

HAWTHORNE'S SYMBOLISM IN SEVEN STORIES IN
MOSSES FROM AN OLD MANSE

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We hereby recommend that the thesis prepared under

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Mosses from an Old Manse

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PREFACE

While working on this thesis, I became interested in the symbolism, literary criticism, and background of several of Hawthorne's short stories in Mosses from an Old Manse: "The Birthmark," "Young Goodman Brown," "Rappaccini's Daughter," "The Celestial Railroad," "Feathertop: A Moralized Legend," "Egotism; or, the Bosom Serpent," and "The Artist of the Beautiful." As a result, I often referred to such books as J. E. Cirlot's A Dictionary of Symbols, Eva Hangen's Symbols: Our Universal Language, and Gertrude Jobes's Dictionary of Mythological Folklore, in which I found definitions of symbols which Hawthorne used in this group of stories. In addition to my studies of symbolism, I also read such literary criticism as is found in Roy Male's Hawthorne's Tragic Vision, Terence Martin's Nathaniel Hawthorne, Leland Schubert's Hawthorne, the Artist, and Henry James's "Hawthorne." I found, furthermore, that both the King James Version and the Douay-Challoner Text of the Holy Bible offered valuable background for my study. Although not stressing the autobiographical, I have made some use of facts in Hawthorne's life as I have found them in Hubert Hoeltje's Inward Sky, Lawrence Sargent Hall's Hawthorne: Critic of Society, and Robert Spiller's Literary History of the United States. This study of

Hawthorne's works has enriched my life as it has broadened my understanding of symbolism, literary criticism, and literary research.

I am grateful to my dean, Dr. Autrey Nell Wiley; my director of this thesis, Dr. Gladys Maddocks; and to the other members of my examining committee, Dr. Eleanor James and Mrs. Bing Wolson, for the kind assistance extended me during the study and completion of this thesis and other related English work. I also appreciate the courtesy of both Mrs. Alleen Wright Bounds, secretary of the Department of English at Texas Woman's University, and Frances Stobaugh, my typist for this thesis.

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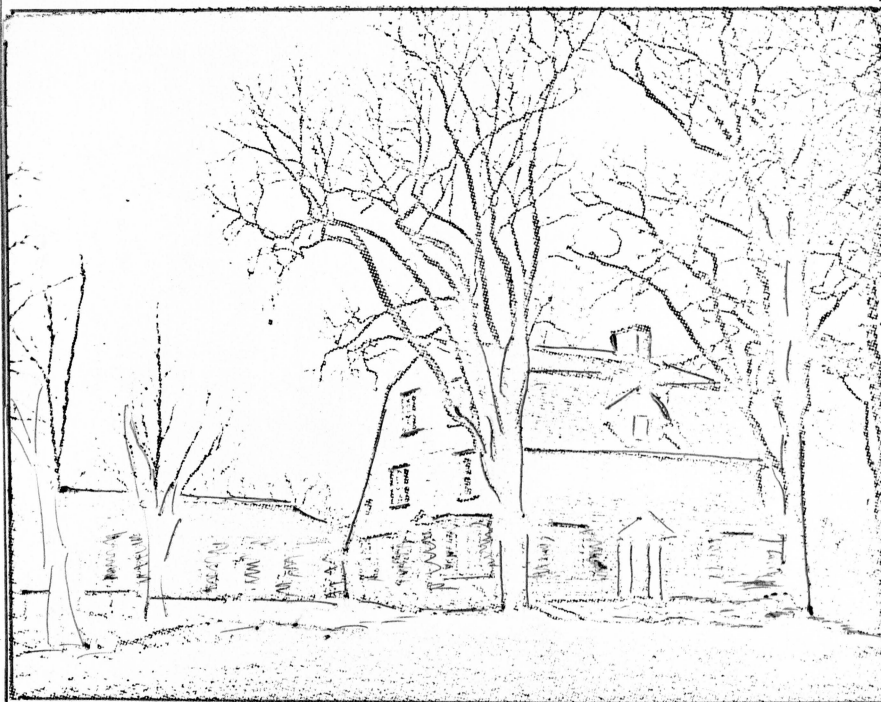
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The Old Manse in Concord, built by Emerson's grandfather, was rented to Hawthorne after his marriage to Sophia Peabody in 1842. The inscriptions above and below, scratched on a window pane with a diamond, recall this happy time.

Sophia Hawthorne
 stood on this window
 sill January 22'd 1845
 while the trees were all
 glass chandeliers a goodly
 store which she ^{had}
 much this only ten
 months old

CHAPTER I

INTRODUCTION

The work of Hawthorne is truly a criticism--true because a fidelity of the artist and not a mere conviction of the man--of the Puritan morality, of the Transcendentalist morality, and of the world which Hawthorne knew.¹

Like a literary genie rising from the witch's symbolic smoking brew, Hawthorne ascended from the rich, ancestral, black pot of his Salem heritage. The smoke, composed of both the symbols and the images used by this creative literary artist, seemed to pose questions as to what this man was formed from, what he contributed to literature, and how his background influenced him as a writer of such selections as are included in Mosses from an Old Manse (1846) and discussed in this thesis. In seven stories from Mosses from an Old Manse--"The Birthmark," "Young Goodman Brown," "Rappaccini's Daughter," "The Celestial Railroad," "Feathertop: A Moralized Legend," "Egotism; or, the Bosom Serpent," and "The Artist of the Beautiful"--I propose to examine Hawthorne's symbolism and imagery.

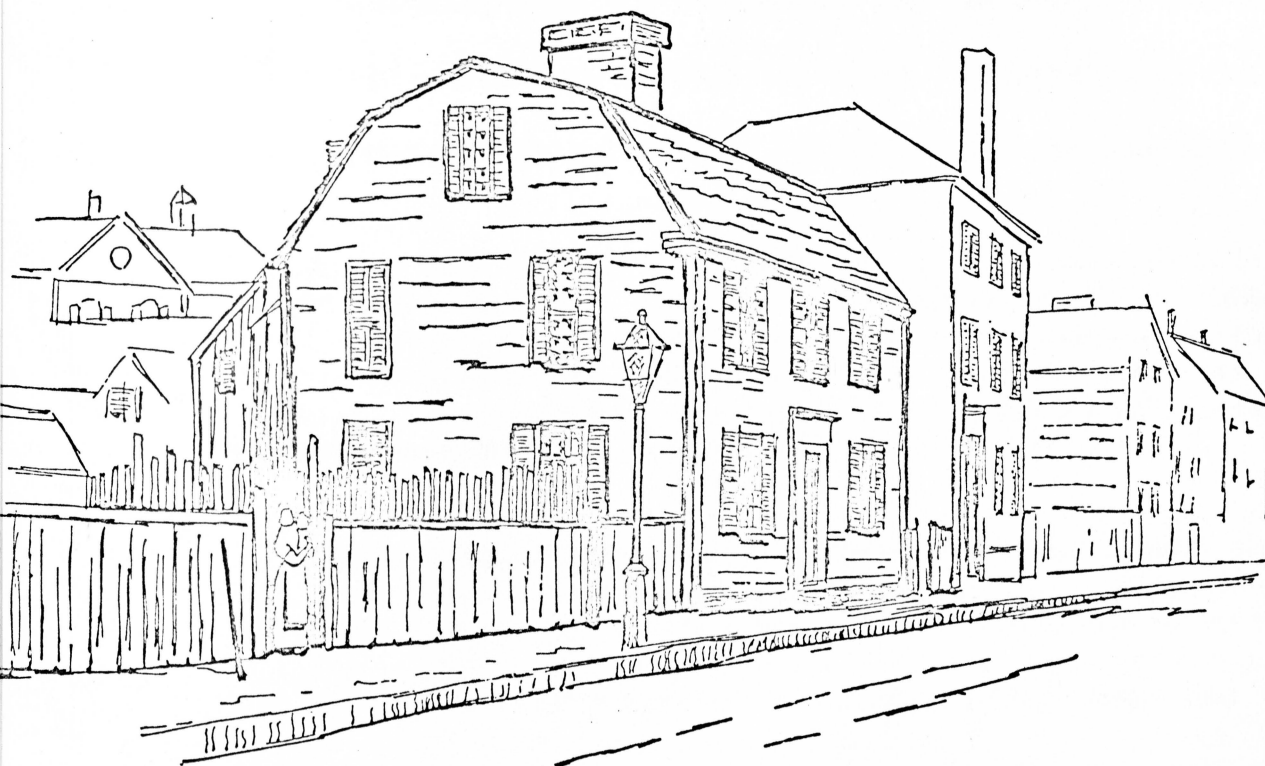
¹T. S. Eliot quoted by Lawrence Sargent Hall, Hawthorne: Critic of Society (New Haven: Yale University Press, 1944), p. 1.

Exactly what was responsible for Hawthorne's unusual contribution to the field of literature has interested numerous writers besides T. S. Eliot, whose words I have quoted. Was it his Puritan strain? Robert Spiller made the following comments regarding the Puritan and Transcendentalist morality embodied in the creative artist, Hawthorne: "Refusing traffic with philosophic thought, both of the past and of his New England contemporaries, he clove his own path through the trackless realms of the moral life; his Puritan mind easily understood the introspective processes . . . himself judicial concerning the meaning of life. . . . Thus the spiritual questioning of his tales . . . far outweighed their ballast of New England history. . . ." ¹ A writer of the twentieth century, Henry James, who--like Hawthorne--had a naturally perceptive mind in evaluating human nature, wrote the following concerning Hawthorne's Puritanical morality:

Hawthorne was by race of the clearest Puritan strain.

.
Poet and novelist as Hawthorne was, skeptic and dreamer . . . late-coming fruit of a tree which might seem to have lost the power to bloom, he was morally, in an appreciative degree, a chip of the old block. . . . To him as to them, the consciousness of sin was the most important fact of life, . . . contemplator and dreamer as he was, an element of simplicity and rigidity, . . . plain and masculine and sensible, . . . his black-browed grandsires . . . would have approved of the man . . . play of Hawthorne's intellect was light . . . but the man

¹Literary History of the United States, Third Edition, ed. Robert E. Spiller (New York: Macmillan Co., 1965), p. 419.



HAWTHORNE'S BIRTHPLACE
(1804-1864)

After an etching by George M. White

From the collection of the Essex Institute

himself was firm and rational. The imagination was profane, but the temper was not degenerate.¹

What other factor was responsible for Hawthorne's contribution to the field of literature? Was it his Salem environment? In the following comment Hubert J. Hoeltje contested the theory that it was:

Nor can one with any degree of exactitude trace the sources of the thought of Nathaniel Hawthorne in the environment of Puritan Salem. The scholarship which has sought to find in the Puritan history of the town the magical key to Hawthorne's outlook upon the world has, for one thing, never opened its eyes to the century and a half separating the author from primitive Puritanism.²

By ancestral birthright did Hawthorne inherit his literary gift? Hawthorne's father, a seaman who was drowned when the writer was only four, was neither a scholar nor a literary man.³ Regarding Nathaniel's early life, R. V. Cassill says: "His father, a sea captain and son of sea captains, died on a voyage to Surinam when Hawthorne was four, leaving him to grow up in a house of women. . . . Hawthorne's first years were spent in the poor fringe of great Salem families, so that he would overhear the agitations of power without direct involvement in

¹"Hawthorne," The Shock of Recognition, ed. Edmund Wilson (New York: Random House, 1955), pp. 431, 434.

²Inward Sky (Durham, North Carolina: Duke University Press, 1962), p. 23.

³Ibid., p. 42.

them."¹ According to Hoeltje the Hawthornes were of a serious nature:

. . . Some were stern and vigorous men, prominent citizens who made their indelible mark on their times; others moved . . . almost unseen . . . others were oddities, eccentric men and women, tottering on the verge of respectability and sometimes plunging beneath it. The tides of family fortune rose and fell with the undulating years. . . . there seemed to be a . . . recurring pride of ancestry, even among those lowest in public esteem. To predict that a literary genius of the first order was to emerge from such a miscellany would require a wisdom--and a hope--hardly given to mortal man.²

Hoeltje shared Eliot's opinion that "the work of Hawthorne is truly a criticism--true because a fidelity of the artist and not a mere conviction of the man-- . . ."³ He said, "And Hawthorne was shy--reluctant to reveal his ambition, reluctant to show to the world anything that he had done until he had done his best, well recognizing, it seems, that his talent required a slow and long development."⁴ In actuality, the "slow and long development" commenced in early childhood, when at the age of six, Hawthorne visited his Grandmother Hawthorne's house, where "he would sit half the afternoon in a large chair, saying not a word, silently enveloped in the reading of Pilgrim's Progress. Spenser's

¹"That Blue-eyed darling Nathaniel," Horizon, VIII, 3 (Summer 1966), 35.

²P. 15.

³Cited by Hall, p. 1, and referred to in my footnote on page 1.

⁴Hoeltje, p. 81.

Faerie Queene was early a favorite of his, it being among the first of the books that he himself was to purchase."¹ Early, Hawthorne read the Bible, the mythological legends, the Classics, and such writers as Milton, Shakespeare, Addison, Steele, Samuel Johnson, The Idler, Pope, the "satires of Pope and the Childe Harold of Byron, the latter of which even adults of the nineteenth century perused with trepidation as a book alluring but dangerous."² Like other boys he was also "favored by Providence with a natural repugnance to go to school; and so he made the most of his handicap and never did go half as much as other boys."³

After his father's death, Uncle Robert built a house for his mother at Raymond, Maine, where Hawthorne learned to accept the challenges as well as the beauties of nature. "He roamed at will through the woods, as casually as a bird of the air, so perfect was the freedom that he enjoyed."⁴ The awe inspiring scenes envisioned by Hawthorne later in his writings were not figments of his imagination. No, instead Hawthorne combined the wonders of nature in his later writings.

Hawthorne's Uncle Robert, his mother's brother, however, not only furnished a home for the family after Hawthorne's father's death but also arranged for Hawthorne's schooling. The fact that "Uncle

¹Hoeltje, p. 27.

²P. 28.

³P. 29.

⁴P. 31.

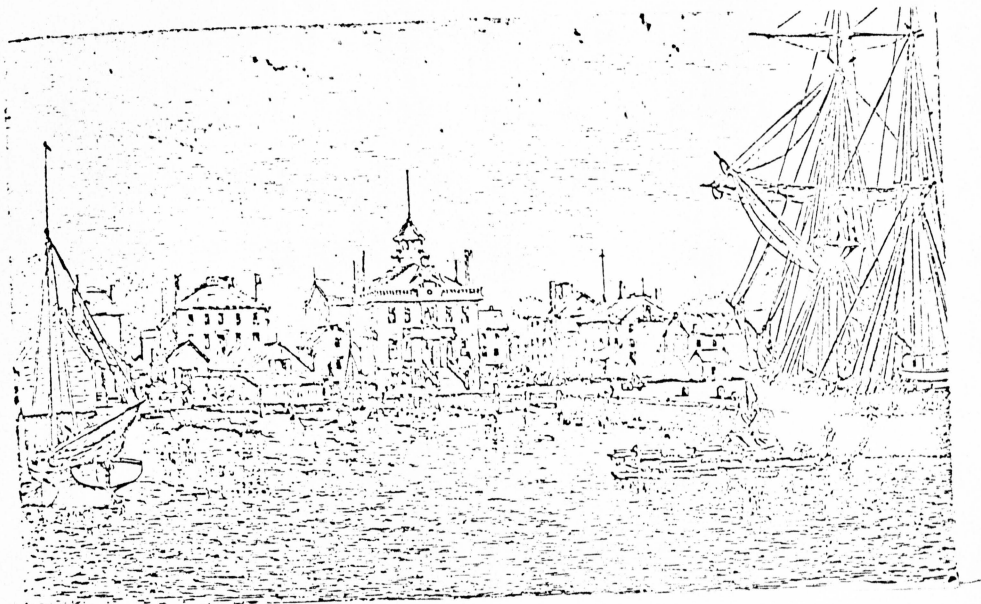
Robert so early was solicitous for the boy's education may be evidence that in the family was the hope that in their midst was a rare gift indeed."¹ For this reason, possibly, Uncle Robert sent Hawthorne to a private school, where Hawthorne's adolescent years were influenced by his tutor, the Reverend Mr. Caleb Bradley, "an old clergyman with a diminishing congregation, who had great difficulty in collecting his salary, . . . he was a graduate of Harvard, had the reputation of being somewhat eccentric, and was so poor that in a country of trees his household lacked firewood."² The "poor fringe," indeed, left its indelible mark upon Hawthorne. On the other hand, the cultural environment furnished by Dr. Bentley, who helped tutor Hawthorne for Bowdoin College, also broadened Hawthorne's life and his conception of the "qualities of Man,"³ which he viewed daily at the foot of his master.

Even after entering Bowdoin, Hawthorne progressed slowly in the development of his literary career as a writer, as is confirmed in the following excerpt: "Much has been made by his biographers of his dislike for declamations, though, astonishingly, the truth is that his neglect of themes was the greater. In his junior year, at least, Hawthorne seems to have found no pleasure in the required writing, and his indifference toward it could only, at the time, have augured to his

¹Hoeltje, pp. 42-43.

²P. 33.

³P. 36.



Salem Custom House in 1850 at the head of Derby Wharf.

Reproduced from Frances Diane Robotti, Whaling and Old Salem (1962), in group of prints opposite p. 168.

teacher neither literary ambition nor talent."¹

Hawthorne's defeat at the Custom House in Boston proved to be a turning point in his career. "Slandered and deceived by pious hypocrites among the Whig opposition,"² Hawthorne saw his appointment terminated at the Custom House because of the unfair, politically motivated hearings. Short of finances and literary accomplishment, Hawthorne gambled one thousand dollars in the Brook Farm experiment where he hoped "to resolve a paradox which the unenlightened competitive economy of the outer world would not."³ Leaving the Brook Farm experiment a wiser man, Hawthorne married Sophia Peabody. In this remarkably successful mating, Sophia grew to understand the inner depths of her husband with keen perception.

Finally, after the many slow years of development, Hawthorne, at the age of forty-five, achieved success with the novel The Scarlet Letter. "During the crisis period in which The Scarlet Letter was written, Sophia believed that Hawthorne was suffering from 'brain fever.' And one who has never gone into the abyss of his own nature and come back with an emblem of shame and glory--that is, a true work of art--to show the world, need not envy the artist his role."⁴

¹Hoeltje, p. 70.

²Cassill, p. 33.

³Hall, p. viii.

⁴Cassill, p. 36.

Hawthorne's slow development groomed with both the joys and defeats of a rich cultural background could not be discarded in one shrug; instead, Hawthorne took this background with him as he entered the dark shadows of his own nature. He emerged as a writer, a man of letters. His works include Fanshawe (1828), published anonymously; Twice-Told Tales (1837, 1842); Mosses from an Old Manse (1846); The Scarlet Letter (1850); The House of the Seven Gables (1851); The Blithedale Romance (1852); The Snow-Image, And Other Twice-Told Tales (1852); A Wonder Book (1852); Tanglewood Tales (1853); and The Marble Faun (1860). In addition to this group, a group of his unfinished romances, which were published posthumously, includes Septimus Felton (1871), The Dolliver Romance (1876), Dr. Grimshawe's Secret (1883), and The Ancestral Footstep (1883).¹

Henry James, in his comments on Hawthorne, noted:

. . . he [Hawthorne] has the importance of being the most beautiful and most eminent representative of a literature. . . . in the field of letters, Hawthorne is the most valuable example of the American genius. That genius has not, as a whole, been literary; but Hawthorne was on his limited scale a master of expression. He is the writer to whom his countrymen most confidently point when they wish to make a claim to have enriched the mother tongue, and, judging from present appearances, he will long occupy this honorable position.²

¹"Nathaniel Hawthorne," The Reader's Encyclopedia, 1948, II, 486.

²Pp. 427-428.

Regarding the short tales in Mosses from an Old Manse, James quoted the following statement from Hawthorne's preface: "These fitful sketches, . . . with so little of external life about them, . . . I truly feel, afford no solid basis for a literary reputation."¹ However, in contrast to Hawthorne's lack of confidence regarding his own literary ability, James commented ". . . that the valuable element in these things was not what Hawthorne put into them consciously, but what passed into them without his being able to measure it--the element of simple genius, the quality of imagination. This is the real charm of Hawthorne's writing--this purity and spontaneity and naturalness of fancy."² A few paragraphs later, James made additional comments on "Rappaccini's Daughter," "The Birthmark," and "The Bosom Serpent":

The charm--the great charm--is that they are glimpses of a great field, of the whole deep mystery of man's soul and conscience. They are moral, . . . The fine thing in Hawthorne is that he cared for the deeper psychology, . . . The author has all the ease, indeed, of a regular dweller in the moral, psychological realm; he goes to and fro in it, as a man who knows his way. His tread is a light and modest one, but he keeps the key in his pocket.³

A few years after having written these statements about Hawthorne, James wrote an article, "The Art of Fiction," which listed the following

¹James in The Shock of Recognition, p. 470.

²Ibid.

³P. 476.

criteria for the novel as a piece of literature:

The only reason for the existence of a novel is that it does attempt to represent life.

.
The only obligation to which in advance we may hold a novel, without incurring the accusation of being arbitrary, is that it be interesting.

.
If he [the novelist] have taste, . . . he will have ingenuity.

.
The story and the novel, the idea and the form, are the needle and thread,

.
. . . the deepest quality of a work of art will always be the quality of the mind of the producer.¹

Although James did not make a definite reference to Hawthorne in this work, the criteria are applicable to Hawthorne's two novels, The Scarlet Letter and The House of Seven Gables, as well as his selections included in Mosses from an Old Manse. These particular works did represent life, were interesting, had ingenuity, were well interwoven, and did reflect the keen mind of the producer, Hawthorne.

Writing as a literary historian, Spiller shows that Hawthorne has lived "'beyond time'"² and has stood, I may add in the sense of

¹American Poetry and Prose, Fourth Edition, ed. Norman Foerster (Boston: Houghton Mifflin Company, 1962), pp. 1160, 1162, 1167, 1167, 1169.

²P. 242.

Longinus,¹ the true test of art which rests on whether or not a work has enough inner stamina to withstand more than one reading. Time has proved that Hawthorne's works have lived "beyond time," for his stories and novels have been read and reread by each succeeding generation.

Noteworthy is the fact that Spiller, drawing upon Poe's criticism, recognizes Hawthorne's contribution to the development of the short story: "In recognizing Hawthorne as one of our 'few men of indisputable genius,' he formulated his famous conception of the short story, which must be designed for a 'single effect,' and every word of which must be made to count."² According to Edgar Allan Poe's "Review of 'Twice-Told Tales,'" the 'single effect' was established by Hawthorne with the creation of his prose tale, which had value as a piece of literature since it could be read at one sitting. Poe defended the creation of the prose tale with these words:

We need only here say, upon this topic, that, in almost all classes of composition, the unity of effect or impression is a point of the greatest importance.

.

¹"On the Sublime," Criticism, ed. Mark Schorer, Josephine Miles, and Gordon McKenzie (New York: Harcourt, Brace and Company, 1958), p. 10.

²Literary History of the United States, p. 333.

Were we called upon, . . . to designate that class of composition which, next to such a poem as we have suggested, should best fulfil the demands of high genius . . . we should unhesitatingly speak of the prose tale, as Mr. Hawthorne has here exemplified it. We allude to the short prose narrative, requiring from a half-hour to one or two hours in its perusal.¹

Indeed, most of the selections included in Mosses from an Old Manse can be read at one sitting and do comply with Poe's requisites concerning the short story.

Like Melville, Poe, and Emerson, Hawthorne made a contribution to literature as an active participator in the symbolic movement in America. His interest in symbolism possibly dated from his early reading of Bunyan's Pilgrim's Progress and Spenser's Faerie Queene as well as his intense interest in the myths and legends which often represented the duality of the world. As Cirlot says, "It was Egypt who gave shape, in her religion and hieroglyphics, to Man's awareness of the material and spiritual, natural and cultural duality of the world. . . . The mythologies of the Mediterranean peoples were characterized by a vivid, dramatic vitality which came to be expressed both in their myths, legends and dramatic poetry."² Hawthorne's symbolic short

¹Walter Blair, Theodore Hornberger, and Randall Stewart, The Literature of the United States (Chicago: Scott, Foresman and Company, 1957), p. 302.

²J. E. Cirlot, Introduction, A Dictionary of Symbols (New York: Philosophical Library, 1962), p. xix.

story arose from the tale, which evolved from the legend, which in turn often evolved from the symbolic myth.

The symbolic dream, which was used by Hawthorne in both "The Celestial Railroad" and "The Birthmark," arose as a belief in the early culture of man:

What a myth represents for a people, for any one culture, or for any given moment of history, is represented for the individual by the symbolic images of dreams, by visions and by fantasy or lyricism. . . . many dreams have been known to express premonitions. But when the symbol--or the premonition--goes beyond the particular and the subjective, we find ourselves in the realm of augury and prophecy.¹

The symbol as a literary tool challenged the literary intellectuals of Hawthorne's day because as an open resource "a great deal could be made" of it, "and symbolism was the mode of their 'making.'"² More important, however, is the fact that "the concept of symbolism is not only a key to their [Emerson, Hawthorne, Whitman, Melville, and Poe]³ situation but also a link between their literature and our own."⁴

The allegory, which according to Jung "is a limited kind of symbol reduced to the rôle of a pointer, designating only one of the many

¹Cirlot, p. xxiv.

²Charles Feidelson, Jr., Introduction, Symbolism and American Literature (Chicago: The University of Chicago Press, 1965), p. 5.

³P. 5

⁴P. 5.

potential series of dynamic meanings,"¹ was a literary tool appealing to Hawthorne. In fact, "Allegories of the Heart" is the title that Hawthorne "seems to have planned to use for a whole group of his stories, and he frankly recognized in his work what he called 'an inveterate love of allegory.'"² In place of the allegory, Hawthorne crossed into the realm of the symbol to treat the seven short stories included in Mosses from an Old Manse. He may have made this change-over because "symbols act as transformers, their function being to convert libido from a 'lower' into a 'higher' form."³

The second chapter of this thesis deals with Hawthorne's treatment of the heart as a symbol which was designed in many forms, shapes, and fashions to hold both the "lower" and "higher" forms. In "The Birthmark" the symbolic heart was represented by "the small red hand . . . The red birthmark was first shown in its faint normal appearance. Then it was made to disappear against the ruddiness of Georgiana's blush."⁴ The rose was used as a symbol by Hawthorne to

¹Cirlot, p. xli.

²Newton Arvin, ed., Introduction, Hawthorne's Short Stories (New York: Vintage Books, 1946), p. xli.

³Cirlot, p. xxv.

⁴Leland Schubert, Hawthorne, the Artist (New York: Russell and Russell, Inc., 1963), p. 106.

represent some portion of the heart in "The Birthmark," "The Bosom Serpent," and "Rappaccini's Daughter." In "Rappaccini's Daughter" Beatrice symbolized the Eastern rose of the heart in "'the garden of Persian roses,' and 'odors richer than those of Araby,'" ¹ a symbol used by Horace in "Bring not me the late-blown rose / Lingering after all the rest." ² In addition to the rose, the fountain also served as a symbol of the heart to hold the symbolic water of life in Rappaccini's vicious Garden of Evil. The volcano, the goblet, and the crystal globe--all served as symbols of the heart in "The Birthmark." Thus in these works, Hawthorne shows evidence of having "inherited, at any rate, the old Puritan love of emblems and tokens and allegories, and he gave it vent as only a poet of his own romantic generation could do." ³ Despite the fact that Hawthorne was drawn to the allegory first, he also knew its limitations, as revealed in the following:

With all their limitations, Hawthorne's allegories stand as the foremost of their kind in American literature. . . . But the symbolic mode, as distant from the allegorical, could also involve moral considerations and at the same time offer a greater flexibility to the writer. . . . and

¹Schubert, pp. 98-100.

²"Persian Pomp," English Literature and Its Backgrounds, Revised Edition, ed. Bernard D. Grebanier, Samuel Middlebrook, Stith Thompson, and William Watt (New York: The Dryden Press, 1957), I, 1095.

³Arvin, p. xiii.

being disposed toward symbolic expression by the exigencies of the creative situation in his society, Hawthorne came to place dramatic emphasis on the symbol as a primary means of achieving what was for him the most effective form of the tale.¹

According to Arvin, in his Introduction to Hawthorne's Short Stories, Hawthorne was neither a true symbolist nor a true allegorist; instead, Hawthorne's work lay somewhere between these two strong poles. Hawthorne's extensive use of black imagery discussed in Chapter Three of this thesis substantiates Arvin's observation. Like the Hindu philosopher, Amanda K. Coomaraswamy, Hawthorne associated symbolism with "'the art of thinking in images,' an art now lost to civilized Man, notably in the last three hundred years."² In Chapter Three of this thesis, I shall show Hawthorne's black imagery in the snake-like movement of Roderick in "The Bosom Serpent" and the dark snake-like staff of Satan in "Young Goodman Brown"; the dark birds in "Feathertop: A Moralized Legend"; the black wilderness in "Young Goodman Brown"; the dark clouds above the forest in "Young Goodman Brown"; and the dark cloud in "Rappaccini's Daughter," which possibly referred to the following sentence from a letter Hawthorne addressed to his sister in his adolescent years "as he resigned himself as best he

¹Terence Martin, Nathaniel Hawthorne (New York: Twayne Publishers, Inc., 1965), p. 62.

²Cirlot, p. xxix.

could to the necessity of getting his schooling"¹: "O Lucifer, son of the morning, how art thou fallen!"² Hawthorne's association of the trees, the gardens, the forest, and the wilderness with black imagery possibly dated from his childhood years in Maine--in Raymond--where the

. . . area was one of vast wilderness--of forests, lakes, streams, and only occasional clearings.

.
He swam in the mill pond--till his mother's fears forbade--sailed long summer days on Sebago Lake until slanting sun cast shadows from the mountains, or went gunning with an old fowling-piece, shooting partridges, or vainly following the tracks of a bear through the primeval woods. . . . Near by, surrounded by a grove of trees, was a knoll, mysterious and fascinating because it was said to contain Indian graves, which he long wished might be opened.³

Most important of all, Hawthorne's close association with the wilds of nature gave him a vast background of images upon which he was able to draw incessantly for his powerful black images.

The fire symbolism discussed in Chapter Four of this thesis reveals Hawthorne's awareness of the Aristotelian katharsis. In a criticism of "The Aristotelian Solution" Daiches says: "There is considerable disagreement among scholars and critics over what Aristotle really meant by katharsis, purgation, but it seems clear that he was

¹Hoeltje, p. 35.

²P. 34.

³Pp. 30-31.

claiming some kind of therapeutic value for tragedy."¹ Hawthorne achieved a purgation in many of his selections included in Mosses from an Old Manse. As Roy Male has observed, "Fire may destroy; but without it, purification of 'that inward sphere' is impossible."² Because Hawthorne underwent a personal "Fire-Baptism" in his own life after his experience at the Custom House in Salem, he was qualified to portray purgation through his fire symbols. In fact, his experience "served in the capacity of what Carlyle would have called his 'Baphometric, or Fire-Baptism.'"³ In myths fire baptism symbolizes "purification, protection against the evil eye."⁴ In the opening scene of "The Birthmark" the fire symbol is the blaze of the wood fire in the hearth; a few scenes later, the volcano is a symbol enveloping dual meanings, one of which represents purification. Again in "Feathertop: A Moralized Legend," the coal in the symbolically lit pipe represents the dual conception of both life and death with the symbolical purification represented in the symbolical death of Feathertop. In "The

¹David Daiches, Critical Approaches to Literature (New Jersey: Prentice-Hall, Inc., 1956), p. 39.

²Roy R. Male, Hawthorne's Tragic Vision (Austin: University of Texas Press, 1957), p. 37.

³Hall, p. 33.

⁴Gertrude Jobes, Dictionary of Mythological Folklore, Part I (New York: Scarecrow Press, Inc., 1961), p. 573.

Celestial Railroad" the fiery coal which fires the abdomen of the train forewarns the reader that both life and death are present in this vehicle of iron, a symbolic vessel of fire. And last, the symbolic flame of the candle in "The Artist of the Beautiful" symbolizes the evidence of hope in a new birth after the katharsis.

End Hawthorne's own purgation helped him visualize not only the inner being of one man, himself, but also the inner being of each of his fellow men, the inner being of mankind. As a result of this keen perception, Hawthorne transferred to literature his unique vision through symbolism and imagery. Most of Hawthorne's readers today would agree with T. S. Eliot that "the work of Hawthorne is truly a criticism . . . of the world which Hawthorne knew."¹ Truly, there will always be a special place in literature for Hawthorne because, as Henry James noted, "his work will remain; it is too original and exquisite to pass away; among the men of imagination he will always have his niche."²

¹Hall, p. 1.

²James in The Shock of Recognition, p. 565.

CHAPTER II

THE HEART

Hawthorne, who combined soul-searching curiosity with keen sensory perception, often utilized one or two well-known facts to produce each of his symbolic works. For example, he thought the word heart, though short in length, was one of the most important words in the English language because symbolically it represented a qualified vessel for love.

Hawthorne's own beautiful relationship with the love of his heart and life--his wife, Sophia--prompted him not only to seek but also to find and perceive the unique heart relationships established in his writings, Mosses from an Old Manse. The Old Manse, the first residence of Sophia and Nathaniel Hawthorne, provided an atmosphere of love and solitude which were both vital bases for the background of Hawthorne's symbolism. There he found the basic three H's--hearth, heart, hope--the hope of life found only through love.

Regarding Hawthorne's use of the three H's in his writings, Terence Martin says: "Throughout Hawthorne's work, heart and hearth

are intimately related."¹ Hawthorne would have been familiar with the prayer of King David, who prayed in the Psalms, "Search me, O God, and know my heart." Hawthorne's writings of this period, which include "The Birthmark," "Rappaccini's Daughter," "Egotism; or The Bosom Serpent," and "The Artist of the Beautiful," all reflect a keen perception of the heart, the prayer of the Psalms. /In his Introduction to Hawthorne's Short Stories, Newton Arvin says that Hawthorne was interested in the heart to such a degree that he entertained an idea of writing one entire group of stories based on the heart. In fact, "Allegories of the Heart" was the title that he himself seems to have planned to use for a whole group of his stories, and he frankly recognized in his work what he called "an inveterate love of allegory."²

Perhaps, "He may have inherited from his boyhood favorites, Spenser and Bunyan, the habit of a somewhat more explicit and more tangible moral imagery than most of his contemporaries found natural."³ These two writers probably influenced Hawthorne's writings about the heart. Bunyan's Christian in Pilgrim's Progress, for example, experienced many problems concerning the heart as he traveled to the

¹ P. 79.

² P. xli.

³ Ibid.

Celestial City, and Spenser's main character in The Faerie Queene¹ also underwent various tribulations of the heart. Since Hawthorne often read the legends and the classical myths, he possibly knew the facts concerning the symbolism connected with the heart.² Many of these facts were used either singly or in a combined form by Hawthorne in his portrayal of the symbolic heart.

Through symbolic contrast in "The Birthmark" and "Rappaccini's Daughter," Hawthorne showed the power of the mind over the heart. Terence Martin suggests that "science in Hawthorne's fiction stands opposed to the heart." Aylmer, he says, is a "Man of Idea who prefers the head to the heart, or, . . . who believes erroneously that the head will lead him to the 'heart of science.'" For Hawthorne, he says, science is "of the head--humanity is of the heart."³ In addition,

¹The Faerie Queene, Book I, Canto I, Stanza xi, English Literature and Its Backgrounds, Revised Edition, I, 296, ed. Bernard D. Grebanier and others (New York: Holt, Rinehart, and Winston, 1949).

²The heart is sometimes considered the "seat of understanding that regulates all actions of man. Force for good or evil, courage or cowardice. Abode of life, innermost or vital part of anything. In heraldry typifies sincerity." It is also the "symbol of love" as well as the "instrument of brotherhood, friendship, hospitality, libations" (Jobes, Part I, p. 737).

³Pp. 69-70.

Martin reveals in his study that the contrast was even further developed when Hawthorne showed the libation of Georgiana's heart as a final token of her complete trust in her husband's knowledge of science when she "has sacrificed herself to his idea; and she dies with words of tenderness that make the extent of his loss more apparent."¹ For countless ages man had declared the logical mind should rule over the emotional heart; and through the contrast of the husband's logical mind over the wife's emotional heart, Hawthorne showed the ironic twist of man-made wisdom in which the scientific mind not only dominated but also destroyed the love and humanity of the heart.

In "Rappaccini's Daughter" Hawthorne elevated the heart through the sufferings of Beatrice. He portrayed the humanity of Giovanni by revealing that Giovanni's emotions were heightened after his first view of Beatrice in the garden. At this time "Giovanni has bestowed his fresh flowers as a token of the heart." But, Martin observes, "this is one of the few gestures of the heart that he ever makes to Beatrice."² Martin further reminds us of the shallowness of Giovanni's heart when he writes that Giovanni "'had not a deep heart, or at all events, its depths were not sounded now; but he had a quick fancy.'" Hawthorne asks whether the interest was "'merely the fantasy of a young man's brain, only slightly or not at all connected with

¹P. 69.

²P. 95.

the heart?"¹ Hawthorne then showed that as Giovanni's shallow heart hardened, the logic of his mind overcame the early sentimental emotions of his heart. On the other hand, Hawthorne showed that Beatrice's heart triumphed over the logic of Giovanni's mind when she remained both constant and loyal to Giovanni in contrast to his doubt of her. Even though the long-tongued serpent, Baglioni, had planted both doubt and poison in Giovanni's mind, Beatrice defended the position of her heart by declaring: "It is my father's fatal science! No, no, Giovanni; it was not I! Never! never! I dreamed only to love thee . . . leaving but thine image in mine heart; . . . though my body be nourished with poison, my spirit is God's creature, and craves love as its daily food."² Hawthorne's Beatrice, like many other women from the beginning of time, felt that her faithful love--even in death--would serve as an example of heart over mind, despite the wicked lies of the serpent. Moreover, Hawthorne successfully portrayed in Baglioni the evil side of mankind which had persisted since the time of the first serpent, who had placed doubt in the mind of Eve regarding

¹Martin, p. 95.

²Hawthorne's Short Stories, ed. Newton Arvin (New York: Random House, 1946), p. 196. Since all quotations from Hawthorne's stories are from this edition, thenceforth this edition will be referred to as Arvin.

the goodness and wisdom of God. Furthermore, in the characterization of Giovanni, Hawthorne portrayed the weak, evil side of a man who used his logical mind to believe doubt and evil about the love and goodness of the heart. Beatrice's father, Rappaccini, also had an insatiable desire to rule his daughter with the logic of his mind through his scientific search for knowledge. Martin, in his review, noted that Beatrice was "the daughter of his pride and triumph, not the daughter of his heart."¹ Through Rappaccini's quest for knowledge, Hawthorne showed the unfortunate effects of the mind over the heart--of the tenacious father's mind over the warm heart of a daughter seeking love.

In "The Birthmark" Hawthorne associated the symbolic hand with the symbolic heart. According to J. E. Cirlot, the hand symbolizes "love, health, humanity."² In this story Hawthorne used the hand as a symbol of an outer part of the body to contrast with the symbolic heart, an inner organ of the body. Hawthorne used the symbolic hand to emphasize the importance of the birthmark on Georgiana's cheek. He used this birthmark to show an exterior, physical sign of love and humanity which, in turn, was a reflection of the inner love and humanity found in Georgiana's heart and soul. At the time of her marriage, Georgiana considered the

¹P. 98.

²P. 130.

birthmark as a type of talisman, a charm. She told Aylmer, "'To tell the truth it has been so often called a charm that I was simple enough to imagine it might be so.'" ¹ In contrast though, Aylmer termed "it as the symbol of his wife's liability to sin, sorrow, decay, and death." ² Ironically, Hawthorne said that before Georgiana's marriage the hand was called a small hand, a human hand, a hand of love. Her swains often called it the fairy hand and even expressed a desire to press their lips to the mysterious hand. In contrast, the jealous members of Georgiana's sex called it a bloody hand because these envious people wished to discredit her beauty in some malicious way. After her marriage to Aylmer, the man of intellect and the scientific perfectionist, the hand became a crimson hand on a snowy cheek. ³ Since perfection ruled Aylmer's inner being, the hand naturally became a sign of imperfection; and as the obsession grew in Aylmer to destroy this imperfection of Nature, the hand grew more crimson. Hawthorne showed how the crimson hand seemed to grasp Aylmer's soul through the expression: "Know, then, that this crimson hand, superficial as it seems, has clutched its grasp into your being with a strength of which I had no previous conception." ⁴ Although to Georgiana the hand

¹Arvin, p. 148.

²P. 150.

³P. 149.

⁴P. 151.

had seemed like a little hand which was gripped to her soul before birth, the significance of the hand began to grow in preposterous proportions with each occurrence of her husband's displeasure and scrutiny.¹ Under her husband's scientific eye and experiments, the hand became a terrible mark. On one occasion she asked, "'Where am I? Ah, I remember,' . . . and she placed her hand over her cheek to hide the terrible mark from her husband's eyes."² To intensify the symbol of the hand as an outward imperfection, Hawthorne compared the blight of the birthmark with the diseased blotch on the geranium. In this particular passage, he had Aylmer persuade his wife that his scientific powers could remove the blight from her cheek as quickly as it could remove the blotch from the geranium leaf. Aylmer reassured Georgiana with the words: "'The draught cannot fail. Behold its effect upon this plant.'" Hawthorne's comment was ". . . there stood a geranium diseased with yellow blotches, which had overspread all its leaves. . . . when the roots of the plant had taken up the moisture, the unsightly blotches began to be extinguished in a living verdure."³ The hand had become a dreadful hand to Georgiana because she realized it was slowly destroying her husband's love for her; therefore, she gladly accepted the potion from her beloved husband to whom she said trustingly: "'Give me the goblet. I joyfully stake all upon your word.'"⁴

¹Arvin, p. 161.

²P. 154.

³P. 162.

⁴Ibid.

The scientific mixture removed the blight from the snowy cheek; and in turn, the hand became the fateful hand, the hand of death. Hawthorne compared the disappearance of the hand to the disappearance of hope in "Watch the stain of the rainbow fading out of the sky, and you will know how that mysterious symbol passed away."¹ Aylmer, ironically, discovered that when he removed the imperfection of the hand, he also removed the love and humanity of the heart, as reflected in the following passage: "As the last crimson tint of the birthmark--that sole token of human imperfection--faded from her cheek, the parting breath of the now perfect woman passed into the atmosphere, and her soul, lingering a moment near her husband, took its heavenward flight."² As a final thought, Hawthorne suggested the idea that "Though your sins be as scarlet, they shall be as white as snow; though they be red like crimson, they shall be as wool."³ In removing the outer form of the heart, the symbolic hand, Hawthorne intensified the symbol of the inner heart, as only the inner heart remained after death.

— Because Hawthorne realized that the heart of humanity contained both good and evil, he portrayed his women in "The Bosom Serpent," "The Birthmark," and "Rappaccini's Daughter" to reflect the rose-like

¹Arvin, p. 164.

²Pp. 164-165.

³Isaiah 1:18 (King James Version).

qualities which often affected the decisions of the heart.¹ Therefore, he often interchanged the symbols of the rose and the heart as a vessel of love. In "The Bosom Serpent" he rightfully compared Rosina to the traditional, heavenly Latin rose. His portrayal of this heaven-like rose showed how the forgiving love of Rosina miraculously transformed the serpent-like bosom of her husband into a human bosom, a human heart of love. Hawthorne revealed these qualities with the appearance of Rosina in the garden, where she "emerged from the arbor, and was bending over him with the shadow of anguish reflected in her countenance, yet so mingled with hope and unselfish love that all anguish seemed but an earthly shadow and a dream."² From this gentle rose of love, Roderick begged, "Rosina! . . . forgive! forgive!"³ In this dramatic scene Hawthorne showed that Rosina's forgiveness was like the rose of heaven. Indeed, Rosina's soft gentle, rose-like qualities were like the petals of a rose floating freely in the mystic breeze.

¹In all probability Hawthorne was familiar with the many varied symbolic meanings of the rose, which include the following: the rose for beauty, bliss, fragrance, joy, love, prayer, silence, charity, divine love, forgiveness, martyrdom, mercy, victory, heavenly aspiration; the white rose for purity or spirituality (Jobes, Part I, pp. 1348-1350).

²Arvin, pp. 263-264.

³P. 264.

This portrayal of Rosina's forgiving nature may be compared to the symbolic rose which often adorned the confessionals in the middle ages as a sign of both silence and forgiveness.¹ More important, however, is the possibility that Rosina could be compared to the symbolic rose because she possessed some of the most important qualities a woman could ever possess in marriage; she held both in her heart and in her hands the wonderful tools of gentleness, forgiveness, and love.

Georgiana, on the other hand, in "The Birthmark," could be compared to the white rose, the Christian symbol of purity, of despair, and of martyrdom. As a result of her despair over the crimson birthmark, Georgiana drank the potion offered her by her husband after which she felt "a strange, indefinite sensation creeping through her veins, and tingling, half painfully, . . . at her heart. Still, whenever she dared to look into the mirror, there she beheld herself pale as a white rose and with the crimson birthmark stamped upon her cheek."² Ironically, Georgiana became like the Christian martyrs when the crimson birthmark stamped upon her cheek disappeared and only the white rose of purity remained in death.³

¹"Rose," The Reader's Encyclopedia, 1948, III, 947.

²Arvin, p. 158.

³Eva C. Hangen, Symbols: Our Universal Language (Wichita, Kansas: McCormick-Armstrong Co., 1962), p. 216.

In contrast to the two roses referred to in the preceding pages, there is the Celestial rose, such as Hawthorne introduced in his own Beatrice in "Rappaccini's Daughter" as similar to Dante's Beatrice--the Celestial--the rose of paradise. Roy Male writes of Beatrice's dual qualities, observing that Giovanni "cannot grasp the fact that she [Beatrice] offers both sin and eventual redemption. . . . It is Beatrice who warns him away from the purple shrub . . . it is Giovanni who tempts her with the equally fatal antidote. . . . And this reversal of traditional roles extends beyond Milton back to Dante again. As Giovanni mistakes heavenly for earthly love, so Beatrice errs in considering him heaven-sent, an 'image' to be kept in her heart."¹

Oliver Evans, like Roy Male, notes the dual nature of Beatrice in his discussion of the double paradox that he discovered in "Rappaccini's Daughter." He says Hawthorne's own Puritanical background gave him the perception to see the possibility of both good and evil in the same person. Evans shows that in this double paradox Beatrice represented both the rose and the heart. He says Hawthorne found "the germ of the story in 1839, in a passage--which he copied into his notebook--from Sir Thomas Browne's Vulgar Errors (Book VII, cap. 17): 'A story there passeth of an Indian King that sent unto Alexander a fair woman fed with Aconite and other poysons, with this

¹Pp. 68-69.

intent, either by commerce or copulation complexionally to destroy him."¹ Through the germ of this Persian fable related by the trouble-making, long-tongued serpent, Baglioni, Hawthorne compared the fair woman, Persian rose, with his Beatrice, an Italian rose. Hawthorne revealed this comparison by relating the story

. . . of an Indian prince, who sent a beautiful woman as a present to Alexander the Great. She was as lovely as the dawn and gorgeous as the sunset; but what especially distinguished her was a certain rich perfume in her breath--richer than a garden of Persian roses. . . . but a certain sage physician, happening to be present, discovered a terrible secret in regard to her. . . . this lovely woman . . . had been nourished with poisons from her birth upward, until her whole nature was so imbued with them that she herself had become the deadliest poison in existence.²

Hawthorne transferred the culture of one intellectual empire, the Persian Empire of Alexander the Great, to another intellectual empire, Dante's Italy, through the comparison of the Persian beauty with his own Beatrice.

The other paradox, which also showed both good and evil, explained by Evans in his review of Hawthorne's notes regarding a portion of Madame Calderon's story, was about persons inoculated with

¹Oliver Evans, "The Cavern and the Fountain: Paradox and Double Paradox in 'Rappaccini's Daughter,'" College English, XXIV (March 1963), 461-462.

²Arvin, pp. 200-201.

rattlesnake venom. Madame Calderon told of the comparison of the human heart to a cavern at the entrance of which "there is sunshine, and flowers growing about it. You step within, . . . to find yourself surrounded with a terrible gloom, . . . it seems like Hell itself. . . . These are the depths of the heart, or of human nature, . . . the gloom and terror may lie deep; but deeper still is the eternal beauty."¹

Evans compares this description to Hawthorne's original characterization of Beatrice, which revealed that "Beatrice's external identity is beautiful, and there are two internal identities, one of which is evil but the innermost of which is again beautiful with the beauty of an uncorrupted spirit; it is here, in the 'depths of the heart,' that Beatrice's truest nature lies."² In fact, in the last paradox Evans re-emphasizes the importance of the ever-present symbolic heart in "Rappaccini's Daughter" when, discussing "the double paradox which is at the heart of the story," he says: "And what is true of Beatrice's heart, Hawthorne is saying in his parable, is true of the human heart generally, for Beatrice, as Adam's child, symbolizes the race of man."³

In addition to the rose and the heart, Hawthorne also used the symbol of the fountain in "The Birthmark," "The Bosom Serpent," and "Rappaccini's Daughter." He used the symbolic heart to represent a vessel qualified to hold the love of humanity; and he employed the

¹P. 462.

²Ibid.

³Ibid.

symbolic fountain as a varied inorganic form of the heart to represent a vessel qualified to hold the water of life. It was not difficult for Hawthorne to make this analogy, for artists in all fields had successfully made it for hundreds of years before his time. As a scholar familiar with both the Bible and Shakespeare, Hawthorne was, no doubt, familiar with the well-known reference to the fountain of life, the

"Alpha and Omega, the beginning and the end. I will give unto him

that is athirst of the fountain of the water of life freely." ¹ Moreover, as a student of Shakespeare, he would have known about the fountain to which Caesar referred in the following account of his dream:

Calpurnia here, my wife, stays me at home:
 She dreamt to-night she saw my statue,
 Which, like a fountain with an hundred spouts,
 Did run pure blood; and many lusty Romans
 Came smiling, and did bathe their hands in it. ²
 (II, ii, 77-81)

The fountain which held both life and death for Caesar may be compared to the fountains which held both life and death for Georgiana in "The Birthmark," for Roderick in "The Bosom Serpent," and for Beatrice in "Rappaccini's Daughter."

¹ Revelation 21:6 (King James Version).

² The Complete Works of Shakespeare, ed. Hardin Craig (Chicago: Scott, Foresman, and Company, 1961), p. 782.

In "The Birthmark" Hawthorne suggested the fountain of life as the heart of life, the heart of the earth, when he revealed Aylmer's insatiable desire to solve the mystery of the fountain. Aylmer, who was "seated calmly in this laboratory . . . had investigated the secrets of the highest cloud region and of the profoundest mines . . . and had explained the mystery of the fountains, and how it is that they gush forth, some so bright and pure, and others with such rich medicinal virtues, from the dark bosom of the earth."¹ In this passage Hawthorne emphasized that life was as much a mystery as the fountain because life emerged from the mysterious fountains hidden in the heart of the earth, the source of life. Through this analogy, Hawthorne revealed that both the heart and the fountain were qualified vessels to hold life.

In "The Bosom Serpent," Hawthorne compared the fountain to forms of life to show that the fountain was present as a living thing from the beginning of unconsciousness in the venerable forest until the time portrayed in the story when Roderick returned to the garden and reclined on "the margin of a fountain which gushed into fleckered sunshine with the same clear sparkle and the same voice of airy quietude as when trees of primeval growth flung their shadows across its bosom. How strange is the life of a fountain!--born at every moment, yet of an age coeval with the rocks, and far surpassing the

¹ Arvin, pp. 152-153.

venerable antiquity of a forest."¹ Hawthorne, in his portrayal of Roderick, indicated that like all mankind, Roderick had the opportunity of redemption through the strange, miraculous fountain of life, which was "born at every moment." Roderick, who possessed the serpent of jealousy in his bosom--a symbol of his heart, his fountain, and his vessel of love and life--compared this serpent in his bosom to the serpent which "lurked in this fountain."² Thus, through legend Hawthorne suggested that the serpents found in this garden might be compared to the serpents in the first garden of life, in Eden. However, in contrast to Eve in the Garden of Eden, Hawthorne placed Rosina in this garden as a form of redemption. He showed that the presence of the beloved Rosina in this garden prompted the snake, the green-eyed serpent of jealousy, to leave the bosom of Roderick and join the legendary snake in the fountain. The miraculous fountain, in turn, absorbed the poisons emitted from Roderick's bosom, his heart; and in exchange, Rosina's love and forgiveness entered his heart to triumph over the serpent. In this account Rosina's love may be compared to the triumph promised in the symbolic words: "I will put enmity between you and the woman, between your seed and her seed; He shall crush your head, and you shall lie in wait for his heel."³

¹Arvin, p. 262.

²Ibid.

³Genesis 3:15 (Douay-Challoner Text).

Hawthorne gave the fountain a prominent place in Rappaccini's garden; in fact, he placed the fountain in the very center, the heart of the poisonous plant life of the Garden of Evil in "Rappaccini's Daughter." This inorganic piece of sculpture, the shattered marble fountain, held the symbolic water of life in contrast to the live, organic, poisonous material which harbored death. Again through contrast Hawthorne revealed that the fountain became the center of Giovanni's attention each time he looked at the garden through the window of his room, which symbolically represented a spiritual tower above this Garden of Evil. In his discussion of this story, Male writes that "as a unit, the fountain combines the material and spiritual, but the two are easily distinguishable. . . . The fountain symbolizes Beatrice's potential spiritual perfection, the shattered base her mortal clay."¹ By this analogy Male suggests that Beatrice not only possessed the dual nature of both good and evil but also occupied the most prominent place symbolically in the garden as a fine piece of sculpture in the form of a fountain which held the water of life.

Male holds that the fountain was a symbolic representation of Beatrice's dual nature, and Evans says the fountain symbolized Beatrice's spirit in his discussion of the paradox in "Rappaccini's Daughter." "Hawthorne in these passages is obviously identifying

¹Pp. 56-57.

the fountain (as Fogle has pointed out) with Beatrice's spirit, which has remained pure 'in spite of the vicissitudes around it.'"¹ Indeed, according to both Male and Evans, the symbolic fountain is a form of the heart which encased the spiritual nature of Beatrice in the Garden of Evil.

Fittingly, Hawthorne used the heart as a symbolic vessel with which he related the water of life. He was probably familiar with the belief in India that water is "the preserver of life, circulating through-out the whole of nature, in the form of rain, sap, milk and blood. Limitless and immortal, the waters are the beginning and the end of all things on earth. "Furthermore, this same reference reveals that

"a secondary meaning of this symbolism is found in the identification of water with intuitive wisdom."² In "Rappaccini's Daughter" the fountain which symbolized not only the heart of the garden but also the heart of Beatrice may be compared to a mortal clay vessel containing the sparkling water which, in turn, may be compared to the water of life. In this symbolical clay vessel, said Hawthorne, "a marble fountain . . . so woefully shattered . . . continued to gush and sparkle into the sunbeams as cheerfully as ever. A little gurgling sound ascended to the young man's window, and made him feel as if the fountain were an immortal spirit that sung its songs unceasingly and

¹ Evans, pp. 462-463.

² Cirlot, p. 345.

without heeding the vicissitudes around it."¹ These phrases, which compare the water to the "sparkle into the sunbeams," reveal the water as spiritual because the sun symbolizes the "direct son and heir of the god of heaven."² According to Jung, the "Sun is, in truth, a symbol of the source of life and of the ultimate wholeness of man."³ In his discussion of "Rappaccini's Daughter" Evans compares the water in the fountain to the spirit of Beatrice when he describes this scene from the story: ". . . Beatrice's spirit 'gushed out before him [Giovanni] like a fresh rill that was just catching its first glimpse of the sunlight.'"⁴ Hawthorne further showed that the water from the shattered fountain had special spiritual qualities through the "depths of the pool, which thus seemed to overflow with colored radiance from the rich reflection that was steeped in it."⁵ In this passage he revealed that the huge poisonous plant changed from a tenacious, vicious plant into a plant of colored radiance when its reflection gleamed from the depths of the pool. Indeed, this analogy showed how the water of life had the miraculous power to change the most poisonous plantlife--the symbol of sin in mankind--from poison, sin, and death into Eternal Life reflected through both beauty and radiance.

¹Arvin, p. 181.

²Cirlot, p. 302.

³P. 304.

⁴Evans, p. 462.

⁵Arvin, p. 187.

Hawthorne compared the goblet from which Georgiana drank the potion of death with the heavenly fountain of life. From this synonymous symbol of the heart, Beatrice "quaffed the liquid and returned the goblet to his hand. . . . 'Methinks it is like water from a heavenly fountain; . . . It allays a feverish thirst . . . My earthly senses are closing over my spirit like the leaves around the heart of a rose at sunset.'" ¹ Through this sad portrayal of the fountain, the heart, and the leaves--the symbolic form of people as life when "several leaves appear together"--Hawthorne showed Georgiana's premonition of her own impending death. ² Like Beatrice in "Rappaccini's Daughter," Georgiana may also be compared to the fountain as a fine piece of sculpture. Truly, through her death Georgiana assumed the fine sculptured form of perfection desired by Aylmer and found only in the woman of stone, Galatea. ³

In addition to the goblet ⁴ Hawthorne again emphasized the importance of the heart as a vessel of immortality when he pictured the

¹Arvin, p. 163.

²Cirlot, p. 173.

³Arvin, p. 152.

⁴According to Cirlot, the goblet had the following symbolic definition: ". . . as a chalice . . . symbol of the human heart . . . Romanesque times. . . ." (p. 114).

According to Jobes, the cup symbolized salvation and the "source of eternal life" (Part I, p. 397). In addition, the glass symbolized the short life of the beautiful (Part I, p. 661).

crystal globe¹ as the container of immortality when Georgiana asked, "'And what is this?' . . . pointing to a small crystal globe containing a gold-colored liquid. 'It is so beautiful to the eye that I could imagine it the elixir of life.'" ² Aylmer felt that he, like God, could create immortality. As a result, this obsessed scientist approached and presented his wife the "crystal goblet containing a liquor colorless as water, but bright enough to be the draught of immortality. . . . 'The concoction of the draught has been perfect, . . . Unless all my science have deceived me, it cannot fail.'" ³ Through the above scenes Hawthorne showed how man from the time of the serpent in the Garden of Eden tried to place his inferior wisdom above the wisdom of God. Hawthorne's keen understanding of mankind helped him portray this evil side of man in which Aylmer tried to create immortality when only God, considering the true sense of creation, could bestow immortality. However, through ironic contrast Hawthorne revealed Georgiana as eventually receiving immortality--not through life--but through death.

¹According to Cirlot, the globe symbolized the "idea of the mystic 'centre' . . . eternity . . . the world-soul . . ." (p. 115).

²Arvin, p. 157.

³P. 162.

Certainly, it is no wonder that Hawthorne's Mosses from an Old Manse has been listed as one of his greatest works because of his involvement with the heart. Newton Arvin closes his introduction to the short stories with the statement that Hawthorne "had no faith or respect for the forms and the forces that separate men from one another or distinguish sharply among them; he had no respect whatever for rank or caste or class, . . . His real faith, quite 'paradoxically,' was in . . . the heart. . . . he believed in nothing else . . . except in the capacities that equalize instead of dividing men, in the affections that draw them together, in imaginative sympathy and the sense of a common brotherhood in error and suffering. His conviction is quite clear that what is wrong can be righted by nothing unless by love."¹ Hawthorne aptly chose the heart to portray the sufferings endured by mankind through the symbolic use of the hand, the rose, the cavern, the fountain, the water of life, the goblet, and the crystal globe. His symbolic heart typified his "real faith . . . in what he called the heart."²

¹Arvin, Introduction, p. xviii.

²Ibid.

CHAPTER III

DARKNESS

Hawthorne's dark images have raised questions in the minds of his critics. Since darkness affects both parts of human nature--the human aspect plus the exterior aspect of nature--Hawthorne's dark images in Mosses from an Old Manse assumed the many shapes and forms which would automatically have influenced either humanity or nature. On one hand, some of Hawthorne's critics have contended that the dark images grew from a reflection of the author's own inner nature as

. . . he [Hawthorne] did not altogether escape himself in his art; his shadow followed him into that world. The "clear brown twilight atmosphere" of which he speaks was an affair of temperament; it exhaled from his personality. That recurring idea of isolation, the sense of secrecy of men's bosoms, the perception of life as always lying in the shadow that falls on it, proceeded from predilections of his own, . . . there may have been no very perilous stuff in his breast, nothing to confess, or record peculiar to himself in act or experience, no intensity or self-life, but there was this temperament of the solitary brooder upon life. . . .¹

¹George E. Woodberry, Nathaniel Hawthorne (New York: Houghton, Mifflin and Company, 1902), p. 154.

On the other hand, Hawthorne defended this dark reflection with the words:

A cloudy veil stretches over the abyss of my nature. I have, however, no love of secrecy and darkness. I am glad to think that God sees through my heart, and, if any angel has power to penetrate into it, he is welcome to know everything that is there. Yes, and so may any mortal who is capable of full sympathy, and therefore worthy to come into my depths. But he must find his own way there. . . . I suppose that has given objectivity to my writings; and when people think that I am pouring myself out in a tale or any essay, I am merely telling what is common to human nature, not what is peculiar to myself.¹

Hawthorne's battle was with his own inner self rather than with other people. After years of intense soul-searching, Hawthorne found the darkness of sin within himself first. From that time forward Hawthorne felt a close kinship with other members of the human race because he felt human nature was alike the world over because the one thing held in common by the whole human race is the darkness of sin. Hawthorne, therefore, wrote with both depth and sincerity as he tried to have his writings reflect "what is common to human nature."² As Hawthorne wove darkness into many of his writings in Mosses from an Old Manse, perhaps he was familiar with the meanings of "perplexity, distress, failure, ignorance, and--in Biblical symbolism--spiritual darkness, unbelief."³ Hawthorne's dark imagery suggested that he was possibly

¹Woodberry, p. 151.

²Ibid.

³Hangen, p. 87.

familiar with the Biblical lines: "The night is far spent, the day is at hand: let us therefore cast off the works of darkness, and let us put on the armour of light."¹ The many images of darkness used by Hawthorne in this group of works and listed on the following pages will reflect not only these definitions but also the added connotation of darkness as meaning both misery and adversity.

Certainly, it was not surprising that Hawthorne used the snake synonymously with darkness because the snake was an active character in the fall of man as revealed in the words: "And the Lord God said unto the serpent, Because thou has done this, thou are cursed above all cattle, and above every beast of the field; upon thy belly shalt thou go, and dust shalt thou eat all the days of thy life."² Noteworthy was the fact that the snake image permeated Hawthorne's inner being to such an extent that he transferred this dominant black image to both "The Bosom Serpent" and "Young Goodman Brown."

In fact, in "Egotism; or the Bosom Serpent" Hawthorne centered one entire story around the various types of the serpent. Even Roderick Elliston, the principal character, not only possessed a snake in his bosom but also moved in a snake-like motion as beheld in "the figure

¹Romans 13:12 (King James Version).

²Genesis 3:14 (King James Version).

of a lean man, of unwholesome look, with glittering eyes and long black hair, who seemed to imitate the motion of a snake; for, instead of walking straight forward with open front, he undulated along the pavement in a curved line."¹ Roderick's long black hair, which symbolized "terrestrial energy,"² intensified the dark imagery. Mythologically, the snake-like movement represented the "serpent, crooked, crawling, and slimy. Destructiveness, loathsomeness, obstructiveness."³ Hawthorne expanded his characterization of Roderick to include the darkness of the serpent by showing that "he appeared to imagine that the snake was a divinity . . . but darkly infernal,--and that he thence derived an eminence and a sanctity, horrid, indeed, yet more desirable than whatever ambition aims at. Thus he drew his misery around him like a regal mantle. . . ."⁴ Although Hawthorne was not familiar with modern psychology, his keen perception of human nature helped him write the ending: "'Oh yes,' said Rosina with a heavenly smile. 'The serpent was but a dark fantasy, and what it typified was as shadowy as itself. The past, dismal as it seems, shall fling no gloom upon the future.'"⁵ In fact, the foregoing passage could be

¹Arvin, p. 250.

²Cirlot, p. 129.

³Jobes, Part II, p. 1419. Italics after "slimy" are mine.

⁴Arvin, p. 255.

⁵P. 264.

compared with the modern psychological concept that "the snake is a symptom of anguish expressive of abnormal stirrings in the unconscious, that is, of a reactivation of its destructive potentiality."¹

Hawthorne also used the dark snake image in "Young Goodman Brown" which superseded all other works of Hawthorne in its intense darkness in which the black snake wriggled not on the ground but on the staff as a dominant character of the story. Regarding this evil, Martin writes that "readers since Melville's time have agreed that 'Young Goodman Brown' is one of Hawthorne's most profound tales. In the manner of its concern with guilt and evil, it exemplifies what Melville called . . . even before he read this specific tale . . . the 'power of blackness' in Hawthorne's work."² This blackness was revealed in Hawthorne's description of both the dark snake and his sinister master, who "had an indescribable air of one who knew the world, and who would not have felt abashed at the governor's dinner table or in King William's court, were it possible that his affairs should call him thither. But the only thing about him that could be fixed upon as remarkable was his staff, which bore the likeness of a great black snake, so curiously wrought that it might almost be seen to twist and wriggle itself like a living serpent."³ Perceptively, Hawthorne visioned the snake as a living serpent because he realized

¹ Cirlot, p. 274.

² P. 89.

³ Arvin, p. 167.

the snake's evil influence had persisted through all ages from that dark time of history, from the fall of man. Hawthorne's implication regarding the living serpent could be compared to Cirlot's definition of the devil who, like the Greek sphinx, incorporated the four Elements in "the black legs," similar to the blackness of the earth; in the "green scales," similar to the green productivity of the earth; in the "water," a portion of the vital atmosphere of the universe; and in the "blue wings,"¹ similar to the heavenly bodied wings flying through the blue skies. The implication that the staff was a tool of the devil was emphasized by Roy Male, who writes that "Brown had been introduced to a devilish traveler who strongly resembles his father. The most conspicuous thing about this stranger is his wriggling staff, which suggests the knowledge of the serpent--and also serves as a means of penetrating into space."²

In contrast, however, to the dark images crawling in knotted energy on the earth, as described in the other paragraphs, Hawthorne also portrayed the bird as a dark image under the guise of the scarecrow, the crow, and the blackbird. In "The Bosom Serpent" he used the image of the scarecrow to paint an ironic picture of wealth in the following shaded overtones: "At another time, he stopped a close-fisted old fellow, of great wealth, but who skulked about the city in

¹Pp. 76-77.

²P. 77.

the guise of a scarecrow, with a patched blue surtout, brown hat, and mouldy boots, scraping pence together, and picking up rusty nails."¹ In these few words, Hawthorne painted a picture of a wealthy man who, ironically, was actually poor because he lived in a false setting of his own making and, as a result, lived in both darkness and deprivation. First, as an old man he was cheated of youth. Second, as a close-fisted, selfish man he was deprived of a generous spirit. Third, as a skulking scarecrow he was deprived of both sincerity and physique as reflected in Jobes' definition of the scarecrow: "Field protector, false alarm."² Fourth, in "scraping pence together, and picking up rusty nails," he was deprived of the most precious metal in the world, the true gold of life. Fifth, he was deprived of true status in his outer garments as reflected in his patched blue surtout, his patched overcoat--a symbol of blue aristocracy--which was both frayed and worn. In addition, his boots, an old traditional symbol of the soul, were mouldy. Even his hat, which normally symbolized "dignity and rank,"³ was lowered in status because of the dark earthy color, brown, which suggested the dream significance of "bitter disillusion."⁴

¹Arvin, pp. 256-257.

²Part II, p. 1406.

³Part I, p. 730.

⁴Ibid.

In fact, this false, wealthy scarecrow in "The Bosom Serpent" may be contrasted with Mother Rigby's scarecrow, Feathertop. In "Feathertop; A Moralized Legend" Hawthorne wrote the following revealing exposition of Feathertop:

"I've seen myself, mother! I've seen myself for the wretched, ragged, empty thing I am! I'll exist no longer!"

.
 "Poor fellow!" quoth Mother Rigby, . . . "my poor, dear, pretty Feathertop! There are thousands upon thousands of coxcombs and charlatans in the world, made up of just such a jumble of worn-out, forgotten, and good-for-nothing trash as he was! Yet they live in fair repute, and never see themselves for what they are. And why should my poor puppet be the only one to know himself and perish for it?"¹

In the second paragraph of "Feathertop" Hawthorne foreshadowed this tragic, dark ending of Feathertop with the dark bird images portrayed in the following words: "It was now the latter week of May, and the crows and blackbirds had already discovered the little, green, rolled-up leaf of the Indian corn just peeping out of the soil."² Feathertop was fashioned by Mother Rigby in May, the month of birth; and although fashioned of straw, Feathertop suggested the symbol of salvation--salvation of birth in the form of the "little, green, rolled-up leaf." Hawthorne further increased the status of the simple scarecrow with Mother Rigby's thoughts: "That puppet yonder, . . . is too good a piece of work to stand all summer in a corn-patch frightening away

¹Arvin, p. 249.

²P. 229.

the crows¹ and blackbirds."² In contrast to the traditional symbol of the bird to mean the "winged souls, the faithful, the spiritual as opposed to the material,"³ Hawthorne used the bird symbol to portray darkness. Through the dark bird images, he revealed the lower form of life present in his stories rather than an elevated form normally associated with the celestial images of the sky. Furthermore, he elevated the humble state of the scarecrow in the unique characterization of Feathertop.

Hawthorne as a keen observer of nature utilized the dark tree image⁴ in his writings as well as the snake image and the bird image. In "The Bosom Serpent" he used both the tree and the forest, a mass of trees, as a symbolic form of primitive life in the description of "a fountain which gushed" forth in a similar "voice of airy quietude as when trees of primeval growth flung their shadows across its bosom. How strange is the life of a fountain!--born at every moment, yet of

¹Hangen refers to the crow as a scavenger and the blackbird as darkness of sin (p. 51).

²Arvin, p. 232.

³Hangen, p. 51.

⁴Perhaps Hawthorne was acquainted with the following symbolic relationship between the tree and the snake: "The fountain, the dragon and the snake are also frequently related to the tree." The "dragons and snakes (primal forces) are associated with the roots," and the "colour correspondences, are: roots/black; trunk/white; foliage/red" (Cirlot, p. 331).

an age coeval with the rocks, and far surpassing the venerable antiquity of a forest."¹ In this passage the symbolic branches of the tree, a primitive form of both life and death, served as a protective covering for the heart of the fountain, for the vessel from which the water of life flowed. The forest had long represented a form of life in "its growth, proliferation, generative and regenerative processes."²

Almost from the beginning of time, the forest image was important to man. Therefore, Hawthorne, like other writers, utilized this image to portray a form of primitive life through the darkness of this form of life not only in "The Bosom Serpent" but also in "Young Goodman Brown." Cirlot's definition of the forest as a place "where vegetable life thrives and luxuriates, free from any control or cultivation. . . . a symbol of the unconscious"³ helps the reader understand the dark images used by Hawthorne in the two short stories. As though verifying that Hawthorne used the forest image with this concept in mind in "Young Goodman Brown," Martin notes that "if he [Hawthorne] does not evoke all the things he sees in the forest, he makes a covenant to see them--though he knows not all that he will see."⁴

¹Arvin, p. 262.

²Cirlot, p. 329.

³P. 107.

⁴P. 93.

Since the main character, Goodman Brown, made a journey into the forest, the above concept anticipated Jung's theory that the journey was a reflection of the desire to study and discover, to daydream and inquire, and to sense evolution through the imagination.¹

Hawthorne intensified the entire evil setting of this story with a dark forest image in the "dreary road, darkened by all the gloomiest trees of the forest, which barely stood aside to let the narrow path creep through, and closed immediately behind. It was . . . lonely . . . there is this peculiarity in such a solitude." In such a setting of thick boughs, darkness and concealment thrived. "It was now deep dusk in the forest and deepest in that part of it where these two were journeying."² Even Hawthorne's choice of the surname, Brown, which was combined synonymously with the character's evil purpose forewarned the reader of the sinister future. Hawthorne's sharp contrast in the name, Goodman, revealed the dual aspect of good and evil in the compound name: the good of "Good-" and in the earthiness of "-man." The earthiness was further sharpened in the name, Brown, and introduced the reader to the "dreary road, darkened by all the gloomiest trees of the forest."³

¹Cirlot, p. 157.

²Arvin, pp. 166-167.

³Ibid.

Giving the darkened trees lifelike form, Hawthorne wrote that the trees "stood aside to let the narrow path creep through, and closed immediately behind" as though the pine trees were a form of the devil enclosing the traveler in a deathlike net. The dark images of doubt and dread were firmly established with the sinister concealment behind the trunks. The darkened tone of time set for the journey at "deep dusk" was aptly described by Martin with the notation that "Young Goodman Brown begins his shattering journey into the knowledge of evil at sunset. . . . His journey into the forest is best defined as a kind of general, indeterminate allegory, representing man's irrational drive to leave faith, home, and security temporarily behind, for whatever individual reason, and to take a chance with one more errand onto the wilder shores of experience."¹ Intensifying the devil's intent to parly with Goodman Brown in this deep, dark forest of night, Hawthorne gave a contrasting twist to the traditional symbol of the pine with the following description: "Well said, Goodman Brown! . . . and it was I that brought your father a pitch-pine knot, kindled at my own heart, to set fire to an Indian village, in King Phillip's war. They were my good friends, both; and many a pleasant walk have we had along this path, and returned merrily after midnight."² Although

¹Pp. 53, 92.

²Arvin, p. 168.

the pine normally symbolized "immortality, strength, hardihood, wisdom, gained through experience,"¹ Hawthorne inverted the traditional meaning of the pine by tarring the pine with pitch from the devil's fire. The pine now ironically represented weakness, foolishness, and death because of sin through the fall of man. Hawthorne even used the black pine image to reveal the habitat of the devil in the hair-raising account "of Goodman Brown. . . . he flew among the black pines, brandishing his staff with frenzied gestures, now giving vent to an inspiration of horrid blasphemy, and now shouting forth such laughter as set all the echoes of the forest laughing like demons around him. The fiend in his own shape is less hideous than when he rages in the breast of man."²

In addition to stressing the importance of the pine in the forest setting, Hawthorne also emphasized the black side of uncultivated nature--uncultivated nature of man in the uncultivated setting of the wild forest. The demons which lurked in this untamed setting were of all shapes and seemed to signify punishment.³ Perhaps Hawthorne was familiar with the Walpurgis Night Scene in Goethe's Faust in which Faust accompanied Mephistopheles to the Harz Mountains,⁴

¹Hangen, p. 201.

²Arvin, p. 174.

³Hangen, p. 88.

⁴Johann Wolfgang von Goethe, Faust, A Treasury of The Theatre, ed. John Gassner (New York: Simon and Schuster, 1959), p. 544.

as the preceding passage seemed to echo the dark, gruesome scenes described by the dramatist, Goethe. In an earlier passage of "Young Goodman Brown" Hawthorne's description of the "gloomy hollow" in which the devil and Goodman Brown rested also resembled the Walpurgis Night Scene: "As they went, he plucked a branch of maple to serve for a walking stick, and began to strip it of the twigs and little boughs, which were wet with evening dew. The moment his fingers touched them they became strangely withered and dried up as with a week's sunshine. Thus the pair proceeded, at a good free pace, until suddenly, in a gloomy hollow of the road, Goodman Brown sat himself down on the stump of a tree and refused to go any farther."¹ Truly, evil burned inside this gloomy hollow in "Young Goodman Brown" as did evil inside the mountain in the Walpurgis Night Scene of Faust. Cirlot's definition of the word "hollow" emphasizes the gloominess of the meaning since "a hollow is the abstract aspect of the cavern, and the inverse of the mountain." Other meanings reveal "Abode of the Dead, of Memories and of the Past."² Like Goethe, Hawthorne associated the "hollow" with the devil as an "Abode of the Dead."

Stressing the uncultivated concept of the symbolic meaning for the forest as reflected in Cirlot's definition of "free from any control or cultivation,"³ Hawthorne compared the dark image of the "dark

¹Arvin, p. 170.

²P. 143.

³P. 107.

wilderness"¹ to the heart as a focal point for the following passage:

"My faith is gone! . . . There is no good on earth; and sin is but a name. Come, devil; for to thee is this world given."

And, maddened with despair, so that he laughed loud and long, did Goodman Brown grasp his staff and set forth again, at such a rate that he seemed to fly along the forest path rather than to walk or run. The road grew wilder and drearier and more faintly traced, . . . leaving him in the heart of the dark wilderness, still rushing onward with the instinct that guides mortal man to evil. The whole forest was peopled with frightful sounds--the creaking of the trees, the howling of wild beasts, and the yell of Indians; while sometimes the wind tolled like a distant church bell, and sometimes gave a broad roar around the traveller, as if all Nature were laughing him to scorn. But he was himself the chief horror of the scene, and shrank not from its other horrors.²

Like Goethe's Faust, Goodman Brown was "the chief horror of the scene" in this "heart of the dark wilderness."³ Aptly, Hawthorne painted this scene of darkness as the "heart of the dark wilderness" since it was the uncultivated form of the forest in the sense that it suggested the presence of unconscious evil in the heart of mankind. By a play on the word "faith" Hawthorne showed that Goodman Brown's own faith was shattered when he realized his wife, Faith, belonged to the fallible race of man in this "heart of the dark wilderness." Furthermore, Hawthorne indicated that Goodman Brown viewed his own heart for the first time in that uncultivated forest of life--in that heart of the wilderness. Goodman Brown's heart, in ironic contrast with the

¹Arvin, p. 173.

²Ibid.

³Ibid.

many other heart images in Mosses from an Old Manse, was the true black "heart of the wilderness." With perception Male sums up the entire scene with the notation that "the ceremony is a magnificent blending of folklore and superstition, containing elements of the Black Mass and the witch sabbath. It is also a dark marriage, in which Brown and Faith are taken into communion with their race."¹

By darkening the atmosphere with a black mass of clouds above the black snake of the forest and above the black mass of trees, Hawthorne intensified the dark mood already present in "Young Goodman Brown." According to Jobes, the cloud normally symbolized the "dust of Jehovah's feet" in the Old Testament; however, the cloud also symbolized "dreariness, ignorance, mystery, rain, short-sightedness, trouble," with the dream significance meaning "squabble."² The following passage from "Young Goodman Brown" suggested not only the contrasting form of "dust of Jehovah's feet" in the dark symbol of Satan's feet but also the entire Black Mass concept expressed by Roy Male:

The blue sky was still visible, except directly overhead, where this black mass of cloud was sweeping swiftly northward. Aloft in the air, as if from the depths of the cloud, came a confused and doubtful sound of voices. Once the listener fancied that he could distinguish the accents of towns-people . . . both pious and ungodly, many of whom he had met at the communion table, and had seen others rioting at the tavern. . . . Then came a stronger swell of those familiar

¹ Pp. 78-79.

² Part I, p. 350.

tones, heard daily . . . at Salem village, but . . . from a cloud of night. There was one voice, of a young woman, uttering lamentations, both saints and sinners, seemed to encourage her onward.¹

This black mass of clouds not only foretold the impending doom regarding Faith and Goodman Brown but also the common darkness pervading the darkened communion table around which were seated both the pious and the ungodly. The additional dark cloud image related to Faith's laughter seemed to seal her future in "the cry of grief, rage, and terror was yet piercing the night." Then "there was a scream, drowned immediately in a louder murmur of voices, fading into far-off laughter, as the dark cloud swept away, leaving the clear and silent sky above Goodman Brown."² Perceptively, Hawthorne pictured a clear and silent sky after "the dark cloud" was swept away as though he wanted to emphasize the calmness which often follows the terrors of the storm.

In comparison with the dark cloud above the forest of evil in "Young Goodman Brown," Hawthorne also used the dark cloud image in "Rappaccini's Daughter," in Rappaccini's garden of evil where Beatrice, in a pleading tone to Giovanni, spoke: "There was an awful doom." It was "the effect of my father's fatal love of science, which estranged me from all society of my kind." Giovanni asked, "Was it a hard doom?" Then "answered she, tenderly. 'Oh, yes.'" Suddenly,

¹Arvin, pp. 172-173.

²P. 173.

"Giovanni's rage broke forth from his sullen gloom like a lightning flash out of a dark cloud."¹ First, this dark cloud image seemed to suggest the intense darkness of Rappaccini's spirit which pervaded and overhung the garden of evil. Second, the "lightning flash out of a dark cloud" suggested the presence of Satan's lightning-like tool of both rage and hate above this garden. Hawthorne's association of Satan with the lightning flash from a heavenly body doubtless dated not only to his early reading of the Bible in which Satan was referred to as "the angel of light"² but also to his early reading of Milton, who described Lucifer, the "son of the morning,"³ as having fallen from heaven. Like Milton, Hawthorne also intimated the presence of Lucifer through his picture of "a lightning flash out of a dark cloud."⁴ Symbolically, Hawthorne portrayed Satan in the image of the dark cloud in both "Young Goodman Brown" and "Rappaccini's Daughter," through which he emphasized Satan's engulfing evil presence in both his wild and cultivated gardens of evil.

¹Arvin, p. 206.

²II Corinthians 11:14 (King James Version).

³"Lucifer," The Reader's Encyclopedia, 1948, II, 656.

⁴Arvin, p. 206.

In comparison with the atmospheric image--the black cloud image--Hawthorne also used the dark images of dusk, gloom, and night to give added emphasis to the dark tones already established in his stories. Darkening the theme of evil already established in the serpent image, Hawthorne further intensified the dark mood of "The Bosom Serpent" with the dark description: "The dusky twilight was now too transparent for Roderick Elliston; the blackest midnight was his chosen hour to steal abroad; and if ever he were seen, it was when the watchman's lantern gleamed upon his figure, gliding along the street, with his hands clutched upon his bosom, still muttering, 'It gnaws me!'"¹ Through the dark image of dusk at twilight time, Hawthorne introduced an element of suspense with the appearance of Elliston. By revealing that the image of Elliston was normally associated with the figure which glided at "blackest midnight," Hawthorne's description suggested a paradoxical concept in the gliding image which muttered, "'It gnaws me!'"² On one hand, Hawthorne showed the presence of the fanciful dark snake image harbored within Elliston's breast; while on the other hand, the gliding image suggested the movement of the Satanic black cat³ which often glided at midnight. Even

¹Arvin, p. 253.

²Ibid.

³"Cat," The Reader's Encyclopedia, 1948, I, 187-188.

the watchman's lantern suggested the implication of the dark subconscious mind, since Diogenes, the Greek philosopher, "went about in daylight with a lantern, looking for an honest man."¹ Like Diogenes, Elliston also hunted. In contrast though, Elliston hunted as a Satanic cat of midnight for his inner self. George Woodberry enlarges the meaning of the gnawing within Elliston when he suggests that "the man with a snake in his bosom is a hypochondriac, who by centring [sic] his thoughts on himself has developed this fancy and is tortured by it. The cure is wrought when he forgets himself in returning to the love of his wife."² Truly, unselfish love then as now, still cures the dark, inner serpent which often seeks concealment under the cover of darkness. Hundreds of years earlier a writer of the New Testament times simplified Hawthorne's philosophy in the words: "Beloved let us love one another: . . . He that loveth not knoweth not God; for God is love."³ Fittingly, Hawthorne used the dark images of dusk, gloom, and night to reveal that Elliston lacked love within himself.

In "Young Goodman Brown" Hawthorne used the image of the "uncertain light," a different type of atmospheric image from the images

¹"Diogenes," The Reader's Encyclopedia, 1948, I, 298.

²P. 144.

³I John 4:7-8 (King James Version).

of dusk, gloom, and night, to cast a moving dark image of doubt over the "great black snake." Indeed, "it might almost be seen to twist and wriggle itself like a living serpent. This, of course, must have been an ocular deception, assisted by the uncertain light."¹ As in "The Bosom Serpent" the "uncertain light" of this story also seemed to indicate the presence of an in-between state. In fact, the "uncertain light" seemed to foreshadow the presence of both the pious and the ungodly at the dark communion table where "another verse of the hymn arose, a slow and mournful strain, such as the pious love, but joined to words which expressed all that our nature can conceive of sin, and darkly hinted at far more,"² The "uncertain light" seemed to warn Goodman Brown of the uncertainty he would find in the dark forest, of the uncertainty he would find within his own dark inner forest--within the dark subconsciousness of his own nature.

Hawthorne again portrayed the presence of doubt and of uncertainty by contrasting the "light and morning" images with the dark images, the "shadows of the night." Through these images Hawthorne pictured Giovanni's first reactions of uncertainty in relation to the garden in the description:

¹Arvin, p. 167.

²P. 175.

Night was already closing in; oppressive exhalations seemed to proceed from the plants and steal upward past the open window; and Giovanni, closing the lattice, went to his couch and dreamed of a rich flower and beautiful girl. Flower and maiden were different, and yet the same, and fraught with some strange peril in either shape.

But there is an influence in the light of morning that tends to rectify whatever errors of fancy, or even of judgment, we may have incurred during the sun's decline, or among the shadows of the night, or in the less wholesome glow of moonshine.¹

Hawthorne set the mood for suspense and uncertainty for the enclosed garden scene with an oppressive image of night which ascended in a stealthy movement and left an uncertain image of foreboding within Giovanni's dream-like state. Hawthorne's high contrast revealed that through the "light of morning" Giovanni discarded the warning given him through the image of "the sun's decline" and through "the shadows of the night." This example of high contrast revealed Hawthorne's keen understanding of human nature through which he portrayed how man dispelled the forebodings of evening in the "light of morning."

In addition to the simple forms of nature in the varied forms of the snake, the bird, the tree, the cloud, and forms of night and day, Hawthorne also added the simple form of man to the group of dark images. Hawthorne interwove the dark figures of mankind in "The Bosom Serpent," "The Artist of the Beautiful," "Young Goodman Brown," and "Rappaccini's Daughter." In "The Bosom Serpent," he interwove the dark images of mankind with the dark image of the serpent.

¹Arvin, p. 184.

Painting a picture of the interrogator of the question "What bosom serpent has the sharpest sting?"¹ Hawthorne intensified the question regarding the serpent with the figure of mankind in the description of the man, who "was a dark-browed man; he had an evasive eye, which in the course of a dozen years had looked no mortal directly in the face. There was an ambiguity about this person's character,--a stain upon his reputation,--yet none could tell precisely of what nature, although the city gossips, male and female, whispered the most atrocious surmises."² By describing the interrogator as a dark-browed man with an evasive eye, Hawthorne planted seeds of distrust in the minds of his readers. In choosing the tool of distrust he chose a fitting tool to show the dark relationship between a figure of mankind and Satan.

In fact, this passage set the dark tone for Elliston's answer in the lines, "'Why need you ask?' replied Roderick, with a look of dark intelligence. 'Look into your own breast.'"³ Roderick's "look of dark intelligence" foreshadowed the theme of the story, which revealed that Roderick searched himself first, as a dark figure of mankind, "making his own actual serpent" the same as "the type of each man's fatal error, or hoarded sin, or unquiet conscience." Worse, "he grappled with the ugliest truth that he could lay his hand on, and

¹ Arvin, p. 258.

² Ibid.

³ Ibid.

compelled his adversary to do the same."¹ As the obsession grew within Elliston's breast, Hawthorne enlarged the figure in this picture with the following dark image through which "his melancholy grew more black and sullen. He spent whole days--in communing with the serpent." The serpent "was as intimate with him as his own heart, and yet was the foulest of all created things!"² The serpent in the heart of Elliston, who typified the figure of mankind, enveloped Elliston in all its grappling powers of blackness.

In contrast, however, with Elliston's white exterior color and form which encased his sullen black heart, Hawthorne used the black exterior color and form of Elliston's servant, Scipio, to portray the evidence of light in the midst of darkness. Hawthorne revealed this contrast in Scipio by showing that "the sculptor and his companion were ushered by Scipio, the old black servant, whose wrinkled visage grew almost sunny with intelligence and joy as he paid his humble greetings to one of the two visitors."³ The old black servant, as a black wrinkled figure of mankind, implied the symbol of the black staff of Elliston since Scipio, in Latin, meant staff.⁴ On one hand, Scipio was old and wrinkled; however on the other hand, Scipio was

¹Arvin, pp. 258-259. ²Pp. 259-260. ³P. 261.

⁴Flora Haines Loughead, Dictionary of Given Names (Glendale: Arthur Clark Co., 1958), p. 96.

light and bright as a figure of the sun, the inner sun of the heart.

The dark image of evening used synonymously with the figure of an elderly man set the tone in the very first sentence for the entire story, "The Artist of the Beautiful." Skillfully, Hawthorne portrayed the picture of "an elderly man, with his pretty daughter on his arm."¹ These figures were "passing along the street, and emerged from the gloom of the cloudy evening into the light that fell across the pavement from the window of a small shop," where "seated within the shop, sidelong to the window, with his pale face bent earnestly over some delicate piece of mechanism on which was thrown the concentrated lustre of a shade lamp, appeared a young man."² Hawthorne used the window as a focal point to emit the rays from inside the window upon the street outside which held the dual figures of both youth and old age. This picture suggested duality not only in the figures, which "emerged from the gloom of the cloudy evening," but also in the window which, according to Hangen, symbolized "good cheer" as well as "things that harm."³ As though to foreshadow the ultimate goal of the artist, who was dimmed by the shade of the lamp in this opening scene, Hawthorne introduced the opposing forces of this goal through the emerging shadows of the elderly man and his daughter who sought the light from the window in contrast to the "gloom of the cloudy evening."

¹Arvin, p. 264.

²Pp. 264-265.

³p. 269.

In contrast with the image of light associated with the Artist, Hawthorne used the image of iron, dusk, shade, and night with the dark image of the blacksmith.¹ Utilizing the dark images to emphasize the strong arms² and strength of his blacksmith in "The Artist and the Beautiful," Hawthorne dramatically placed his blacksmith in the following setting:

Moving about in this red glare and alternate dusk was the figure of the blacksmith, well worthy to be viewed in so picturesque an aspect of light and shade, where the bright blaze struggled with the black night, as if each would have snatched his comely strength from the other. Anon he drew a white-hot bar of iron from the coals, laid it on the

¹According to Cirlot the blacksmith image had been a dominant image in culture from the earliest times as revealed in the definition: "On some cultural levels, the position of blacksmith is considered to be held under the king's prerogative, and to be sacred. . . . According to Alleau, the blacksmith is equivalent to the accursed poet and the despised prophet. In the Rigveda, the creator of the world is a blacksmith; this may be accounted for by the associated symbolism of fire, but also by the fact that iron is associated with the astral world--the first iron known to man was meteoric--and with the planet Mars" (pp. 27-28).

²Even Homer, in The Iliad, magnified the power of the smith in the lengthy description of the shield fashioned by the smith for Achilles upon the request of Achilles' mother, Thetis. Regarding the presentation of the shield to the mother, Homer notes: "Thereafter / When the renowned smith of the strong arms had finished the armour / he lifted it and laid it before the mother of Achilles" (xviii 612-614), World Masterpieces, ed. Maynard Mack (New York: W. W. Norton and Company, Inc., 1956), I, 137.

anvil, uplifted his arm of might, and was soon enveloped in the myriads of sparks which the strokes of his hammer scattered into the surrounding gloom.¹

In the dusk bordered with a fiery glow Hawthorne suggested the element of strength present in the figure of the blacksmith who teemed with strength in this conflict where "the bright blaze struggled with the black night." For added emphasis Hawthorne contrasted the blacksmith's arm of might with the intense heat in the strong dual image of the "white-hot bar of iron." This "white-hot bar of iron" image reflected the meaning of "strength, irresistible power, obduracy."² As a foreboding closing note Hawthorne used the image of the hammer with the "surrounding gloom" as though anticipating disaster of some type. The hammer, a dark image of iron, possibly symbolized "an instrument proper to the smith, endowed with the mystic power of creation. . . . and of sacrificial Inversion."³ The above association between the hammer and the sacrifice possibly predicted the future sacrifice of the artist's creation, the butterfly, when "the blacksmith, by main force, unclosed the infant's hand, and found within the palm a small heap of glittering fragments, whence the mystery of beauty had fled forever."⁴ This sacrifice completed the

¹Arvin, p. 266.

²Hangen, p. 140.

³Cirlot, p. 130.

⁴Arvin, p. 290.

doom of the artist's creation, which was foreshadowed by the dimmed lampshade in the opening scene of the story. This black image of the blacksmith revealed that the blacksmith's art was created by the main force of his hammer whereas the aesthetic work of the artist was tooled with fragility. Martin adds to this concept of contrast with the notation that "Danforth, the blacksmith, threatens the delicate tenor of Owen's creative life by his sheer physical mass and brute force."¹ Placing these figures at opposite ends of the pole, Hawthorne developed each figure through the contrasting images of his trade.

By repeating the three words of the title within the first three words of the story "Young Goodman Brown," Hawthorne effectively established the dark imagery not only for the protagonist, a dark figure of humanity, but also for the theme. The first word set the age of the protagonist; the second word established the element of the conflict present in the word "Goodman"; and the third word foreshadowed a dark image for both the theme and the protagonist, Young Goodman Brown. Arthur Robinson in his "Notes and Queries" suggests an ironic connotation regarding the title, "Young Goodman Brown," in the observation: "Dramatizing as it does a Calvinistic concept of universal evil in mankind, 'Young Goodman Brown' is clearly ironic in its

¹P. 74.

continued stress upon the protagonist's title." Neither "is it coincidence that Brown and his wife are subjects of a common irony. Brown once calls himself by title with apparently self-conscious sarcasm: 'Come witch, come wizard, come Indian powwow, come devil himself, and here comes Goodman Brown.'"¹ Truly, as a dark figure of humanity, Brown typified an archetype of the devil in the fall of man.

Noteworthy was the fact that in addition to the dark image established in the word, "Brown," Hawthorne also introduced the protagonist to his reader at the hour of sunset: "Young Goodman Brown came forth at sunset into the street at Salem village; but put his head back, after crossing the threshold, to exchange a parting kiss with his young wife."² In addition to the symbolic hour of sunset, a symbolic time of expected darkness, Hawthorne also used the street to show an expectant journey. This structure would be related to the dark imagery of figures in the forms of the villagers of Salem as well as to the form of the protagonist's young wife after young Goodman Brown crossed the threshold to involve his wife in the plot with the villagers. In comparison Hawthorne, in just a few sentences later,

¹E. Arthur Robinson, "The Vision of Goodman Brown: A Source and Interpretation," American Literature, XXXV (March-January 1963-1964), 219.

²Arvin, p. 165.

wrapped a sentence in dark word imagery again with the four words, "prayers," "Faith," "bed," and "dusk," in the sentence: "Say thy prayers, dear Faith, and go to bed at dusk, and no harm will come to thee."¹ Normally, a bedtime prayer by a person of great faith should plant a spiritual implication in the mind of the reader. However, in this case Hawthorne, using the words "at dusk," planted a dubious idea in the mind of his reader by suggesting that this action was neither quite white nor quite black. The action, instead, occurred "at dusk" at a time in between night and day to Faith, a dark image of the figure of Eve.

Hawthorne stretched the dark images of the figures down the road from the village of Salem to the forest, the garden of evil, where "a numerous congregation alternately shone forth"; then "out of the darkness, peopling the heart of the solitary woods at once," the company emerged. "'A grave and dark-clad company,' quoth Goodman Brown." And "in truth they were such. Among them, quivering to and fro between gloom and splendor, appeared faces that would be seen

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next day at the council board of the province." Fittingly, Hawthorne peopled the heart of his black wilderness with "a grave and dark-clad company." Coloring the descending action of the climax with a focal point of darkness and evil, Hawthorne centered the figures of Faith and

¹Arvin, p. 166.

²Pp. 174-175.

Goodman Brown in the midst of the dark-clad company where he chided: "Lo, there ye stand, my children," and "depending upon one another's hearts," he added, "are ye undeceived. Evil is the nature of mankind." Therefore, "'welcome again, my children, to the communion of your race.' . . . And there they stood, the only pair, as it seemed, who were yet hesitating on the verge of wickedness in this dark world."¹ Martin enlarges this action which surrounds the dark-clad company with the comment that "what Goodman Brown sees both corrodes and persuades; in a scene shuddering with woe yet stabilized by the dignity of fallen grandeur, he learns that the human race is immersed in guilt, that evil is the nature of mankind."² Emitting a reflection of his own personal experience with the fall of man in the garden of evil, Hawthorne's black imagery of humanity climaxed all other attempts in this particular field to paint the true black heart and image of life.

Through the dark shadow Hawthorne effectively combined dark imagery with figures to emphasize characterization in "Rappaccini's Daughter." Hawthorne's picture of Giovanni's figure shrinking out

¹Arvin, p. 177.

²P. 90.

"of the shadow of his window"¹ forewarned his readers of the lover's impending doom. Giovanni's questions, "Am I awake? Have I my senses?" and, "What is this being? Beautiful shall I call her, or inexpressibly terrible?"² prepared the reader for suspense and action. As Hawthorne developed the action around Giovanni and Beatrice, he revealed through his characterization of Giovanni that it was not Beatrice who was terrible but Giovanni, who became dark like the "shadow of his window" by the end of the story.

In addition to the dark figure of Giovanni, Hawthorne also placed the outstanding dark figure of Rappaccini, the gardener, in this garden of evil. To intensify the dark imagery of the gardener, Hawthorne projected "his figure . . . into view, and showed itself to be that of no common laborer, but a tall, emaciated, sallow, and sickly-looking man, dressed in a scholar's garb of black. He was beyond the middle term of life, with gray hair, a thin, gray beard, and a face singularly

¹According to Cirlot, the window offered implications of penetration, "consciousness, especially when it is located at the top of a tower, by analogy with the head of the human figure" (p. 354).

Cirlot defines shadow as "the negative 'double' of the body, or the image of its evil and base side . . . primitive . . . regards his shadow, or his reflection in water or in a mirror, as his soul or as a vital part of himself" (p. 277).

²Arvin, p. 188.

marked with intellect and cultivation, but which could never, even in his more youthful days, have expressed much warmth of heart."¹ Hawthorne emphasized the dark image of Rappaccini by darkly painting the over-all image of the sickened type of misused intellect with the darkened shades of sallowness, grayness, and blackness.

Later in "Rappaccini's Daughter," Hawthorne again used the dark image of the shadow to portray another dark figure in the garden. By placing this figure, Rappaccini's daughter, in the dark image of the shadow, Hawthorne revealed the dual qualities present in Beatrice. Hawthorne showed that Giovanni's "love grew thin and faint as the morning mist, his doubts alone had substance. But, when Beatrice's face brightened again after the momentary shadow, she was transformed at once from the mysterious, questionable being whom he had watched with so much awe and horror."² In this passage Hawthorne revealed that the doubt prompter, in his usual manner, succeeded in thinning anything that resembled love to such an extent that Beatrice was engulfed in a shadow. The shadow, in fact, seemed to shade that dark part of her figure, the dark image of her dual personality.

¹Arvin, pp. 181-182.

²p. 200.

In "Rappaccini's Daughter" Hawthorne used dark imagery not only to describe the figures in Rappaccini's garden but also to describe the garden itself. As though setting stage scenery for the garden in front of which, according to Italian custom, a large edifice towered, Hawthorne completed the setting with the addition of the figure of Giovanni, a young Italian student, who "took lodgings in a high and gloomy chamber of an old edifice which looked not unworthy to have been the palace of a Paduan noble." Furthermore, this edifice "exhibited over its entrance the armorial bearings of a family long since extinct." Of greater interest was the fact that "perhaps an occupant of this very mansion, had been pictured by Dante as a partaker of the immortal agonies of his *Inferno*."¹ These first opening lines of the story seemed to predict the entrance of dark imagery to the setting in a similar fashion used in the *Inferno* when Dante said: "I come to a place where there is naught that shines."² "From the first circle I thus descended down."³ Later in the same passage, the caretaker of the old mansion noticed the evidence of uneasiness in Giovanni's expression as he viewed his new surroundings in the upper chamber of

¹Arvin, p. 179.

²Dante, *Inferno*, Canto IV, l. 151, *World Masterpieces*, ed. Maynard Mack (New York: W. W. Norton and Company, Inc., 1956), I, 615.

³Dante, Canto V, l.

the old mansion. Attempting to reassure him, old Dame Lisabetta--the caretaker, encouraged Giovanni to look out of his window at his new surroundings. Giovanni's eyes "fell upon a garden beneath the window."¹ Within these first few opening paragraphs, Hawthorne effectively established the dark imagery of the setting which, according to Martin, includes "a fantastic garden filled with lush vegetation and poisonous flowers, in the center of which is a broken fountain. Numerous references to Eden, to Adam, and to Dante fill the tale with symbolic overtones which add to the complexity of its texture."² Martin adds a darker overtone to the setting when he notes that the "garden is both terrible and unnatural" because the garden "suggests an 'adultery of various vegetable species,' a production 'no longer of God's making, but the monstrous offspring of man's depraved fancy, glowing with only an evil mockery of beauty.'"³ The dark imagery associated with the dark mansion, the garden, and Dante's Inferno seemed to foreshadow the symbolic relationship between Dante's Beatrice and Hawthorne's Beatrice, whose dual nature offered both destruction and eventual salvation for Giovanni in the garden of evil. Male further expands the dark imagery noted by Martin with the observation that "for him [Giovanni], Rappaccini's garden becomes an inferno with visions of heaven; it is a decisive test for the wayfaring

¹Arvin, p. 180.

²P. 93.

³P. 97.

pilgrim; it is a Bower of Bliss and a Garden of Eden. In short, we see Giovanni undergoing the crucial experience of his Christian life."¹

Giovanni's view of the garden from the window of the upper story suggested the concept of the elevated consciousness in the form of the window above the lower consciousness in the form of the dark enclosed garden below. Enlarging this concept, Male notes: "There is a house and a garden, an outer and an inner world. In the beginning we see Giovanni's fair head framed by the window." Male further states that "we see the window again; but the face of Giovanni has been supplanted --obliterated, one might say--by the triumphant countenance of Baglioni, who has never entered the inner world."² Baglioni never "entered the inner world" because Hawthorne showed that Baglioni as the dark serpent of the garden of evil brought darkness, death, and destruction to Beatrice, the one ray of hope in Rappaccini's dark garden.

Intensifying the dark imagery of the garden by portraying the wall of the garden overshadowed, Hawthorne wrote: "Ascending to his chamber, he [Giovanni] seated himself near the window, but within the shadow thrown by the depth of the wall, so that he could look down into the garden with little risk of being discovered."³ The shadow cast not only a sinister shadow over the wall but also over Giovanni,

¹Male, p. 60.

²P. 70.

³Arvin, p. 187.

who, in contrast with the traditional symbol associated with the window, sought concealment instead of either openness or viewing. This garden wall seemed to suggest the symbolic significance of the wall in the Egyptian system in which "the wall is a determinative sign conveying the idea of 'rising above the common level'; clearly the predominant sense here is that of its height. A wall enclosing a space is the 'wall of lamentations.'" In addition, the wall "expresses the ideas of importance, delay, resistance, or a limiting situation."¹ Hawthorne, like many other writers before him including Vergil and Shakespeare, associated dark imagery with the wall to portray the lamentations, delays, and limiting situations which often lay inside these unyielding structures.

The dark imagery of the wall in Rappaccini's garden suggested the "wall of lamentations" as well as resistance and delay because of the suspicious nature of Giovanni. At an earlier date another writer, Vergil, in The Aeneid presented the dark imagery of the wall in the fall of Troy. Through the flashbacks of Aeneas, Vergil described this scene:

. . . But in my sleep,
 Before my sight stood Hector in utter sorrow.

 His beard was matted, his hair clotted with blood,

¹Cirlot, p. 343.

He had suffered for his country and our walls.

 I saw all Ilium

 Toppled to its foundations. . .¹

For Aeneas the dark, foreboding shadow cast on the walls of Troy seemed to suggest the "wall of lamentations." Like the shadow cast on the walls of Troy, the shadow cast on the wall which surrounded Rappaccini's garden also suggested the grief and lamentations Giovanni would later experience in the sacrifice of his Beatrice within the dark imagery of an unyielding wall of suspicion.

In comparison with the other dark imagery associated with the wall in "Rappaccini's Daughter," Shakespeare also portrayed dark imagery with a wall scene which foreshadowed both the lamentations and eventual disaster for another couple--Romeo and Juliet--as revealed in the following excerpts from Romeo and Juliet:

Rom. Can I go forward when my heart is here?
 Turn back, dull earth, and find thy centre out.
 He climbs the wall, and leaps down within it.
 II, i. 1-2

 Juliet appears above at a window.
 But, soft! What light through yonder window breaks?
 It is the east, and Juliet is the sun.
 Arise, fair sun, and kill the envious moon.
 II, ii. 2-4

¹Vergil, The Aeneid, translation by Patric Dickinson (New York: New American Library, 1964), Book III, pp. 36, 46.

Juliet. Hunting thee hence with hunt's-up to the day.
 O, now be gone; more light and light it grows.
Rom. More light and light; more dark and dark our woes!
 III, v. 34-36¹

Sharply contrasting the bright image of the east--the sun--the image of Juliet with the darkened image of the sun--the moon--Shakespeare emphasized the impending doom of the young lovers. In comparison with Hawthorne's young lovers of "Rappaccini's Daughter," Romeo and Juliet also assumed similar dark images in Romeo and Juliet. Romeo and Juliet also inhabited an enclosed garden, the orchard, as well as the upper story of an old Italian mansion around which the dark image of the wall encircled the young lovers as a tenacious net. In both stories the dark images of an unyielding wall encircled the young lovers as they tried to cope with their problems.

Within the enclosed wall of Rappaccini's garden, Hawthorne added darkness to the garden through the dark imagery of the flower. Hawthorne, like many other writers including Dante, often used some form of the flower to portray an aspect of life which included either qualities of womanhood or the qualities of the soul. In comparison to Dante's use of the "Celestial flower," in the characterization of

¹William Shakespeare, Romeo and Juliet, The Complete Works of Shakespeare, ed. Hardin Craig (Chicago: Scott, Foresman, and Company, 1961), pp. 403, 409.

Beatrice in the Divine Comedy, Hawthorne also used the flower¹ to portray the dual aspects of both good and evil in the development of Beatrice in "Rappaccini's Daughter." As a flower in Rappaccini's garden, Beatrice symbolized the heart, the 'centre,' and the "image of the soul." The dark image of evil, however, which pervaded Rappaccini's garden threatened the soul of Hawthorne's Beatrice in the darkened image made visual in the lines: "It was an idle thought; there could be no possibility of distinguishing a faded flower from a fresh one at so great a distance."² By sharply contrasting the flower terms in the above passage, Hawthorne revealed not only the dual aspects of Beatrice's nature but also the dual aspects of distance forced upon the vision of the viewer. The high contrast, "faded flower" versus the "fresh one," implied that distance often misled the viewer who failed to distinguish the difference between the implication of death and evil in the "faded flower" and the implication of life in the "fresh one."

¹Traditionally, the flower symbolizes "an image of the 'Centre', and hence an archetypal image of the soul. 'Celestial flower' is the name given to a meteorite or a shooting star by the alchemists, and the flower was, for them, symbolic of the work of the sun. So, for example, orange or yellow-coloured flowers represent a reinforcement of the basic sun symbolism"(Cirlot, p. 105).

²Arvin, p. 189.

As a transitional symbol Hawthorne used the image of the gate to connect the dark image of the wall with the image of the garden in "Rappaccini's Daughter" as revealed in the lines: "Then, hiding her face, she fled from him and vanished beneath the sculptured portal. As Giovanni followed her with his eyes, he beheld the emaciated figure and pale intelligence of Dr. Rappaccini, who had been watching the scene, he knew not how long, within the shadow of the entrance."¹ Combining the dark imagery of the "emaciated figure and pale intelligence of Dr. Rappaccini" with the "shadow of the entrance," Hawthorne dispelled all hope for Beatrice by opening the sculptured portal for her. In actuality, hope for Beatrice lay in the closed portal; for, as Hangen reveals, "a garden with gates closed is symbolic of paradise, heaven."² On the other hand, Male, in his criticism, says that disaster lay in the open portal since Beatrice "enters and leaves the garden through this portal; she vanishes beneath it."³ The portal, ironically, offered escape as well as temptation for Beatrice. The dark portal suggested an invitation to Beatrice to enter the garden of evil to meet her death.

Combining all the tints, tones, and shades of darkness, Hawthorne created lifelike images of man's inner nature as well as of man's outer nature in his native surroundings. As Hawthorne searched his own inner self deeply before he attempted to create imagery, his

¹Arvin, p. 198.

²P. 113.

³P. 69.

writings suggest a reflection of Schubert's observation that "he [Hawthorne] seems to admire the painter who 'paints not merely a man's features, but his mind and heart.'"¹ In fact, Hawthorne's vivid pictures, which often contrasted images of the dark heart as well as of many other dark shapes and forms, suggested a knowledge of the lines: "If therefore the light that is in thee be darkness, how great is that darkness!"² As though referring to the Biblical passage, Schubert further enlarges this concept with the notation that "even a cursory reading of Hawthorne will convince the reader that he has a graphic mind. He thinks in pictures."³ Hawthorne, indeed, was successful with his writings to such an extent that he not only thought in pictures but also transferred the effective imagery into his tints, tones, and shades of darkness to all his readers. Most important of all was the fact that he transferred his black imagery to such simple objects as the snake, the bird, the tree, the clouds, the atmosphere, the figure of man, the garden, the wall, and the flower. As a result of this type of transfer, Hawthorne's many selections, including those from Mosses from an Old Manse, will continue to enthrall each new generation of readers.

¹Schubert, p. 95.

²Matthew 6:23 (King James Version).

³Schubert, p. 93.

CHAPTER IV

FIRE

In four stories in Mosses from an Old Manse Hawthorne used fire in such symbols as the hearth, the volcano, the furnace, the lamp, the plants of life, the names of people, the pipe, the mouth, the eye, the fashions of men, the vehicles of iron, and the candle. In fact, he employed these objects symbolically in "The Birthmark," "Feathertop," "The Celestial Railroad," and "The Artist of the Beautiful."

In "The Birthmark" Hawthorne used symbolic fire to forewarn his reader of impending doom for Georgiana in the lines: "With the morning twilight Aylmer opened his eyes upon his wife's face and recognized the symbol of imperfection; and when they sat together at the evening hearth his eyes wandered stealthily to her cheek, and beheld, flickering with the blaze of the wood fire, the spectral hand that wrote mortality where he would fain have worshipped. Georgiana soon learned

to shudder at his gaze."¹ The twilight of the morning foreshadowed evil as Aylmer's eyes gazed piercingly upon the "spectral hand," an external "symbol of imperfection." Hawthorne further intensified the gloom of this scene by contrasting the normal warm image associated with the hearth in the home with the blazing image in the hearth, where "his eyes wandered stealthily to her cheek," and to the "blaze of the wood fire." Cirlot's definition of the hearth reveals the irony of Hawthorne's implication with the words that the hearth is "a form of 'domestic sun', a symbol of the home, of the conjunction of the masculine principle (fire) with the feminine (the receptacle) and, consequently, of love."² In addition to this meaning for hearth, Cirlot's definition for wood further clarifies the symbolic fire image: "A mother-symbol. Burnt wood signifies wisdom and death. The magic and fertilizing propensities of the wood burnt in sacrificial rites" is later "transmitted to the ashes and the charcoal. Cremation is regarded as a return to the 'seed'-state."³ From the very early days of man, the fire was synonymously associated with the hearth when "the householder re-kindled his fire when religious rites were performed. The clay hearth was termed grihyagm, 'household fire,' and 'was sufficient for all domestic ceremonies'. . . Each morning the family assembled round the fire, saying: 'We approach thee, O fire, daily with reverential

¹Arvin, p. 150.

²P. 136.

³P. 357.

adoration in our thoughts.' It was then 'fed' with bits of consecrated wood . . . The smouldering embers of the sacred element were not allowed to be extinguished."¹

Even Homer, in The Odyssey, emphasized the association of the fire with both the hearth and the home in which the fire was used as a means of purification and preservation of the hearth, the heart of the home, as viewed in the lines:

So Odysseus called to the good nurse Eurycleia: "Bring sulphur, old nurse, that cleanses all pollution and bring me fire, that I may purify the house with sulphur". . . .

.
And Odysseus of many counsels answered her saying: "First let a fire now be made me in the hall."

.
So, he spake, and the good nurse Eurycleia was not slow to obey, but brought fire and brimstone; and Odysseus thoroughly purged the women's chamber and the great hall and the court.²

Fittingly, Homer used the symbol of the hearth in the light of the fire as the dramatic meeting place of the wearied Odysseus with his faithful wife, Penelope, who "when she had come within and had crossed the threshold of stone, she sat down over against Odysseus, in the

¹"Fire, Fire-Gods," Encyclopaedia of Religion and Ethics, 1925, VI, 29.

²Book XXII, translated by S. H. Butcher and A. Lang (New York: Random House, 1950), pp. 352-353.

light of the fire, by the further wall. Now he was sitting by the tall pillar, looking down, and waiting to know if perchance his noble wife would speak to him, when her eyes behold him."¹

In comparison to the hearth as a symbolic fire vessel, Hawthorne also used the volcano as a vessel for fire in his description of Aylmer, the pale philosopher who had "investigated the secrets of the highest cloud region and of the profoundest mines; he had satisfied himself of the causes that kindled and kept alive the fires of the volcano."² Thus the pale philosopher investigated the extremes of life and death which were completely enveloped in this huge inner cavern of the earth. According to Cirlot, the volcano symbolically represents both "creation and destruction," since "the destructive fire of the volcano is linked with the idea of evil"; and moreover, "the fire of life (representing creation and destruction)" is also "the original 'site' of the 'descent' of the Elements--involution, that is to say; here, in the bowels of the volcano, the Elements of air, fire, water and earth are intermingled and transformed." More important, however, is the fact that "the volcano represents the passions which, according to Beaudoin, become the sole source of our spiritual energy once we have managed to master and transform them."³ Like the pale, emaciated Rappaccini, the scientist

¹Book XXIII, pp. 356-357.

²Arvin, p. 152.

³Pp. 341-342.

who harnessed his knowledge through his creation of the vicious purple flower which came forth from the fiery bowels of the earth, Aylmer, the pale, sick philosopher of "The Birthmark," also harnessed his scientific knowledge of the life principle that "kindled and kept alive the fires of the volcano."¹

Aylmer influenced not only the trusting, fair Georgiana but also Aminadab, who, through his "vast strength, his shaggy hair, his smoky aspect, and the indescribable earthiness that incrustated him,"² symbolized an earthy furnace, the iron vessel of the frenzied alchemist, Aylmer. With his scientific mind, Aylmer constantly fed this furnace from which the symbolic smoke, a by-product of fire, voluminously billowed to symbolize the evil physical nature of man as revealed in the following:

Forthwith there issued from an inner apartment a man of low stature, but bulky frame, with shaggy hair hanging about his visage, which was grimed with the vapors of the furnace. This personage had been Aylmer's underworker during his whole scientific career, and was admirably fitted for that office by his great mechanical readiness, and the skill with which, while incapable of comprehending a single principle, he executed all the details of his master's experiments. . . . he seemed to represent man's physical nature;³

In comparison, the furnace had represented the evil side of man's physical nature from early times, when one writer recorded: "But the Lord hath taken you, and brought you forth out of the iron furnace, even

¹Arvin, p. 152.

²p. 153.

³Ibid.

out of Egypt, to be unto him a people of inheritance, as ye are this day."¹ Hawthorne, in a later passage of "The Birthmark," through the symbolic furnace developed the earthiness of Aminadab, Aylmer's underworker: "The first thing that struck her eye was the furnace, that hot and feverish worker, with the intense glow of its fire, which by the quantities of soot clustered above it seemed to have been burning for ages. . . . 'Carefully, now Aminadab; carefully, thou human machine; carefully, thou man of clay!'"² Then with a final stroke of words within the last few paragraphs of the story, Hawthorne intensified the climax by describing Aylmer's earthy furnace in the form of Aminadab: "At the same time he heard a gross, hoarse chuckle, . . . long known as his servant Aminadab's expression of delight. 'Ah, clod! ah, earthly mass! . . . Matter and spirit . . . have both done their part in this! Laugh, thing of the senses! You have earned the right to laugh.'"³

Through high contrast, Hawthorne used the symbolic smoke image to forewarn his reader of the tragic event which would finally take place in the boudoir, now under a masquerade of false beauty, in the lines:

When Georgiana recovered consciousness she found herself breathing an atmosphere of penetrating fragrance, . . . which had recalled her

¹Deuteronomy 4: 20 (King James Version).

²Arvin, p. 160.

³P. 164.

from her deathlike faintness. . . . Aylmer had converted those smoky, dingy, sombre rooms, where he had spent his brightest years . . . into a series of beautiful apartments . . .

.
And Aylmer, excluding the sunshine, which would have interfered with his chemical processes, had supplied its place with perfumed lamps, emitting flames of various hue, but all uniting in a soft, impurpled radiance.¹

Male, in a commentary on the above passage, intimates the irony of the decorations of the beautiful apartments with the words: "Aylmer proudly takes over the feminine role of investment; he hangs the walls of the boudoir with gorgeous curtains that 'shut in the scene from infinite space,' and he replaces the sunlight with perfumed lamps."² Even the purple hue, which was emitted as a gaseous residue from the heat of the perfumed lamp, symbolized a form of death in both the purple pallor, "a color of mourning,"³ and the perfumed lamp⁴ itself. As a symbol of light and life, Hawthorne gave an ironic twist to the normal meaning associated with the lamp. Under the magic spell of the alchemist, Aylmer, "who was confident in his science, and felt

¹Arvin, p. 154.

²P. 82.

³Hangen, p. 207.

⁴According to Eva Hangen, the lamp normally symbolizes "wisdom, knowledge, guidance, enlightenment. A popular key emblem for honors in the education field, especially as a lighted Roman lamp. In Christian symbolism, truth, reverence, righteousness, piety, immortality, the word of God" (p. 151).

that he could draw a magic circle round her within which no evil might intrude,"¹ the lamp represented, ironically, a sickened form of lamp, which though disguised with perfume could not replace the symbolic sunshine. Symbolically, the purple flame emitted from the perfumed lamp contrasted sharply with the excluded sunshine, the ball of fire which heated the world as the flame of heaven. In this scene Hawthorne effectively suggested that nothing could hide the ominous presence of the smoke which had originally pervaded the rooms. Cirlot gives the following definition of the term "smoke":

The antithesis of mud, since mud combines the Elements of earth and water, whereas smoke corresponds to air and fire. There are some folklore traditions . . . to possess the magic ability to ward off the misfortunes that beset men, animals and plants . . . the column of smoke is a symbol of the valley-mountain antithesis . . . of the relationship between earth and heaven, pointing out the path through fire to salvation. According to Geber, the alchemist, smoke symbolizes the soul leaving the body.²

With the ominous undercoating of smoke in the perfumed rooms, Hawthorne forewarned his readers of Georgiana's death after which her soul would leave her body in this suite of rooms.

Hawthorne contrasted the sooty setting of the rooms in "The Birthmark" with the vivid description of a plant from which "the leaves gradually unfolded themselves; and amid them was a perfect and lovely

¹Arvin, p. 154.

²p. 285.

flower."¹ According to Hangen, the flower normally symbolizes "beauty, loveliness, divine approval," and "blossoms from a long-blooming plant, long, active life."² Then in sharp contrast to the traditional meaning of the flower as an aspect of both long life and beauty, Hawthorne had Aylmer warn Georgiana of the short duration of the life of the flower: "Georgiana had no sooner touched the flower than the whole plant suffered a blight, its leaves turning coalblack as if by the agency of fire."³ This sharp contrast forewarned the reader of Georgiana's fate as the "burning coals depict ordeal by fire."⁴

Hawthorne again uses symbolic fire in the form of fire, coal, a burning coal, and smoke in the short story, "Feathertop: A Moralized Legend." The very first word of the story is "Dickon," spoken by a witch: "'Dickon,' cried Mother Rigby, 'a coal for my pipe!'"⁵ "Dickon" is, as indicated by the NED (OED), synonymous with "dickens," "dickons," and "devil." Mother Rigby's helper, Dickon, from the fiery regions of Hell, fired the coals for her pipe as the devil fired the coals in Hades.

Mother Rigby was in a creative mood. She was preparing to make a scarecrow. She was known to be "one of the most cunning and

¹Arvin, p. 155.

²P. 108.

³Arvin, p. 155.

⁴Hangen, p. 75.

⁵Arvin, p. 229.

potent witches in New England, and might, with very little trouble, have made a scarecrow ugly enough to frighten the minister himself."¹ As the earthly queen of the fiery coals, she employed the daily services of her able helper, Dickon, to serve as a fire tender of her pipe, her creative instrument of fire: "The pipe was in the old dame's mouth . . . as soon as the order was given, there was an intense red glow out of the bowl of the pipe, and a whiff of smoke from Mother Rigby's lips. Whence the coal came, and how brought thither by an invisible hand, I have never been able to discover."² A relationship exists between the symbolic coal and fire. Sometimes coal, which is black, "appears as a concentrated expression of fire, and sometimes as the negative (black, repressed or occult) side of energy."³ The association between the "intense red glow" and the coal brought by Dickon is found in myths and legends.⁴ In fact with references to fire and coal, Hawthorne led his reader into a world of images in which Mother Rigby created a scarecrow, Feathertop. Hawthorne repeated the symbolical coal and fire association in a later passage in order to give added emphasis to the fact that Mother Rigby intended to add the special quality of life to this scarecrow made of straw. Mother Rigby revealed

¹Arvin, p. 229.

²Ibid.

³Cirlot, p. 49.

⁴Cirlot, p. 49, citing A. H. Krappe, La Genese des mythes. Paris, 1952 (35).

these intentions in the following passage:

"Dickon, . . . another coal for my pipe!"

Hardly had she spoken, than . . . there was a red-glowing coal on the top of the tobacco. She drew in a long whiff and puffed it forth again into the bar of morning sunshine.

"That puppet yonder, . . . What if I should let him take his chance among the other men of straw and empty fellows who go bustling about the world? . . . I'll make a man of my scarecrow, were it only for the joke's sake!"

. . . Mother Rigby took the pipe from her own mouth and thrust it into the crevice which represented the same feature in the pumpkin visage of the scarecrow.

"Puff, darling, puff!" said she. "Puff away, my fine fellow! your life depends on it!"¹

As though depending upon the sun for added energy and life, Mother Rigby "drew in a long whiff and puffed it forth again into the . . . sunshine."² Hawthorne evidently used the term "puff" to reveal the symbolical association between the basic elements, including fire and wind, in the continuation of life as revealed in the following definitions:

The wind is air in its active and violent aspects, and is held to be the primary Element by virtue of its connexion with the creative breath or exhalation. Jung recalls that in Arabic (and paralleled by the Hebrew) the word ruh signifies both 'breath' and 'spirit'. [and] The winds were numbered and brought into correspondence with the cardinal points and the signs of the Zodiac,³

In Egyptian hieroglyphics, fire is also related to the solar-symbolism of the flame, and associated in particular with the concepts of life and

¹Arvin, pp. 232-233.

²P. 232.

³Cirlot, pp. 353-354.

health (deriving from the idea of body-heat). [Therefore, alchemists have defended the notion of fire] since all things derive from, and return to, fire. It is the seed which is reproduced in each successive life [and] in creation, fire is, like water, a symbol of transformation and regeneration. . . . Frazer lists many rites in which torches, bonfires, burning embers and even ashes were considered capable of stimulating the growth of the cornfields.¹

Fittingly, in "Feathertop," Hawthorne made an opening for fire out of the scarecrow's mouth, into which Mother Rigby's pipe was inserted and from which the breath of life arose from the fired coal. As the scarecrow had been designed to frighten away evil in the forms of the crows and the blackbirds² from the corn-patch, it is not surprising that Hawthorne used a pipe, possibly a corncob pipe, as a vessel to hold the creative coals and to generate the puff of new life. According to folk tradition, "even ashes were considered capable of stimulating the growth of the cornfields."³ Both the dried corncob pipe, which held the fired coals of life, and the "shrivelled pumpkin, in which Mother Rigby cut . . . a slit for the mouth,"⁴ symbolized the false, decayed vegetable side of man's nature, which according to the scholar, Thomas Aquinas, presented only one form of man's existence, as man possessed both vegetative matter and a rational soul.⁵ The pumpkin used in the

¹Cirlot, pp. 100-101.

²Arvin, p. 232.

³Cirlot, p. 101.

⁴Arvin, p. 230.

⁵"Soul," The Catholic Encyclopedia, 1911, XIV, 156.

creation of Mother Rigby's scarecrow, moreover, also suggests to the modern reader a special symbolic meaning, as reflected in the following definition:

Pumpkin or Gourd, Double [is] "A Chinese emblem of Li T'ieh-kuai," [and] "it is a symbol of the link between the two worlds--the upper and lower--and of the principle of inversion . . ." [Of further interest is the fact that] "Li T'ieh-kuai was, in effect, a mythic figure whose essential characteristic was his ability to leave his body and visit heaven. He was also symbolized by a column of smoke." [The idea of the twin pumpkin is also familiar to the West and dates to] "Book II of Maier's work on alchemy" [in] "1617" [which] "shows us the twin pumpkin in the form of two amphorae, with the top one up-ended."¹

Hawthorne may have associated the pumpkin with both life and earth in the combined form of the puff of wind and the smoke, the rising element which brought both life and death to Mother Rigby's Feathertop from the fired coals of the heated pipe. In addition, the pumpkin head also suggested the concept of the jack-o-lantern since the jack-o-lantern would have been worn as a false head on the witches' night, on Hallowe'en, lighted with the symbolic flame of the candle.

Symbolically, Hawthorne forewarned his reader of the impending doom of Feathertop through the vivid comparison of Mother Rigby's eyes with the coals of fire: "'Did the girl scorn my precious one?' asked Mother Rigby, her fierce eyes glowing like two coals of Tophet. 'I'll cover her face with pimples! Her nose shall be as red as the coal in

¹Cirlot, p. 255.

thy pipe! Her front teeth shall drop out! In a week hence she shall not be worth thy having!"¹ According to Cirlot in the following symbolical definition for the eye, the eyes had symbolized an archetype of both the sun and fire from the very earliest days of man when the Egyptians "defined the eyes--or, rather the circle of the iris with the pupil as centre--as the 'sun in the mouth'."² As though enveloping Feathertop, his pumpkin head, and his pipe in a last single "column of smoke,"³ Hawthorne stripped Feathertop of his masquerade: "Snatching the pipe from his mouth, he flung it with all his might against the chimney, and at the same instant sank upon the floor, a medley of straw and tattered garments, with some sticks protruding from the heap, and a shrivelled pumpkin in the midst. The eyeholes were now lustreless; but the rudely-carved gap, that just before had been a mouth, still seemed to twist itself into a despairing grin, and was so far human."⁴ In unmasking Feathertop, Hawthorne retained Feathertop's mouth, which as a circle suggested the connotation of the Egyptian's eye with "the pupil as centre--as the 'sun in the mouth'."⁵ The "despairing grin" emerging from the "rudely-carved gap" was Feathertop's last contact with mortality. Indeed, the mouth as an opening of fire in the seedy

¹Arvin, pp. 248-249.

²P. 95.

³P. 255.

⁴Arvin, p. 249.

⁵Cirlot, p. 95.

vegetable dual form of the pumpkin also suggested the concept of the continued flame through the 'sun in the mouth.'

Symbolic fire is used also in "The Celestial Railroad." The train, a vehicle of iron smelted from the inner boiling pots of the earth, held "a personage almost enveloped in smoke and flame which . . . appeared to gush from his own mouth and stomach as well as from the engine's brazen abdomen."¹ Hawthorne's description of Apollyon reminded the reader of Bunyan's description of the fire-eating creature as it was recorded one century earlier in the following account: "But now, in this Valley of Humiliation, poor Christian was hard put to it," and "he espied a foul fiend" whose "name is Apollyon. . . . Now the monster was hideous to behold," for "he had wings like a dragon, feet like a bear, and out of his belly came fire and smoke, and his mouth was as the mouth of a lion."² Symbolically, the vehicle of iron, a by-product of fire and smoke, had long been associated with fire as Cirlot reveals in his statement that "a chariot or a car on fire has the same significance as the vision of a man in an orange-coloured tunic (since orange is the colour of fire)."³

¹Arvin, p. 214.

²John Bunyan, The Pilgrim's Progress (London: J. M. Dent and Sons, 1913), p. 65.

³P. 340.

From early times the orange tunic was associated with both the Romans and the Greeks, who accepted the traditional knee-length undergarment as standard dress; and moreover, the tunic was often pictured as the garment worn by the charioteer.¹ In Medea Euripides also associated the iron vehicle--the chariot--with the orange of both fire and the sun as revealed in the following reference: "Helios. The Greek sun-god, who rode to his palace in Colchis every night in a golden boat furnished with wings. He is called Hyperion by Homer, and in later times, Apollo."² In the following excerpt from this play, Euripides suggested the dual implication of the fire symbol by revealing that the chariot was drawn by dragons in the lines:

(His attendants rush to the door. MEDEA appears above the house in a chariot drawn by dragons. She has the dead bodies of the children with her.)

MEDEA. Why do you batter these gates and try to unbar them,
Seeking the corpses and for me who did the deed?
You may cease your trouble, and, if you have need of me,
Speak, if you wish. You will never touch me with your hand,
Such a chariot has Helios, my father's father,
Given me to defend me from my enemies.³

¹"Charioteer of Delphi," a slide shown in a lecture by Mr. Fuchs, February 1964, North Texas State University.

²"Helios," The Reader's Encyclopedia, 1948, II, 492.

³Euripides, Medea, ll. 1291-1296, World Masterpieces, ed. Maynard Mack (New York: W. W. Norton and Company, Inc., 1956), I, 294.

Milton also associated the chariot and the axle, the center of the wheel, with the sun in the lines from his "Comus":

And the gilded car of day
His golden axle doth allay
In the steep Atlantic stream,
And the slope Sun his upward beam
Shoots against the dusky pole,
Pacing towards the other goal
Of his chamber in the east.¹

These two passages revealed the dual implications associated with the iron vehicle, the chariot, and the sun. Milton suggested duality with his implication of the two opposite poles in his "Comus." Again duality was expressed by Euripides, who associated Medea's chariot drawn by dragons with her ancestral progenitor--Helios--the sun god. Furthermore, this dual association of the dragon with the fires of both heaven and hell reminded the reader of Apollyon--the monster with "wings like a dragon" and a belly like "fire and smoke" in Bunyan's Pilgrim's Progress--the engineer of the fiery, brazen vehicle in Hawthorne's "Celestial Railroad."

The ambivalence of fire was also discussed not only by Frazer, who wrote that "Fire is placed on the grave to warm the dead . . . ,"²

¹John Milton, "Comus," ll 95-101, The Complete Poetical Works of John Milton, Cambridge Edition (Cambridge: The Riverside Press, 1899), 41.

²"Fire, Fire-Gods," Encyclopaedia of Religion and Ethics, 1925, VI, 27.

but also by Jobes, who wrote that "Fire is the earthly form of the heavenly light, the eternal, infinite, divine."¹ In contrast to Hawthorne's description of Apollyon as the engineer of a fiery vehicle, a Biblical writer wrote of a fiery vehicle, a chariot of fire from the "eternal, infinite, divine," in the following account written regarding Elijah's ascent into heaven: "And it came to pass, as they still went on, and talked, that, behold, there appeared a chariot of fire, and horses of fire, and parted them both asunder; and Elijah went up by a whirlwind into heaven."² In the symbolic vehicle of iron Hawthorne combined the symbols man had depended upon since the beginning of time in the earthly and heavenly energy of the sun, in the life and death element of earthly fire, and in the mechanized effort of man who joined these potent forces to construct the wheel, the propeller of action for the iron vehicle.

Including the concept of the supernatural in the Artist's final aesthetic experience, Hawthorne intensified the Artist's creative experience in "The Artist of the Beautiful" by using a varied form of the fire symbol in the portrayal of birth through the symbolically lit candle. The following definition for candle explained Hawthorne's use of this symbolic flame since both the wax and the lighted candle

¹P. 30

²2 Kings 2:11 (King James Version).

signified birth.¹ Hawthorne revealed the association between the lighted candle and birth with the following vivid description of the butterfly, whose creation symbolized "the resurrection of all mankind, the new life."² For "nature's ideal butterfly was here realized in all its perfection," and "the rich down was visible upon its wings; the lustre of its eyes seemed instinct with spirit. The firelight glimmered around this wonder--the candles gleamed upon it."³ In the light of the candle the creation was so unique that according to James W. Gargano's review, "the blacksmith innocently" and with "unconscious wisdom associates Owen's creation with the supernatural."⁴

Even in the writings of the New Testament, the candle was associated with birth as reflected in the parable: "And he said unto them, Is a candle brought to be put under a bushel, or under a bed? and not to be set on a candlestick?"⁵ In the time of Christ both the bushel and the bed were associated with birth as the bushel was connected with wheat which indicated "the Bread of Life,"⁶ and the bed represented

¹Jobs, Part I, p. 284.

²Hangen, p. 59.

³Arvin, p. 285.

⁴James W. Gargano, "Hawthorne's 'The Artist of the Beautiful,'" American Literature, XXV (May 1963), 229.

⁵Mark 4:21 (King James Version).

⁶Hangen, p. 268.

"the place of procreation and child-birth" as well as "birth, progeny."¹

As already indicated in this thesis, Hawthorne's use of the lighted candle possibly symbolized birth because the candle, being made of wax, serves to give light, "offers multitudinous opportunities for effective symbolisms in the home, in affairs of state, in religions of the world."² Furthermore, according to the Gospel of St. John, the light symbolized Christ: "Again, therefore, Jesus spoke to them, saying, 'I am the light of the world. He who follows me does not walk in the darkness, but will have the light of life.'"³

Well-read in theology, Hawthorne would have been aware not only of the two Biblical references listed but also of "the blessing of the 'paschal candle' which is a column of wax of exceptional size" and is "a notable feature of the service on Holy Saturday" . . . the paschal candle typified Jesus Christ, 'the true light which enlighteneth every man that cometh into this world.' . . . and the lighting of the candle with new fire itself served as a lively image of the resurrection."⁴

¹"Bed," A New English Dictionary, ed. Sir James Murray 1888, I, 749.

²Hangen, p. 62.

³St. John 8:12 (Douay-Challoner Text).

⁴"Paschal Candle," The Catholic Encyclopedia, 1911, XI, 515, 516.

With these references in mind, it was not hard for the reader to understand that in portraying the creation of the butterfly, the symbolic "resurrection of all mankind,"¹ Hawthorne would use the varied symbols of fire in the glimmer of "the firelight" and the gleam of "the candles" . . . "around this wonder."² The kindling of this flame was indeed a wonder--a wonder associated with the sublime:

. . . and if one were to look upon life all round, and see how in all things the extra-ordinary, the great, the beautiful stand supreme, he will at once know for what ends we have been born. . . . nor are we awed by this little flame of our kindling, because it keeps its light clear, . . . Regarding all such things we may say this, that what is serviceable or perhaps necessary to man, man can procure; what passes his thought wins wonder.³

Such was the symbolic significance of the wonder of the flame to Longinus and to Hawthorne.

Nathaniel Hawthorne created, not a mere collection of stories, but an artistic unit in Mosses from an Old Manse. Structurally and symbolically, this unified collection was introduced with "The Birthmark," which included the symbolic heart in the exterior form of the hand which represented the inner form of Georgiana's heart, and the black imagery which was combined with both the symbolic flame and symbolic smoke

¹Hangen, p. 59.

²Arvin, p. 285.

³"On the Sublime," XXV, Criticism, ed. Charles Kaplan (San Francisco: Chandler Publishing Co.), p. 82.

interspersed throughout the short story. Hawthorne artistically interwove the symbolic heart, the black imagery, and the symbolic fire in such other stories as "Young Goodman Brown," "Rappaccini's Daughter," "The Celestial Railroad," "Feathertop: A Moralized Legend," "Egotism; or, the Bosom Serpent," and "The Artist of the Beautiful." Hawthorne chose to end Mosses from an Old Manse structurally with the story of the Artist, which contained symbols discussed in this thesis: the symbolic heart, the black images, and the symbolic fire, as did his first story, "The Birthmark." Thus, as Henry James has observed of all Hawthorne's works: "He combined in a singular degree the spontaneity of the imagination with a haunting care for moral problems. Man's conscience was his theme, but he saw it in the light of a creative fancy."¹

¹James in The Shock of Recognition, p. 565.

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