presentation of the moral implications of the primary character's actions, expands the possibilities of allegory in "Wakefield" (1835).

Whenever any subject so forcibly affects the mind, time is well spent in thinking of it. If the reader choose, let him do his own meditation; or if he prefer to ramble with me through the twenty years of Wakefield's vagary, I bid him welcome; trusting that there will be a pervading spirit and a moral, even should we fail to find them, done up neatly, and condensed into the final sentence. Thought has always its efficacy, and every striking incident its moral." (290-91)

Of the five tales considered in this study, "Wakefield" is the most direct--and the most laced with irony. The homiletic purpose is never in doubt, nor is the presence of a moral. Yet the neat and tidy allegory is exchanged for the allegory common to the morality play, the conflict in the mind, thoughts made seeable. Allegorical elements appear: the journey ("a pretence"), the sin ("a gap in his matrimonial felicity"), and death ("reckoned certain"). The audience is invited to be the judge of the battle between Good and Evil for the soul of Wakefield.

The prologue to Everyman is clear in identifying the drama's theme:

Here begynneth a treatyse how the hye
Fader of heuen sendeth Dethe to
somon euery creature to come ane
gyue a-counte of theyr lyues in
this worlde / and is in maner
of a morall playe. (1)

To Death's summons, Everyman must give an account of his life; this account will take the form of a moral play. There is a clear announcement of what is to come.

Several tales of Hawthorne also address the summons of death, though each presentation concerns the primary character's psychological experience of Death. The death is not limited to the physical; death is expanded to encompass spiritual death brought about by a choice made in the temporal world. Hawthorne explores the theme of death using one or more symbols. As Everyman's props appear, weighted by literal and metaphorical implications, so also appear the tokens in Hawthorne's tales. The symbols carry the meaning of the underlying moral. In both the drama and the tales there is a melding of theme, style, and structure in these symbols. An oppositional technique is present to explore the full range of possibilities. Though Everyman's style is noted for its simplicity, the double meaning of the props is borne out by the anonymous playwright.

Hawthorne expands this technique, often using symbols to plumb a deeper aspect of the theme, the psychological struggle of the primary character. Furthermore, the symbols often serve to link the current action to past events. Time, the sense of urgency

in Everyman, is integral to Hawthorne's symbols. A discussion of the tokens as they appear in the selected tales cannot be separated and discussed in isolation. Hawthorne's genius is in his skillful structural and stylistic weaving of simple token with a moral purpose, both in and out of time.

Everyman's experience of isolation following his abandonment by Fellowship, Cousin, Kin, and Goods is viewed sympathetically by the audience. Hawthorne expands the theme of isolation to explore concealment and its consequences. The tale's source, "some old magazine or newspaper," "told as truth, of a man--let us call him Wakefield--who absented himself for a long time, from his wife" (290), is phrased to establish its credibility. This "strangest instance, on record, of marital delinquency" verifies a moral purpose--the violation of the sacred vow of matrimony. There is a certain off-hand quality to the narrative tone.

Hawthorne allows himself leeway to tell an original tale by acknowledging that he recalls only the outline of the story. Furthermore he welcomes the reader to journey with him in the discovery of a moral, "even should we fail to find them, done up neatly, and condensed into the final sentence" (290-91). The homiletic purpose is noted but there is also an ironic tone which scoffs at the customarily predictable didactic story.

Hawthorne's insistence on the value of this exercise, the unfolding of the tale, establishes his true purpose, of "making thought seeable." "Thought has always its efficacy, and every striking incident its moral" (291). Though the tale's circumstances are unusual, Hawthorne has prepared the reader to consider it "a conception of its hero's character"

(290). With some narrative shepherding, Hawthorne has named the man central to the tale. It is Wakefield.

"What sort of man was Wakefield? We are free to shape out our own idea, and call it by his name" (291). Hawthorne notes the "purest originality" of Wakefield's act, yet in the same sentence remarks that "the incident . . . appeals to the general sympathies of mankind" (290). By the accretion of detail Wakefield is described; each positively weighted attribute has qualifiers: matrimonial affections had become habitual, constant yet sluggish, intellectual yet lazy and purposeless, his thoughts unarticulated and vague. He lacked imagination. Hawthorne marvels that a man of such mediocrity could only achieve notoriety by his eccentricity. As ordinary as Wakefield appears, though, it is his wife who senses some moral anomaly: his quiet selfishness, his vanity, a disposition to craft to keep petty secrets, and finally, and most disturbingly, an indefinable strangeness.

The tale's first paragraph establishes parallels to the morality play by Hawthorne's use of the phrase, "thus abstractedly stated" (290). The reader is prepared to view the subsequent narrative allegorically. The theme of marital delinquency establishes a connection to the religious tenets concerning the sacrament of marriage. Hawthorne is careful to keep circumstances vague, encouraging the reader to evaluate Wakefield's "naughty or nonsensical" actions as not uncommon. Everyman could as easily be at the center of the tale as Wakefield.

The parallel motif of the journey is present in "Wakefield." Here, though, Hawthorne encourages the reader's skepticism: "The man, under pretence of going on a journey, took lodgings in the next street to his own house, and there, unheard of by his

wife or friends, and without the shadow of a reason for such self-banishment, dwelt upwards of twenty years" (290). Instead of being abandoned by Fellowship, Cousin, Kin, and Goods, it is Wakefield who separates himself from the world. The fact that his new lodgings are only a block from his home carries a certain unease; this journey's purpose appears shadowy and the reader recoils at the suggestion of voyeurism. Everyman's journey continually engages the sympathy of the audience; Wakefield's journey evokes discomfort or even disapproval in the reader. Hawthorne has noted both the reader's inclusion and exclusion from membership in mankind: "We know, each for himself, that none of us would perpetrate such a folly, yet feel as if some other might" (290). The reader then becomes, like Wakefield, a voyeur in the reading of the tale. The darker side of human interest is tapped by the hint of revelation. Everyman's journey leads to the light of admission to the kingdom of Heaven, whereas Wakefield's journey leads to the unacknowledged shadow of darkness in man's soul.

The grin repeatedly represents this journey into darkness in Hawthorne's writings. Wakefield's wife indulges "his harmless love of mystery." She "interrogates him only by a look." Hawthorne establishes her character as intuitively cognizant of her husband's true character. In her, not in Wakefield, appears the parallel to Everyman's abandonment. It is with her the reader sympathizes and recognizes a suffering, a pathos, which marks the drama's primary character. Hawthorne's poetic descriptions of her perplexity towards and indulgence of Wakefield resonate with the reader. "She would *fain* inquire the length of his journey, its object, and the probable time of his return" (291, my italics). "Fain" has the subtlety of desire in Hawthorne's construction and underscores a depth of

character, a quality Wakefield lacks. She voices her questions "only by a look" (291). Wakefield's response to her look is negative: "He tells her not to expect him positively by the return coach, nor to be alarmed should he tarry three or four days; but, at all events, to look for him at supper on Friday evening" (291-92). Furthermore, Wakefield himself has no "suspicion of what is before him." As in Everyman, one word is used positively and negatively. It is her look which questions her husband; Wakefield tells his wife to look for him Friday, a return the reader knows will not occur. The couple parts in "the matter-of-course way of a ten years' matrimony" (292), yet this routine contrasts her final glimpse of Wakefield. "After the door has closed behind him, she perceives it thrust partly open, and a vision of her husband's face, through the aperture, smiling on her, and gone in a moment" (292). This smile "recurs" to Mrs. Wakefield in the subsequent twenty years of Wakefield's absence, twice the number of years of her marriage.

In her many musings, she surrounds the original smile with a multitude of fantasies, which make it strange and awful; as, for instance, if she imagines him in a coffin, that parting look is frozen on his pale features; or, if she dreams of him in Heaven, still his blessed spirit wears a quiet and crafty smile. Yet, for its sake, when all others have given him up for dead, she sometimes doubts whether she is a widow. (292)

Hawthorne is aware of the sympathetic portrait just offered; the following line reminds the reader that the tale's business is with "the husband," underscoring the tale's moral, concealment and its consequences. The wife's spiritual contemplation of the grin

and her awareness of its meaning support Hawthorne's stylistic weaving of ambiguity in the tale. Wakefield's malice is buried in the tale's often whimsical tone, yet it is present: "He will not go back until she be frightened half to death" (294). Absorbed in his own thoughts, Wakefield's appearance deteriorates: "He is meagre; his low and narrow forehead is deeply wrinkled; his eyes, small and lustreless" (295). Looking base and fiendish, Wakefield is in startling contrast to his wife as they chance to meet. Following a description of Wakefield's sidling crab-like along the foot-walk, the reader is directed to look in the opposite direction. This scene, containing the texture and dual meaning of *look* and the oppositional technique contrasting Wakefield and his faithful wife, creates a dramatic tension. Prayer-book in hand, she is proceeding to church. Faith, in the character of Wakefield's wife, emphasizes Wakefield's Vanity in his concealment and his violation of matrimony.

The reckoning Wakefield must face is noted in the tale's opening paragraph. The journey occurs in a haphazard manner: Wakefield, with his crafty grin, the image which thereafter haunts his wife, takes "turns and doublings," and sidles into "the sole home that is left [him], his grave." Accompanied by the crafty smile, he returns to his wife not because he has missed her. His heart is hardened by concealment and isolation. It is to pass by the house he still considers his own. The hearth fire, symbol of matrimonial affection and domestic warmth, shows his wife's dancing profile reflected on the parlor ceiling. The chance autumnal shower which catches Wakefield full in the face as he stands watching his wife's *danse macabre* is Hawthorne's means of leading the reader to

know Wakefield fully. Vanity, in Wakefield's self-absorbed sureness of his wife's unflinching devotion and his concern only for his own comfort, compels him to open the door.

The fleeting nature of time is emphasized in the narrative. The reader is enjoined to "hurry after him" as he sets out on his journey. The tale's diction becomes Biblical and the syntax authoritative. This change Hawthorne contrasts with alternating tones of casual address and factual reporting. The Messenger's announcement of the drama's purpose in Everyman, a function of the chorus in Greek tragedy, is here enacted by "a throng," "the multitudinous tramp around him" (292). "Anon, he heard a voice shouting afar, and fancied that it called his name" (292). Wakefield's concern is that the busybodies observe him and tell his wife.

Poor Wakefield! Little knowest thou thine own insignificance in this great world! No mortal eye but mine has traced thee. Go quietly to thy bed, foolish man; and, on the morrow, if thou wilt be wise, get thee home to good Mrs. Wakefield, and tell her the truth. Remove not thyself, even for a little week, from thy place in her chaste bosom. Were she for a single moment, to deem thee dead, or lost, or lastingly divided from her, thou wouldst be woefully conscious of a change in thy true wife, forever after. It is perilous to make a chasm in human affections; not that they gape so long and wide--but so quickly close again! (292-93)

Wakefield "almost" returns to his wife. His thoughts are "loose," "rambling," and his purpose "undefined." "A morbid vanity, therefore, lies nearest the bottom of the affair" (293). Finding himself on his own doorstep by force of habit, the voice of evil speaks, summoned by "the scrape of his foot upon the step. Wakefield! whither are you going?" (293). "At that instant, his fate was turning on the pivot" (293). Unlike Everyman, willing to take direction from Good Deeds and Knowledge, the "doom" of Wakefield's fate is decided by "his first backward step" (293). The twenty years of absence in retrospect seem little more than a week to Wakefield. He is certain his wife will welcome him warmly at whatever time he chooses to reappear. "Alas, what a mistake! Would Time but await the close of our favorite follies, we should be young men, all of us, and till Doom's Day" (297). Wakefield's equivocation on a date to return home matches Everyman's bargaining with Death for a postponement of his reckoning. Hawthorne, in the tale's narrative voice, wishes for "a folio to write. . . . to exemplify how an influence, beyond our control, lays its strong hand on every deed which we do, and weaves its consequences into an iron tissue of necessity" (295). The reckoning is inescapable. Faith is "quizzed" "unmercifully" by Wakefield with his crafty smile. Yet "at an unpremeditated moment" his death occurs; he becomes "the Outcast of the Universe" (298).

CHAPTER VII
TIME IN EVERYMAN AND "THE WEDDING KNELL"

Anthony Trollope, in his review of The Scarlet Letter, commented on Hawthorne's humor:

But through all this intensity of suffering, through the blackness of narrative, there is ever running a vein of drollery. As Hawthorne himself says, "a lively sense of the humorous again stole in among the solemn phantoms of [Hester's] thought." He is always laughing at something with his weird, mocking spirit. . . . Through it all there is a touch of burlesque,--not as to the suffering of the sufferers, but as to the great question whether it signifies much in what way we suffer, whether by crushing sorrow or little stings. . . . Hawthorne seems to ridicule the very woes which he expends himself in depicting. (quoted in Fogle 118-19)

Hawthorne's humor seemed to startle Trollope by its stark contrast to the serious moral questions his work asks. There is humor on nearly every page of his work. "The Wedding Knell" (1836) may be the tale which best reflects both the author's sense of humor and his determinism, a willingness to simply "let it be" (Fogle 119, Turner Hawthorne: An Interpretation 118). Aside from its moral implications, the tale elicits the

hearty belly-laugh associated with folklore. The distance of the narrator allows the reader to experience a full scope pageant. The selection of action and detail emphasizes the humor inherent in the tale.

"The Wedding-Knell" is introduced as a family anecdote. The church is central to the story, the setting of the "very singular circumstances" (352). The narrator's grandmother is its source; in her girlhood, she was a "spectator" of the event. The tale's credibility is further supported by the narrator's verification of a church existing in the "identical" place in New York. The reader is prepared for the tale's authorial license by the narrator's claim of youth and deliberate choice not to read the "date of its erection on the tablet over the door" (352). The tale's contextual time is deliberately vague. Duality of expression is claimed by the narrator by a presentation reminiscent of legend. The stone church is surrounded "by an inclosure of the loveliest green" containing marble monuments, "tributes of private affection, or more splendid memorials of historic dust" (352). The tale is both real and imaginary, and an ironic tone is employed and sustained throughout the narrative. Central to the tale is Time.

Though the reader is prepared for contradiction by the tale's title, the urgency of Time is the factor which balances events on a see-saw of comedy and tragedy. The church, representative of spiritual time, is surrounded by stone memorials, markers of temporal time. These two features support the tale's dual moral. Instead of the solemnity of the sacred ritual of matrimony, Hawthorne has created a masque, a form which draws on pagan rituals, religious drama, customs of chivalry, and civic pageants. The masque

gained popularity among the aristocracy during Henry VIII's reign, though its date of origin cannot be traced conclusively. As the form came into favor the masque became increasingly grand and costly in its scenery, costumes and employment of professional actors, musicians, and dancers. Hawthorne's placement of the tale in a church, however, emphasizes both the spectacular excess of the widow and the irony of such excess in a religious setting for the purpose of the holy sacrament of marriage. The Puritan Revolution (1642) brought an end to the masque, surely an intentional irony on Hawthorne's part (Thrall Hibbard Holman 274-76). The Biblical parallel to the bride-groom as death is central to its construction (Matthew 25).

Early in the tale, Death's presence is inferred in the marble memorials and in the advanced age of the bride and the bride-groom. The descriptive background of the couple supports a framework of allegory upon which the ensuing series of tableaux are suspended. One central character approaches a reckoning.

Time is also central to Everyman. One of the drama's greatest strengths is the depiction of the dual currents of spiritual time and temporal time. It is Time which provides the dramatic intensity of Everyman's confrontation with Death. The audience is fully engaged by the urgency of Everyman's circumstances. In the fulfillment of its edifying purpose, the historical events of Time in the context of Christian doctrine are the Fall, the Crucifixion, and the Last Judgment (ll. 144-45, 29-34, 45-46).

The Fall in "The Wedding-Knell" is the broken engagement forty years earlier. In Hawthorne's characteristically ambiguous way, the tale states the widow was

"[c]ompelled to relinquish her first engagement" (353). The fact that the death of her first husband, twice her age, "left her in possession of a splendid fortune" (353) raises questions about what "compelled" her to break the engagement. The doubt in the reader's mind is balanced by the widow's having been "an exemplary wife" to her first husband. The second husband, considerably younger than she, took her south, "where, after many uncomfortable years . . . had inevitably driven her to connect the idea of his death with that of her comfort" (353). Each of the particulars of her past is tinged with irony. She is described as sage and amiable. "[S]he was that wisest, but unloveliest variety of woman . . . bearing troubles of the heart with equanimity, dispensing with all that should have been her happiness, and making the best of what remained" (353). Yet, the verbal portrait concludes by setting the stage for the action to follow. She exhibited

. . . the one frailty that made her ridiculous. Being childless, she could not remain beautiful by proxy, in the person of a daughter; she therefore refused to grow old and ugly, on any consideration; she struggled with Time and held fast her roses in spite of him, till the venerable thief appeared to have relinquished the spoil, as not worth the trouble of acquiring it. (353)

The "worldly" widow, in her vanity, has arranged her marriage to Mr. Ellenwood with "expediency." "[T]here was just the specious phantom of sentiment and romance in this late union of two early lovers" (353). The narrator wonders how the bride-groom "could have been induced to take a measure, at once so prudent and so laughable" (354). Hawthorne's use of laughter is typically ironic; here the bride-groom's participation in the

wedding is subject to public ridicule. The word "spectacle" appears repeatedly. The marriage ceremony is to occur in an Episcopalian form, "in open church, with a degree of publicity that attracted many spectators" (354). The sacred and the absurd collide to propel the tale's action.

The "youth and gaiety" of the bridal party are reminiscent of Death's address to Everyman: "Whyder arte thou goynge/Thus gayly?" (ll. 85-86). The widow and Everyman have both squandered the gifts of fortune, a fact which underlies the present circumstances (Cawley xxi). "At the moment when the bride's foot touched the threshold, the bell swung heavily in the tower above her, and sent forth its deepest knell" (354). The visual spectacle expands in the reader's imagination by the incorporation of sound. Just as the knell is sudden and incongruous, Death's words to Everyman come to mind: "I am Dethe that no man dredeth--/For every man I reste--and no man spareth," (ll. 114-15). The sacred nature of the ceremony is overshadowed by the pageantry of a masque. The lavish costumes of the bridal party "made the group appear more like a bright-colored picture, than any thing real" (355). The contrast of the bride to her attendants points the moral: "as if the loveliest maiden had suddenly withered into age, and become a moral to the beautiful around her!" (355).

The second toll of the knell creates an atmosphere of horror--a bridesmaid's scream, the groomsmen's whispering, and the bride's "irrepressible shudder." The bride, in her "admirable heroism," further disrupts Time and Order by calmly taking the lead up the aisle. She meets the rector "with a smile." Here Hawthorne shows a tone and technique similar to the tales of Poe. The difference is the dual moral: one recounts folk-

anecdote, the second acknowledges the co-existence of the temporal and the spiritual, body and soul.

The twice-tolling knell recalls Everyman's desertions. The first group, Fellowship, Cousin, Kin and Goods, represents the clock time of the temporal world. The second group, Strength, Discretion, Beauty and Five Wits, provides a link to spiritual time. Accompanied by Good Deeds and Knowledge, Everyman fulfills the spiritual obligations necessitated by Adam's fall. Time in the spiritual sense becomes suspended as Everyman makes his pilgrimage. As each of the sacraments is satisfied, the urgency of clock time recedes, giving way to the eternity of spiritual time. The progression through Time supports the drama's purpose. The knowledge of Christian doctrine guides Everyman to his final reckoning and the end of his time on earth. By God's mercy, in the company of Good Deeds, Everyman ascends in spiritual time to the kingdom of Heaven. Body and soul unite in the final ascension.

The rector reminds the widow of
the custom of divers nations to infuse something of sadness into their
marriage ceremonies; so to keep death in mind, while contracting that
engagement which is life's chiefest business. Thus we may draw
a sad, but profitable moral from this funeral knell. (356)

This reminder leads the widow to face Time. "With momentary truth of feeling," she regrets the ridiculous spectacle of the current wedding. Had she married her earliest lover, her death would follow a life of happiness. "But why had she returned to him,

when their cold hearts shrank from each other's touch!" (356). The gate is opened for the second moral: the union of body and soul in Eternity.

The arrival of the funeral procession changes the prevailing atmosphere from horror to hysteria.

[T]he widow recognized in every face some trait of former friends. . . returning, as if from their graves, to warn her to prepare a shroud. . . . Many a merry night had she danced with them, in youth. And now, in joyless age, she felt that some withered partner should request her hand, and all unite in a dance of death, to the music of the funeral bell. (357)

The spectators' responses register expressions frequently attributed to spiritual awakening: awe and sight. As the procession arrives at the altar, each couple separates. In the space stands "the bride-groom in his shroud" (357). His "death-like aspect" is described; he bears more resemblance to a corpse than to a living man. When he speaks, his voice "seemed to melt into the clang of the bell" (357). He invites the widow to marry "and then to our coffins!" (357).

The widow's horror leads to her reckoning. She sees "the vain struggle of the gilded vanities of this world, when opposed to age, infirmity, sorrow, and death" (358). The function in the drama performed by Knowledge and Good Deeds, of leading Everyman first to death and then to ascension, is performed by the shrouded bride-groom. Hearing Mr. Ellenwood's confession, the widow is led to hers. Her heart is touched, and "her worldliness was gone." She continues: "My life is gone, in vanity and emptiness.

But at its close, there is one true feeling . . . Time is no more, for both of us. Let us wed for Eternity!" (359). Her confession and Divine mercy allow her entry to the spiritual realm. "Viewed in the light of earth and youth, this marriage was a travesty, and a knell its best symbol; but man is not his body, and this was 'the union of two immortal souls'" (Warren Hawthorne 364).

But let us join our hands before the altar, as lovers, whom adverse circumstances have separated through life, yet who meet again as they are leaving it, and find their earthly affection changed into something holy as religion.
And what is Time, to the married of Eternity? (359)

The marriage ceremony is accompanied by the constantly tolling "death-bell." The couple bids farewell to their "earthly hopes." Yet "the organ . . . poured forth an anthem, first mingling with the dismal knell, then rising to a loftier strain, till the soul looked down upon its woe" (359). The couple ascends to Eternity, beyond the reach of Time.

CHAPTER VIII

ILLUSION AND TRUTH: EVERYMAN AND "FEATHERTOP"

"Feathertop" (1852) employs the framework of allegory, but it expands Hawthorne's customary use by making Evil the creator of Good. The most appealing feature of the later morality play is the rich, textured personifications of the Vices. Mother Rigby is passionate, energetic, and tireless as she sets about constructing a scarecrow. Dickon, the first word of the tale, appears in the *Moralities* (Diccon) as "the fun-maker and the personification of vice" (Turner "Hawthorne's Literary Borrowings" 560). With each embellishment of the puppet, Mother Rigby's attachment increases; her pride of creation is recognizable as she names it--Feathertop.

Hawthorne also applied the rich vein of witch lore in "The Hollow of the Three Hills," "Young Goodman Brown," and "Alice Doane's Appeal" (Turner Hawthorne: An Interpretation 129). "Feathertop" is the last tale Hawthorne wrote, composed during his eighteen-month stay in the Berkshires near Lenox between June 1850 and November 1851. Stewart believes it was composed in the early autumn of 1851. It was published in the January and February, 1852, issues of International Magazine. Hawthorne was paid \$100 for the tale, the most money he ever received for a tale or sketch (114-15). The author included it in the 1854 edition of Mosses from an Old Manse.

Allegory and satire are joined in "Feathertop." Mother Rigby, exhibiting the pride of evil, is challenged by the presence of a moral conscience in her product. Hawthorne blends the two forms, allegory and satire, to reflect his contemporary society. The enduring power of both evil and good underlies the fanciful tone of the narrative.

Mother Rigby's creative fervor establishes a dramatic tension. The reader's curiosity is heightened by the use of the supernatural, the only explanation for the lighted pipe. The call-and-response dialogue between creator and creation propels the tale. Hawthorne's choice of language maintains the atmosphere of the Actual and the Imaginary. Though the source of the lighted coal is not plainly described, accumulated evidence supports the conclusion of its emanating from the Dark Man.

The tale's narrator seems to share the reader's perplexity at the phenomenon; he declines to explain it. Both the narrator and the reader become seekers of the tale's underlying truth. The journey of discovery commences in a posture of narrator/reader alliance.

Everyman shares both this journey structure and the two-character dialogue. God orders Death to inform Everyman of his reckoning, a moment which must be preceded by a pilgrimage (ll. 66-71). Hierarchy, God and Mother Rigby in authority, appears in both the drama and the tale.

To each of Mother Rigby's demands, Dickon gives a prompt response. Dickon's abiding power is verified by Mother Rigby's insistence that he stay nearby. "Thank ye, Dickon! . . . Be within call, Dickon, in case I need you again" (1103). His presence is essential to the tale's action.

Death is directed by God to inform Everyman of the journey he must take to his reckoning. Dickon is directed by Mother Rigby to sustain both her creative power and its product, the scarecrow. Feathertop is prepared for his journey into the world by Mother Rigby's careful instructions: "Puff, darling, puff! . . . Puff away, my fine fellow! Your life depends on it!" (1106). "It is the breath of life to ye; and that you may take my word for!" (1107).

The irony of Mother Rigby's efforts--her weariness of "doing marvelous things," her "uncommonly pleasant humor" on the morning of creation, and her generosity in using her own broomstick as the scarecrow's backbone--accentuate her pride of creation. The technique engages the reader's sympathy for Feathertop by a sense of impending disaster. Fostered by acts which in other circumstances would connote maternal devotion, Hawthorne places Feathertop as the object of pathos. The abundance of Mother Rigby's attentions creates an atmosphere charged with darkness. This effect is achieved by the accumulation of the witch's creative flourishes, fueled by the power of evil.

Audience sympathy for Everyman is achieved by the opposite means. The successive departure of all he has formerly held dear--Fellowship, Cousin, Kin, and Goods--leads to Everyman's moment of isolation. Each abandonment reinforces his awareness of being alone; the audience "sees itself" in the circumstances of the drama's primary character. The audience has empathy for Everyman. His value of friendship, family and possessions mirrors the human condition.

Mother Rigby's summons of Feathertop to meet his reckoning is laced with insult and condescension.

. . . [T]he witch beckoned to the scarecrow, throwing so much magnetic potency into her gesture, that it seemed as if it must inevitably be obeyed, like the mystic call of the loadstone, when it summons the iron.

"Why lurkest thou in the corner, lazy one" said she. "Step forth!

Thou hast the world before thee!" (1108)

Feathertop, at the mercy of evil, draws the reader's sympathy. Exhibiting the very qualities God notes are lacking in mankind--obedience, gratitude, and humility--Feathertop steps forward and reaches for the hand of his creator. Mother Rigby, infuriated by Feathertop's jerking step, is enraged and begins to "show a glimpse of her diabolic nature, (like a snake's head peeping with a hiss out of her bosom), at this pusillanimous behavior of the thing, which she had taken the trouble to put together" (1108-09). Malevolence and insult are her response to Feathertop's signs of life. "Thus threatened, the unhappy scarecrow had nothing for it, but to puff away for dear life" (1109). Feathertop is at the mercy of Mother Rigby's judgment.

In contrast, Everyman at his most isolated moment encounters Good Deeds. She introduces him to her sister, Knowledge, who then guides him to his final reckoning. From this point in the drama, Everyman's future is one of hope. Knowledge (of Christian doctrine) points the way to salvation, enumerating the sacramental milestones of Everyman's path to the kingdom of Heaven.

Mother Rigby motivates Feathertop through fear. As the scarecrow loses his "perplexing tenuity" with each puff of the pipe, Mother Rigby becomes more intent on fulfilling her own purpose, to place her creation in the world and for the world to accept it as human. To propel him into the world, the litmus test of her success, she believes "that feeble and torpid natures, being incapable of better inspiration, must be stirred up by fear" (1109). This is her moment of crisis: "Should she fail in what she now sought to effect, it was her ruthless purpose to scatter that miserable simulacrum into its original elements" (1109). Pride of creation is her motivation; Feathertop is her joke on the world.

Mother Rigby taunts the scarecrow. Now that he has a man's aspect she demands that he speak. Feathertop gasps, struggles and at length murmurs. The narrator questions the authenticity of the voice and notes the widely held belief that the voice is that of the Black Man. Mother Rigby's conjuration imbued the scarecrow with the spirit of a man who previously wore the plum-colored coat with a hole at the heart. Feathertop's attempts to speak remind the reader of Everyman at his moment of isolation. A dialogue ensues between Mother Rigby and Feathertop. Its underlying focus is a call and response naming the human qualities which affirm a moral choice. Mother Rigby's inquiries are often made with a smile, a feature in Hawthorne's writing which alerts the reader to the presence of evil. As Feathertop gains a voice, Mother Rigby adjusts her angry mode of address to one of cajolery. Feathertop is submissive to her direction: "at your service, mother" (1110). She notes the emptiness of talk, the flow of words without meaning:

"Then thou spakest like thyself, and meant nothing" (1110). She reminisces on the materials of her past creations--"clay, wax, straw, sticks, night-fog, morning-mist, sea-foam, and chimney-smoke! But thou art the very best" (1110). Feathertop's response conveys him into the realm of humanity: "Yes, kind mother . . . with all my heart!" (1110). Mother Rigby's laughter at this response, her derisive tone as she scoffs at her puppet's belief in his humanity, brings her particular delight. She sends him into the world, to "go and play its part . . . endowed with an unreckonable amount of wealth" (1111). Drawing from the language of fairy tale and legend, the wealth is in fact only empty words.

She sends Feathertop off with a token, a word whispered in his ear, assured of its power to gain him entry to the home of "the worshipful Master Gookin" (1111). Whispers and smiles alert the reader to a dark motive. Mother Rigby's directions are motivated by her own desires, not the well-being of the scarecrow. Knowledge's directions lead Everyman on a rightful path, affirming the necessary sacraments known to the audience of the time. The dramatic intensity of the tale is heightened by the reader's awareness of Feathertop's evolving sensibilities.

As he complies with Mother Rigby's directives, Feathertop is slowly transformed to a human, endowed with a heart, a mind, and a moral compass. Ironically, he is made real by his pipe; the very breath of life comes from "this essential condition of his existence" (1112). His humanity is made manifest in references to his eyes, head, lips, and voice. The exchange of the "stump" pipe for the "meershaum, with painted bowl and

amber mouthpiece" joins the drama and tale in the audience's mind by its recognition of the ashes of penitence. Everyman's salvation is assured by the contrition of his confession. The exchange of pipes brings Feathertop the breath of spiritual life.

Mother Rigby's reminders of how essential the pipe is to the scarecrow's existence echo the reminders of Knowledge and Five Wits to Everyman of the essential role of the priest (ll. 706-70). As Feathertop is exhorted to go out and meet the world, his pipe in place, he becomes the voice of morality: "Never fear, mother! . . . I will thrive, if an honest man and a gentleman may!" (1113). The witch, proud of her work, laughs in response: "Oh, thou wilt be the death of me!" (1113). Her language evokes a Biblical similarity, an aureate quality found in God's lines in the drama (ll. 22-63, 66-71). "Did I not make thee?" Mother Rigby asks. "Here; take my staff along with thee!" (1113).

Staff in hand, Feathertop "strode manfully towards town." He arrives "just at its acme of life and bustle," "a stranger of very distinguished figure" (1114).

His port, as well as his garments, betokened nothing short of nobility. He wore a richly embroidered plum-colored coat, a waistcoat of costly velvet, magnificently adorned with golden foliage, a pair of splendid scarlet breeches, and the finest and glossiest of silk stockings. His head was covered with a peruke, so daintily powdered and adjusted that it would have been sacrilege to disorder it with a hat; which, therefore (and it was a gold-laced hat, set off with a snowy feather,) he carried beneath his arm. On the breast of his coat glistened a star. He managed his gold-headed cane with an airy grace, peculiar to the fine gentle-

man of the period; and, to give the highest possible finish to his equipment, he had lace ruffles at his wrists, of a more ethereal delicacy, sufficiently avouching how idle and aristocratic must be the hands which they half concealed. (1114)

The subject of this description might as easily be Everyman as Feathertop. Death stops Everyman in his tracks: "Everyman, stand styll! Whyder arte thou goynge/Thus gayly?" (ll. 85-86).

The crowd's response to Feathertop's appearance gives voice to the human desire "to see," albeit selectively. Prideful of their powers of observation and perception, members of the crowd, noting particularly the pipe as the telling detail, see a nobleman of Norman blood, a Dutchman, a High German, a Turk, a French ambassador, and a Spaniard (1115). Argument is supported in unequivocal terms, each one certain of his view. A lady sees "a beautiful man;" it is the only remark to which Feathertop responds. He returns the compliment in a display of courtly manners, an act which supports the crowd's assessment of the stranger. Only a dog and a child are disturbed by the costumed scarecrow, the "only two dissenting voices," a howl and a squall (1116).

It is the magically lighted pipe which gives pause to the crowd's initial impression. Feathertop tamps the ashes from his pipe, and it is instantly "a-light again, and with the reddest coal I ever saw! There is something mysterious about this stranger . . . Why, as he turns about, the star on his breast is all a-blaze" (1116-17). Hawthorne joins the pipe and the star as symbols of life. The coal burns at its hottest and the star shines at its brightest at the moment Feathertop is poised for entry at the doorstep of Polly

Gookin. With a stately bow to acknowledge the crowd's "reverence of a meaner sort," Feathertop vanishes into the house with "a mysterious kind of smile, if it might not better be called a grin or grimace, upon his visage" (1117).

The narrator notes the loss of continuity of the legend, a disruption leading to Hawthorne's final symbol, the looking-glass. Faced with the full-length mirror, "one of the truest plates in the world," Feathertop and Polly simultaneously see "a picture of the sordid patchwork of his real composition, stript of all witchcraft" (1120).

The wretched simulacrum! We almost pity him. He threw up his arms, with an expression of despair, that went farther than any of his previous manifestations, towards vindicating his claims to be reckoned human. For perchance the only time, since this so often empty and deceptive life of mortals began its course, an Illusion had seen and fully recognized itself. (1120-21)

Despite God's assessment of mankind, Everyman does not see himself honestly until he has been abandoned by what he held most dear--Fellowship, Cousin, Kin and Goods. Everyman acts on this awareness by following the counsel of Knowledge, a choice which leads to the drama's satisfying conclusion. Feathertop, faced with the truth of his reflection, feels "the poor reality . . . beneath the cunning artifice . . . I've seen myself for the wretched, ragged, empty thing I am! I'll exist no longer!" (1121). The honesty of the scarecrow's awareness raises a mirror to the reader. The moral center present in Feathertop also abides in the heart of the reader. Softened by humor and

legend, thoughts become "seeable." An awareness of the unexplainable is conveyed by the evolution of Feathertop's moral center. Despite being shaped by evil, the scarecrow recognizes the difference between Truth and Illusion. Dialogue between Mother Rigby and Feathertop lays the groundwork for the tale's satisfying resolution. The final exchange is Feathertop's acknowledgement of the Illusion he represents. His confrontation of Mother Rigby affirms both free will and the knowledge of Good and Evil. Knowing himself to be an Illusion, he chooses to dissolve in the service of Truth.

CHAPTER IX

THE MORALITIES AND HAWTHORNE'S TALES: PARALLELS

The morality play is allegory dramatized. The period of its greatest popularity was between 1400 and 1550. Its origins are discussed earlier in this study noting the contemporary dominance of allegory as the primary literary and dramatic form. Some comment on the contemporary audience is useful to appreciate fully the drama Everyman and the tales of Hawthorne included in this study. Additional parallels come to light by a somewhat stricter comparison of allegory as it is employed in the morality play.

The finest allegory . . . is that which maintains an interest in itself, and for its own sake, and which does not request or compel the reader to close his eyes, even for a moment, in order to puzzle out its connection with the actual meaning. . . . [A]n allegory should be consistent and it should be comparatively simple, not dealing with remote or unfamiliar ideas. The underlying meaning may flow along with it so smoothly that the reader will subconsciously perceive it, or it may be entirely ignored at the moment, to be "recollected in tranquility" at a later time. (Mackenzie 259-60)

The double meaning of allegory relies on a structure of logical organization. It is a literary or pictorial extended metaphor intended to point a moral. The focus may be

political, religious, moral or social (Thrall, Hibbard, Holman 293). The morality play, as its name states, has an edifying purpose; but its appearance coincides with the development of a plot in medieval drama. The joining of instruction and entertainment by the playwright depends on variety to reinforce the morals previously addressed by the mystery and miracle-plays. Of the thirty-one surviving morality plays, two are based on the summons of death, Everyman and The Pride of Life. The conflict between the Vices and the Virtues is present in twenty-four of these dramas, hence there are more possibilities from which to develop a plot (Mackenzie 260, 264). The morality play is intended to edify in the whole, though the depiction of the details of Vice is often base (Mackenzie viii). The dramatist's rationale was that by the rich depiction of negative behavior, its opposite is promoted.

To return to allegory for a moment, one of its requirements is that the artistic creation be both interesting and effective on all levels. When these qualities appear in the morality play, performance is essential to their appreciation. In Everyman interest is sustained by the swift, brief, and focused presentation. The effectiveness of the drama is increased by skilled actors. Timing and inflection are only apparent in performance. Interest and effectiveness are also enhanced by poetic expression. Contemporary medieval audiences were familiar with the poetic homily. It was an accepted and well-known literary form. Added to the vast body of popular poetry emphasizing morality and religious instruction, the poetic homily was a pleasing and expected feature of the morality play. Dynamics of character interaction, dramatic timing to limit or heighten

effect, repartee, suspense, plot development, and humor all contribute to sustaining audience interest. Owing to the solemnity of *Everyman's* theme, however, only once does humor appear. Cousin uses the excuse of the pain in his toe to abandon *Everyman* (l. 356). Yet this single bit of humor offers the audience a moment of respite from the succession of losses *Everyman* experiences. The irony of the trivial nature of Cousin's abandonment of *Everyman* is more apparent to a living audience. "No criticism of the *Moralities* can be definitive which ignores the fact that they were presented to contemporaries as acted performances" (Mackenzie 263).

The balance of a moral purpose and audience entertainment reflects the choices of the Morality dramatist. *Everyman*, with its solemn theme, was not popular (Mackenzie 264). *Moralities* dramatizing the battle between Virtues and Vices contained a potential for far more amusement. Yet the restrained and somber theme of *Everyman*, sustained by its measured tone and action and its hero responding to the summons of death, maintains its power to move a twenty-first century reader even in the absence of performance.

The three qualities essential to the morality play--allegory, a moral purpose and a central universalized hero whose salvation is central to the plot--all appear in the five Hawthorne tales. The *dramatis personae* of each tale supports comparison to the *Moralities*. Reuben Bourne, the Rev. Mr. Hooper, Wakefield, the widow/bride Mrs. Dabney, and Feathertop are the central figures dramatizing the journey. The dual levels of interest, spiritual and temporal, are sustained by Hawthorne's style. Allegory is never abandoned then later re-introduced. Nor does the forward motion of the plot become

sidetracked by peripheral events or discourse. Hawthorne consistently draws attention to the dual presentation by supporting both levels in the use of light and shade, laughter and solemnity, and the weightlessness of gossamer beside the impenetrability of iron. Like the anonymous playwright of Everyman, Hawthorne's primary concern was an idea. He was "content to have the writing disappear into the thought" (Turner 124-25). His vast knowledge of New England history and folklore combined with his keen observation and Puritan heritage compelled him to employ the three qualities he recognized as effective: allegory, a moral purpose, and a universalized hero. Kaul comments that Hawthorne exhibited "a passionate interest in the 'deeper psychology' and an equally passionate 'historic consciousness'" (6).

In an effort to apprehend and adequately reflect the new complexity of man's life, he molded the venerable--in his case directly inherited--allegorical method into the modern technique of symbolism. Moreover, he introduced into the art of prose narrative a severe, if not always sustained, sense of structure as well as the rigorous economies and concentrations of effect upon which the novel [and/or short story] prides itself today but which, before his time, were mostly confined to the arts of drama and poetry. (Kaul 3)

Hawthorne's dedication to authorship indicates self-awareness and a remarkable tenacity. In "The Art of Fiction" Henry James claims the artist should try to be the person on whom nothing is lost (257). A glimpse through a doorway can be the seed of a

tale or a novel when the experience is noted and nurtured. Hawthorne marks this experience in "Wakefield." "Whenever any subject so forcibly affects the mind, time is well spent in thinking of it. . . . Thought has always its efficacy, and every striking incident its moral" (290-91). Much of his work was unpopular, though scholars and students continually return to it as a marker in the development of American literature. To a sympathetic audience, additional levels of mystery and understanding are often found in subsequent readings.

There is almost always in Hawthorne a radical difference between the sin that is actually committed and the sin the characters *believe* they have committed. Hawthorne's irony, in fact, often turns precisely on this incongruity between the realities of living and the orthodoxies of belief. (Kaul 2)

Only one visitor during the Hawthornes' stay in the Berkshires impressed the author by her sincere appreciation for his work. This eighteen-month residence in western Massachusetts followed the success of The Scarlet Letter and the disappointment of his politically motivated dismissal from the Salem Custom House. Visitors came to the Red House near Lenox to gawk and stare at the man who had penetrated and presented the layers of Salem life. Hawthorne noted the visit of Elizabeth Lloyd, a friend of Whittier's, in "Twenty Days with Julian and Little Bunny."

She had a pleasant smile, and eyes that readily responded to one's thought; so that it was not difficult to talk with her;--a singular, but yet a gentle freedom in expressing her own opinions;--an entire absence of affectation. . . . She did

not bore me with laudations of my own writings, but merely said that there are some authors with whom we felt ourselves privileged to be acquainted, by the nature of our sympathy with their writings. (quoted in Stewart 106)

Stewart notes: "So delighted was Hawthorne with Miss Lloyd that he declared her visit the only pleasant one he had thus far experienced in his capacity as author"(106).

Criticism of Hawthorne's work often focuses on his theology, his knowledge of Puritan history, the acts of his ancestors (a Quaker persecutor and a witch judge), and his choice of a life's work of authorship as opposed to a profession or trade, but "it is important to say that his attitude was supported by his observation of human character in actuality, in history, or in literature" (Turner 54). Hawthorne's tales reflect the individual at odds with religious and community belief systems. The mirror is a symbol which dramatizes the tale's moral in "The Minister's Black Veil" and "Feathertop." The reality of the tale remains true to Hawthorne's purpose. The resulting depiction is disturbing in its accuracy; many readers preferred a more flattering portrayal.

An absence of popularity is shared by Moralities dealing with the summons of death and Hawthorne's tales depicting psychological death. Death and life beyond may have been addressed in many medieval performances though never transcribed; the theme does appear in the nineteenth play of the Coventry Cycle, The Slaughter of the Innocents. Mackenzie suggests that audiences did not want to dwell on the theme of death and life beyond, that "the average spectator. . . preferred to leave the play with a pleasant and

renewable determination to live in virtue rather than with the somber realization of the imminence of death" (202). The above statement may be justly applied to Hawthorne's moral tales.

Declining to be, perhaps incapable of being, a naturalistic novelist, he was true to his best perceptions of his genius when he did the work of a dramatic poet, the interpreter and radical critic of the society which had produced him and for whose benefit he expressed his insight in a unique literature. (Q. D. Leavis 42)

Melville also noted this quiet quality in Hawthorne's work in "Hawthorne and His Mosses."

Hawthorne . . . refrains from popularizing noise and show of broad farce and blood-besmeared tragedy; content with the still, rich utterance of a great intellect in repose, and which sends few thoughts into circulation, except they be arterialized at his large warm lungs, and expanded in his honest heart. (Melville 894)

Aware that allegory cost him readers, Hawthorne believed his "inveterate love of allegory" to be a real fault. Referring to the recently published second edition of Mosses from an Old Manse in 1854, Hawthorne wrote his publisher Fields: "Upon my honor, I am not quite sure that I entirely comprehend my own meaning, in some of those blasted allegories" (quoted in Turner 69).

Mackenzie's study of the morality play, grounded in the premise that it is allegory dramatized, identifies eight criteria important to allegory. When all are present audience understanding is facilitated. Allegory is a structured extended metaphor. Two or more

levels of meaning are present. The organization is a logical cumulative progression. Interest is continuously engaged on two or more levels. The allegory's effectiveness is sustained on each level. Such effectiveness is achieved by periodic pauses for a homily. Subjects and ideas are familiar to the audience. The allegory is self-propelled, which may be accomplished by means of character interaction, plot, humor, and/or suspense (Mackenzie 257-70, Thrall/Hibbard/Holman 7-8). Everyman fulfills all of these criteria. The skill required to achieve a cohesive allegory is immense. So the question must be asked, why is allegory often dismissed as 'quite one of the lighter exercises of the imagination?'

Q. D. Leavis's evaluation of Hawthorne makes a strong case for the excellence of style required to compose allegory. Her text-based study, "Hawthorne as Poet," notes his assimilation of Spenser, Milton and Bunyan; his work maintains a delicacy which Henry James acknowledged as poetic (26). Like the work of a poet, Hawthorne's writing must be studied in the whole, and in focusing on his strongest work admit of the dramatic structure, poetic style and rich symbolism as proof of the strongest connection to Shakespeare in inspiration and model, an assessment Melville also made in "Hawthorne and His Mosses" (894-95). Leavis's proof of this connection is "where the 'symbol' is the thing itself (35). Hawthorne is "the critic and interpreter of American cultural history and thereby the finder and creator of a literary tradition from which sprang Henry James on the one hand and Melville on the other" (27).

Mrs. Leavis addresses one of the most common criticisms of Hawthorne's work: that he straddles the fence and refuses to point the way to a single resolution. This point, she avers, is precisely Hawthorne's strength. From a detached stance he offers "in a dramatic form an analysis of a complex situation" siding with neither party yet present in both. The dual presentation is an allegory reflecting an image on each level, and by imaginative participation, the reader finds a "way of salvation" (29). ". . . Hawthorne's concern for his culture is positively religious and never gets out of touch with religious drama" (63). The public drama behind the apparent, often simple, story shows Hawthorne's work to be the incorporation of the English dramatic heritage (63). His influence on Melville, creator of what Faulkner termed "allegories of moral consciousness," is apparent (Chase 877). The dedication of Moby-Dick to Hawthorne affirms the high esteem Melville felt for the elder author. The friendship the two men established in the Berkshires allowed a meeting of two of the most important imaginative minds in the establishment of American literature. Melville continues an exploration of man in the moral wilderness which Hawthorne established, but instead of the forest Melville takes to the sea. Employing the structure of allegory, rich in Biblical allusion, Melville continues the search. Following their last meeting, in England in November, 1857, Hawthorne noted the following in his notebook, comments which Stewart considers "the most understanding passage ever written about Melville."

Melville, as he always does, began to reason of Providence and futurity, and of everything that lies beyond human ken, and informed me that he

had 'pretty much made up his mind to be annihilated'; but still does not seem to rest in that anticipation; and, I think, will never rest until he gets hold of a definite belief. It is strange how he persists--and has persisted ever since I knew him, and probably long before--in wandering to-and-fro over these deserts, as dismal and monotonous as the sand hills amid which we were sitting. He can neither believe, nor be comfortable in his unbelief; and is too honest and courageous not to try to do one or the other. If he were a religious man, he would be one of the most truly religious and reverential; he has a very high and noble nature, and is better worth immortality than most of us. (Stewart 169-70)

Henry James moves Hawthorne's drama indoors, notes Leavis. Hawthorne never loses his connection with religious drama; his work is "tense, sensitive, elegant as a mathematical proof, sinewy, concentrated as a poem, and incorruptibly relevant" (63). Whereas Melville maintains the religious connection in his work, James's work is secular. His tales and novels address the contemporary alteration of values; his "pictures" show characters living in a world where wealth is the defining factor. Yet it is an American character who in many of James's later works maintains a moral center. Arlin Turner notes the connection between Hawthorne and Henry James particularly in the use of the 'visitable past': there is enough actual detail to make the situation plausible, yet it is removed enough to lend a credible role in fiction (112). The setting of the imaginary plane appears in drama and fiction; allegory portrays this place between the Actual and

the Imaginary. James's early view of Hawthorne's use of allegory being "one of the lighter exercises of the imagination" may have changed as time passed. Allegory is present in what is often considered one of James's best tales, "The Beast in the Jungle." Composed during the last phase of his life, the tale reflects a consummate excellence in style and effect by the textured presentation of point of view. During his long creative life, James wrote on Hawthorne five times; an excellent analysis of the shifts in James's evaluation and application of his literary predecessor's influence may be found in Peter Buitenhuis's "Henry James on Hawthorne." Like Herman Melville and Henry James, Hawthorne's intelligence is often missed (Q. D. Leavis 50). Of his influence on both younger writers there can be no doubt.

Like the morality play, Hawthorne's tales present an idea using commonly held knowledge. Places, dress, gestures, and conflicts are familiar to his readers. Though the language of romance is present, the reference points are simple and known to the reader. The ease with which the ideas disappear into the narrative reflects Hawthorne's view. Allegory is his way of communicating the complexity of life. Instead of an either/or conclusion, at times Hawthorne suggests the answer may be both. Duality is conveyed in symbol, irony and character. Allegory is essential to Hawthorne's moral purpose by calling upon the reader to see the central idea on two levels.

The essence of the Morality is *memento-mori* placed in the present. Allegory presents this theme in such a way that the audience recognizes the dual levels of meaning. Whether the death is that of the penitent Christian, Everyman, or the psychological death

of the primary character in one of Hawthorne's moral tales, the path to salvation by way of understanding is the plot. Hawthorne's textured presentation maintains a connection to the earlier medieval drama by its moral emphasis, its allegorical structure and its focus on the journey towards salvation of a single character.

Everyman is "completely a product of the medieval world," untouched by Reformation or Renaissance (Cawley xix-xx). Everyman's total devotion to a journey fulfilling Catholic doctrine is specific, yet by the dramatic presentation and a broad universal relevance Everyman continues to instruct and entertain. Hawthorne is often viewed as an eccentric, sequestered in the attic for twelve years learning his craft. Certain Gothic elements in his tales often draw criticism, an assessment which overlooks his artistic intention. By his own admission, Hawthorne's writing never fully realized his vision. In response to the contemporary shift towards individualism and unbridled self-expression, his tales hold to a moral center, a value inherited from his Puritan ancestors.

Allegory, the organizing form of the morality play and Hawthorne's tales, maintains its effectiveness. Hawthorne's weaving of ambiguity, symbol, and irony with the moral purpose central to allegory links a national literature in America to its English heritage. E. Hamilton Moore rhapsodizes on the morality play tradition, comments which also apply to Hawthorne's tales, and offers this anthem at the conclusion of his work on the subject:

As it was in the beginning--the love of the Symbol is deep-rooted in the very essence of our consciousness, and is not to be eradicated. Not while

we have in us imagination, curiosity, reverence, or call it what we will,
that apprehension gilded by some fugitive gleams of knowledge, of a
surrounding mystery to which our own life, above all our moral
development, stands in some close, yet undiscerned relation.

(Moore 196)

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