AN ANALYSIS OF THE SOCIAL ASSUMPTIONS UNDERLYING HAWTHORNE'S FICTION

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INTRODUCTION

(A Statement and Explanation of the Problem)

The problem of this paper is to discover the beliefs which Hawthorne accepted and relied upon to decide his own actions, or at least his judgment of them, and to determine his judgment of the actions of others. The problem turns on what Hawthorne thought right and wrong in the relations of men with each other and with God.

These beliefs would be formed by Hawthorne's experience with his environment. In studying the problem, it was difficult at first not to be misled by the conventional figure of Hawthorne -- a lonely and impervious recluse. If he is regarded as a solitary man who had few points of contact with his environment, and hence a minimum of experience, the problem of discovering the few beliefs he had is neither very interesting nor very worthwhile. However, Hawthorne's passiveness is often exaggerated. Though never a very social person, he did not spend the greater part of his life in a lonely room or in walking the streets of Salem when everyone else was asleep. He had the ordinary problems of adjustment and met his problems in much the same way other people did. In college, he was not different from his classmates. After his marriage he faced the responsibility of making a living for the family,
although facing that responsibility meant for a time working in a custom's house, a dull and uninteresting job to him. His appointment as consul to England, some years after his customs house experience, would never have been made had he not allied himself with political, literary, and other social groups. Hawthorne was interested enough in his surroundings to associate himself with some of the various groups of society, and was therefore influenced more than is usually conceded by the life around him.

Having surmounted the belief that Hawthorne was an exclusively solitary figure, one can see how the stimuli emanating from the people and objects around him gradually formed a pattern of thought reactions in his mind, a pattern which is our problem to discover. In other words, he could be said to have formed his beliefs, or to have made his assumptions according to his experience in life. These assumptions might be made according to his needs. For instance, it may be that the damaged fortunes of the Hawthorne family formed his value of wealth, and determined his opinion of class distinctions. As his needs changed, one might expect a change in his assumptions. For example, the assumptions made in The Scarlet Letter would be more definitely middle-aged, conscious, and rigid than those of his first published work, Fanshawe. As his needs change with time, and the varying experiences time brings, one would expect his pattern of beliefs to be changed in design.

A second forming influence upon Hawthorne's beliefs
might be the code that the people around him accepted. That he lived as a member of a social group has been recognized. By definition the members of a group have characteristics in common; and variations from the group seem to be only according to individual distinctions formed by experience unusual to the rest, or to which the individual has somewhat unaccountably reacted unlike the group. May one say then that Hawthorne had a characteristic pattern of beliefs, fitting, though perhaps not perfectly, into the design held and made by his social group? His pattern of beliefs may not have been, and probably was not a conscious one. Even though Hawthorne had probed carefully into his motives and actions, he almost certainly would not have realized his assumptions, or summarized their method of formation in the way that has been stated.

The general method of attacking the problem is to discover Hawthorne’s assumptions by analyzing his fiction. The possibility of this method is explained by the belief that art is the communication of a part of one’s imaginative experience. Hawthorne’s beliefs would not only affect his own actions and his judgment of the actions of other men, but also his judgment of the characters he creates. In expressing his experiences, the artist will reflect life, his life, --actions, thoughts, and feelings. As he created his men and women, they have a point of contact with his life so that he can judge their actions according to his code. A
character who may be surely identified with the personality of his creator reveals the same code Hawthorne accepted; the author used him as a mouthpiece to express his own views. In other cases where the author identified himself by his sympathy, and expects the reader to also identify himself, this character does not markedly deviate from the author's code; and his conduct is judged as good. The characters who oppose the author's code of beliefs are judged as bad.

The next and the more specific attack to discover the assumptions is by analyzing the choices and actions of the characters. Hawthorne, as authors usually do, transfers his conception of a character to the reader by letting the reader hear the character speak and watch him act, and by telling about him in the author's comments. From these sources, which are the author's means of presenting his character in a realizable form, the reason for the character's choice of action may be decided. And the "why" of the way he acted may be traced to his acceptance or refusal of a social assumption. In a Victorian author like Hawthorne, his direct comment is especially likely to lead to the assumption he makes, and expects the reader to make. His moral standards are obvious to the reader.

The problem has been limited to Hawthorne's fiction, excluding his biographical work and his notebooks. In the field of his fiction, no study has been made of Hawthorne's stories for children, or of his posthumous romances -Septimus
Felton, Dr. Grimshawe's Secret, and The Dolliver Romance. The short fiction -- short stories, tales, and sketches -- has been confined to the chronological list of Pattee in his Development of the American Short Story. While that list is not complete, it is nearly so. His longer fiction -- Fanshawe, The Scarlet Letter, The House of Seven Gables, The Elthedral Romance, and The Marble Faun -- is considered here: that is, all his novels with the exceptions already mentioned.

The plan of assumptions formed in Hawthorne's mind which he carried into action by creating the men and women of his fiction, and by his judgment of their actions, has been treated in three groups dealing respectively with (1) political assumptions, (2) religious and ethical assumptions, and (3) sociological assumptions. The term "political" is used in its ordinary sense of referring to government in its organization and administration affecting the people under its system. Likewise in the usual sense, religious and ethical assumptions deal with ideas of right and wrong based on a belief in God and a system of moral principles, which form one's relations to God and Man. The term "sociological" is used in a restricted sense; that is, when sociological assumptions are mentioned, they concern the relations of men with each other which are not included in the other groups.

In studying the problem, and in writing this paper, I believe I have successfully guarded against reading assump-
tions of my own into Hawthorne's work; the beliefs recounted in the following pages are Hawthorne's. Usually the assumptions are not directly stated in his fiction. In this paper, the assumptions are usually phrased in the present tense to show they are underlying the choices and actions of the characters and were present in Hawthorne's mind while he was writing.

In conclusion, we discover that the beliefs formed in Hawthorne's mind, which may be traced through an analysis of his fiction, shaped themselves into a static pattern. His beliefs must have satisfied his needs, for he never seemed to revise his code; no change is noticeable after Fanshawe. This paper is then, not a history of the growing and developing pattern of Hawthorne's beliefs, but an outline that he accepted throughout most of his life.
1. POLITICAL ASSUMPTIONS

"... and often, as a text of deep and varied meaning, I will remind him [the youth of the country] that he is an American."

-The Journal of a Solitary Man.

Hawthorne's political assumptions are not very numerous or complex. He was more interested in a man's conscience and soul that he was in the form of government under which he lived, or in the responsibilities of the state to him, or his duties to the state. In some cases where political assumptions may be made, they are allied with social and ethical assumptions. For instance, when Endicott slashed the Red Cross from the banner of the Massachusetts Bay Colony, he did away with the sign of prelacy and political tyranny. By approving his action, Hawthorne showed that he did not sanction the Catholic Church and believed the English king to have been a tyrant, and tyrants not to be good kings. The political assumptions are incidental or face into the background in their importance. They are definitely secondary in quality. For example, what political assumptions could be made which would not be overshadowed by an ethical or sociological one in The Scarlet Letter?

The assumptions fall into three groups which indicate that Hawthorne was a nationalist, a republican, and a critic of past and present political policies. The United States has a past which Americans may well be proud of. Hawthorne assumed the greatness of the past of his country by presenting
men and situations in a light so as to show his patriotism.
The action of Endicott in tearing the red cross from the
banner was heralded as "one of the boldest exploits our
history records." Hawthorne continued

... forever honored be the name of Endicott!
We look back through the most of ages and recog-
nize in the rending of the Red Cross from New
England's banner, the first omen of that deliver-
ance which our father's consummated after the
bones of the stern Puritan had lain more than a
century in the dust.(1)

As Hawthorne's sympathies were with his country,
he was prejudiced against its enemies. He resented the
French in "Old Ticonderoga" and "Sir William Pepperell"
for their league with the Indians, and the English because
they did not give the colonial troups their due credit in
the French and Indian War. As a patriot, Hawthorne believed
Washington to be one of his country's greatest men. In "An
Evening Party Among the White Mountains," Hawthorne was with
a sight-seeing group; when he had characterized the tourists,
he described the mountains and commented,

Let us forget the other names of American states-
men that have been stamped upon these hills, but
still call the loftiest Washington. Mountains are
Earth's undecaying monuments. They must stand while
she endures, and never should be consecrated to the
mere great men of their own age and country but to
the mighty ones alone, whose glory is universal, and
whom all time will render illustrious.(2)

1. "Endicott and the Red Cross," V. 2, p. 237. (This footnote
and the footnotes which follow refer to the volume and
page in the Old Manse Edition.)
2. V. 5, p. 260.
As part of his nationalism, Hawthorne considered that Americans should look and act like Americans, for he loved "to see a man keep the characteristics of his country." And in "The Journal of a Solitary Man," the diarist, whom one may identify with Hawthorne, wrote, "... and often, as a text of deep and varied meaning, I will remind him [the youth of the country] that he is an American."

The quotation given before from "Endicott and the Red Cross" is an indication of the author's republicanism. Hawthorne was against a tyrannous monarch; such a king justified rebellion. In "The Gray Champion," the righteous power of the shadowy figure is shown when the "harsh governor," or the "soldier tyrant," Sir Edmond Andros, obeyed the gray figure's command to turn back in his march through the streets.

Long, long may it be ere he comes again! His hour, is one of darkness, and adversity, and peril. But should domestic tyranny oppress us, or the invader's step pollute our soil, still may the gray champion come, for he is the type of New England's hereditary spirit; and his shadowy march, on the eve of danger, must ever be the pledge, that New England's sons will vindicate their ancestry.

Although Hawthorne accepted these national and war-like assumptions, he did not do so without qualifications.

The administrators of the Puritan colonial governments left

4. V. 17, p. 310.
5. V. 1 p. 14
England so that they might have freedom to worship as their conscience dictated, but they were just as narrow when the power of government was their own. An example to illustrate this may be found in "Endicott and the Red Cross," a story mentioned before to show Hawthorne's nationalism. A man who had dared to interpret the scriptures in disagreement with the civil and religious rulers of the colony, stood before the towns people with a placard upon his back reading, A Wanton Gospeller. When he dared to interrupt Endicott's impassioned speech in which he rhetorically asked his company of soldiers and those assembled to watch them drill, the reason for their coming to this dangerous land.

"'Was it not for the enjoyment of our civil rights? Was it not for liberty to worship God according to our conscience?'
'Call you this liberty of conscience?' interrupted a voice on the steps of the meeting house."

"'What hast thou to do with liberty of conscience thou knave? cried he. 'I said liberty to worship God, not license to profane him.'" (6)

All this has been presented in such a way as to show Hawthorne did not approve of Endicott. Similarly, in "The Gentle Boy," his sympathies were not entirely with the colonists who persecuted the Quakers --killing them as they did Ilbrahim's father, treating the Quaker boy and those who were kind to him badly, and teaching their children the same hard-heartedness and intolerance. However,

6. V. 2, p. 284.
the provocative seeking of the Quakers for martyrdom some­what excused the colonists.

Though Hawthorne assumed that the colonists had a right to declare their independence from England because of the tyrannous measures of the king and his ministers, he com­mented as the author in "The Old Tory,"

A revolution, or anything that interrupts social order, may afford opportunities for the individual display of eminent virtues; but its effects are per­nicious to general morality. (7)

and It is the horror of war, for men to commit mutual havoc with undisturbed good humor. (8)

Hawthorne's most repeated criticism of political affairs is that politicians are unadmirable men because they are selfishly working for their own interests. In the story of "A Select Party," the host, who was entertaining guests in one of his castles in the air, strove to invite some who may be met nowhere else; among this group was the "incorruptible patriot." In the biographical sketch of Mrs. Anne Hutchinson, Hawthorne explained how Vane became governor of the colony by taking advantage of innovation in government. Working for personal power, he became a follower of Mrs. Hutchinson in her religious reforms, hoping she would bring about more change whereby he might gain added control. Most of the colonial governors appointed by the king used their authority for selfish ends if one may judge by the ghostly procession in "Howe's Masquerade." These politicians have

8. V. 3, p. 225.
betrayed the trust they hold to the people whom they govern just as Dudley, in "The Gray Champion," had even more seriously betrayed his country, to ally himself, a native son, with the foreign tyrant, Sir Edmund Adros. No wonder he rode ashamed with Andros and his followers as the Bostonians eyed him accusingly.

Hawthorne again condemned the politician who uses his power for personal ends in "Sir William Phips." As governor of Massachusetts, Phips gratified his personal vanity without thinking of the welfare of the colony. In addition, Hawthorne revealed why he thought politicians like Phips misuse their power. Hawthorne felt that the men who employ their authority best are used to control, or at least have gained their power by strength of character. When fortune allowed Phips to rise quickly, he became vain and impressed with his own importance. He was a backwoodsman and then a seaman until he learned by chance the location of a sunken Spanish treasure ship and told the king of his discovery. The crown rewarded him with a title and the governorship of Massachusetts. But how did he use his power? --neither wisely nor gracefully. He wore the rich clothes befitting his station with no air of dignity; he quarreled foolishly and belligerently with the captains whose ships docked in his harbor; he did not acknowledge his former backwoods acquaintances; he lost his false pompous dignity when he drank too much wine, as he invariably did; and he kept soldiers drilling
all afternoon merely to show his authority. The behavior of Phips proved to Hawthorne: positions of political authority should be filled by men born to the purple, or by those who accustom themselves by degrees to purple robes.

Although the politicians of by-gone days had been very bad, those of his own day, Hawthorne considered much worse. In "The Intelligence Office," all manner of people came to the man stationed there to find the things they had lost, to search for work, and to supply vacant positions. Fancifully enough, but with satiric intent, Hawthorne had a politician reject the services of the Man in Red who helped Napoleon to power. He was not cunning enough to deal with present politicians.

Hawthorne believed in the established republic of his country's government for all practical purposes. But the restraint of any government has become necessary because man has degenerated himself by sin. Innocent, he needed no control. In the "New Adam and Eve," the man and women who were supposedly created shortly after the day of doom had arrived, were left all the physical attainments which man had gained through the centuries. These two were able at once to distinguish between the natural and the artificial. They did not understand the need of a court of justice if one obeyed the voice of one's soul. They were puzzled by the Hall of Legislation. If man had listened to the voice within him, he would do no wrong,
and would need no laws to punish and restrain him. Hawthorne has commemorated the revolution and other wars elsewhere. But in "The New Adam and Eve," the simplicity of the Bunker Hill Monument appealed to Adam and Eve only as a prayer; Hawthorne remarked that the idea of war was not native to them. They would be horrified by war if they knew of it, and still more horrified if they dreamed men later commemorated their bloody slaughter.

However, Hawthorne saw that men and women were no longer as innocent as Adam and Eve, so that their actions must be restrained by a government, which has law courts and directs wars, if the need arise. He couldn't bring himself unhesitatingly to accept the removal of the death penalty for offenders against the law.

When the people in "Earth's Holocaust" began to throw their worn-out trumpery into the great bonfire on the prairie, they succumbed to the temptation of throwing in things which had not outgrown their usefulness, but were still very much needed. One group of reformers, particularly rabid ones in Hawthorne's view, demanded that "All written constitutions, set forms of government, legislative acts, statute books, and everything else on which human invention had endeavored to stamp its arbitrary laws, should at once be destroyed, leaving the consummated world as free as the first man created." When the gallows and other instruments of capital punishment

were pushed into the flames, Hawthorne's reaction was given by a "thoughtful observer," as he called him.

Yes, it was well done... Well done, if the world be good enough for the measure. Death, however, is an idea that cannot easily be dispensed with in any condition between the primal innocence, and that other purity and perfection which perchance we are destined to attain after travelling round the full circle. (10)

To Hawthorne, government was a necessity, although he recognized that civil law sometimes failed in punishing crime. The governor, the elders, and the ministers decreed that Hester should wear "the scarlet letter." But the latter only brought suffering, not true penitence. Of course the penalty was effective in that Hester conformed to the rules thereafter. Nevertheless, it was not until years later when she voluntarily returned to the cottage, and of her own will, wore the scarlet letter on her gown, that she was really penitent; she was no longer just paying penance. The penalty imposed on her by political and religious power did not bring her to a realization of her sin; that realization came from her own mind.

In The House of Seven Gables, the law did not even punish the right person. Clifford was condemned on circumstantial evidence as the murderer of his uncle. While not depriving Clifford of life itself, Justice had made a great mistake by wrongly imprisoning him for the thirty years which should have been the best part of his life.

10. V. 5, p. 212.
Although civil justice is not infallible, a man should surrender himself to the law when he has committed a crime. Donatello killed the enemy of the woman he loved by throwing him over a cliff. Tortured with the thoughts of his crime, he saw no other way to pay for it than by yielding himself to the civil authorities. Hawthorne's own internal conflict is shown by his sympathy with Miriam's beliefs. She felt that there is no absolute earthly justice, and that Roman justice is an especial by-word; consequently there was no need for him to put himself in the hands of the Roman courts. In spite of the conflict, one has the impression that Hawthorne approved Donatello's course of surrendering himself more than he did Miriam's questionings, "Whatever is, is right."

Miriam's dangerous questionings arose from her unhappiness. It is the happy man, Hawthorne realized, who does not menace the established government with unstable arachistic principles. Holgrave's lawless character, or at least the observance of a law different from her own, had at first made Phoebe unusually reserved when she talked to him in the garden. Some months later, though she had come to love him, she hesitated to marry him because she feared the instability of his character. Holgrave assured her that her forebodings were groundless by saying, "The world owes all his onward impulses to men ill at ease. The happy man inevitably confines himself within ancient limits." This statement

11. The House of Seven Gables, V. 7, p. 448.
is proven a few weeks later by Holgrave himself. He had once rebelled because dead men dominated the living, even to the point of hating the houses they built as well as because they formed a now out-worn system of government. Yet he wondered why Judge Pyncheon had not built his country house of stone rather than of wood; stone would last longer. Hawthorne approved when Holgrave no longer went to seditious meetings with foreign friends and confined himself within "ancient limits."

In summary, Hawthorne felt that it is good to be a patriot with a pride in the great men and achievements of one's country, to approve its course of action in all possible cases, and likewise to be prejudiced against its enemies. A republican form of government is best, not only because the United States is a republic, but because tyranny has no hold there. While accepting for all practical purposes the national republican government, Hawthorne felt that too often it is administered by politicians concerned with their own private interests, or biased and unjust in other ways. If men were perfect as they were created, they would need no government, but in existing conditions, they need control, which, though imperfectly directed, is to be greatly preferred to absolute freedom.
II. RELIGIOUS AND ETHICAL ASSUMPTIONS

"It is our fate. Let the black flower blossom as it may!"

- The Scarlet Letter

In some cases, the religious and ethical assumptions of an author may not be grouped together. However, Hawthorne's religious and ethical assumptions coincide in most instances. He lived in the Victorian age when most people had a moral code determined by their religion. A belief in God who was the creator of the universe, and who had supreme power over all destinies, not only determined a man's actions relating to God, but also his actions concerning himself and the people around him. Because the religious and ethical assumptions have the same basis in Hawthorne, the two have been discussed together.

To sin, Hawthorne believed, is inevitable, because wrongdoing is inherent in man's nature. Young Goodman Brown left his pretty young wife, Faith, on an errand he knew to be an evil one. He resolved to himself that he would never leave her for such a purpose again. When he met the traveller as he had expected, he hesitated, but only for a moment, before walking on in the woods to the meeting place of the Black Man and his numerous followers. At the gathering he demurred longer, but finally stepped forward to join the group "with whom he felt a loathful brotherhood by the sympathy of all
that was wicked in his heart."

The same dark power of inherent and inherited sin drew Prudence Inglefield from her father's home, and would not let her stay at his fireside when she returned Thanks-

giving Eve. It was this human imperfection, symbolized by the mark of a small red hand on a beautiful woman's cheek, which haunted Georgianna's husband, implying much more than a physical imperfection to him.

A man who is a sinner is more conscious of faults and crimes in other people. The Sable Form addressed Goodman Brown thus when he admitted him to his group:

By the sympathy of your human hearts for sin, ye shall scent out all the places --whether in church, bed chamber, street, field or forest -- where crime has been committed, and shall exult to behold the whole earth one stain of guilt, one mighty blood spot. Far more than this, It shall be yours to penetrate, in every bosom, the deep mystery of sin. . . .(15)

When sinners follow the advice of the Sable Form and seek sin in the hearts of other people, Hawthorne saw them always successful in their search. For instance, Roderick Elliston sought and found his disease of the bosom serpent in many people. In the crowds of the city, he stopped a man who was jealous of his brother; he cornered an ambitions statesman to ask, "How is the boa constrictor in your breast?"; when he talked to a close-fisted old miser, he was interested in

15. V. 4, p. 121.
his copperhead. Hester's sin, marked by the scarlet letter, made her conscious of the wrongs people had done whom she had hitherto thought very good. However, Hester did not seek to find the evil in people as Goodman Brown's Sable Form advised. When it was revealed to her, she tried hard to believe that no one could be as wicked as she was—to Hawthorne a sign that she was not utterly depraved. In the same way, Mistress Hibbins was able to tell Hester that she knew of the meeting of Hester and the minister in the forest. Miriam thought it had been no crime to kill the worthless and wicked man whom she called her evil genius and was happy to think that his death had cemented her life with Donatello's. When she voiced this thought Donatello shuddered; he saw the loathsomeness in a union of guilt; he hated the thought of fellowship with criminals.

Hawthorne believed that sin often shows itself in outward appearances. Not only the sinner who tries to find sin in other hearts may discover guilt; the sin of the wrong-doer reflects in his face so every man may know his crime. The lady who kept a tryst with an evil old crone in "The Hollow of Three Hills" was "smitten with an untimely blight in what should have been the fullest bloom of her years." This blight was the mark of "a daughter who had wrung the aged hearts of her parents, --the wife who had betrayed the

trusting fondness of her husband, --the mother who had
sinned against natural affection and left her child to die." (18)

Reuben Bourne showed the effect of not keeping his vow
to return and bury the man he left dying. Leaving Malvin to
die was justifiable; a sacrifice of Reuben's life would have
added another agony to the last moments of Malvin. However,
the concealment and the falsehood Reuben practiced in allow-
ing Annie and the people of the settlement to believe Roger
Malvin had died, and he had buried him before leaving the
forest, made him brood over his broken vow in secret. He
came to think of himself as a murderer, and so he looked. (19)

Though Prudence Inglefield seemed the same girl to
her family when she joined their group on Thanksgiving Eve --
"If she had spent the many months of her absence in guilt
and infamy, yet they seemed to have left no traces on her
gentle aspect," when she was called by her evil spirit to
leave them, her face was so malignantly transformed, they
scarcely knew her. (20)

The wild and evil look on Walter Ludlow's face had
sometimes made Elenor fear to marry him. This cruel and
passionate streak of his mind and heart, revealing his
capability of murder, was caught and placed on canvas by
the painter, who portrayed much more than outward features,

18. V. 1, pp. 269;276.
in his prophetic pictures.

When Hester saw Chillingworth after he had been pursuing his revenge upon the Minister Dimmesdale for many years, she was shocked at the change in his appearance; a scholarly-looking man had become a fiend. He could not hide his character in spite of his effort to guard his expression. Here was "striking evidence of a man's faculty of transforming himself into a devil, if he will only, for a reasonable space of time, undertake a devil's office." (22) Likewise, the merry-makers in "The Maypole of Merrymount," the cruel child who disillusioned the gentle boy, Edward Hamilton, who caused the death of Sylph Etheredge, and Professor Westervelt who had power over Priscilla and Zenobia, showed their evil nature in their outward appearance. Donatello wanted Kenyon not to change the malignant expression he had by chance given to the bust the sculptor was modeling of Donatello. That expression was his own and would keep him conscious of the sin it reflected.

Hawthorne was a fatalist who believed God had complete power over human destinies, and man's part in deciding his actions is little. Hawthorne's fatalism contradicts his doctrine of free will. He imaginatively believed that the first man had the chance to be innocent and happy, but he chose

the alternative of sin and unhappiness. However, Hawthorne never joined the two doctrines to see that man should not be punished for carrying out the destiny God planned for him. Predestination and Free Will existed separately; neither belief weakened the other. One day Wakefield left his home to live in a street nearby for twenty years. After this long time he was caught in a shower while walking past his house, and returned. While partly explaining Wakefield by his peculiar mind bordering on insanity, and by his insatiable vanity to see if his wife would miss him, Hawthorne showed that his actions were beyond his control. He left his home driven by fate; he thought to come back each day, but twenty years passed before he unaccountably returned.

A second example of Hawthorne's fatalism is in "The Haunted Mind"; one of the most troublesome spectres to the author's search is Fatality --"an emblem of the evil influence that rules your fortunes; a demon to whom you subjected yourself by some error at the outset of life, and were bound his slave forever, by once obeying him."

Chillingworth was Hawthorne's mouthpiece to voice this same deterministic view. Hester had asked that he leave further retribution to God, and give up his stealthy revenge upon Dimmesdale. Chillingworth answered that it was

24. V. 2, p. 97.
not granted him to pardon and explained their suffering in
the following words:

By the first step awry, thou didst plant the
germ of evil; but since that moment, it has all
been a dark necessity. Ye that have wronged me are
not sinful, save in a kind of typical illusion;
neither am I fiend-like, who has snatched a fiend's
office from his hands. It is our fate. Let the
black flower blossom as it may! (25)

By Hester's and Dimmesdale's tendency to sin, which they
had in common with all mankind, they took the first mis-step
and their fate, with those linked by their action, was de-
cided.

While one is, in a sense, powerless to escape his
fate, not to accept providence as it comes is wrong and
brings a darker and hastier denouncement. If the family in
the notch of the White Mountains had not been influenced by
the eager desire for earthly fame emanating from their ambi-
tious guest, they would not have rushed for safety only to
be destroyed by the landslide, harmless to them had they re-
mained in their cottage. Providence has arranged the best
course. What may be regarded as calamities are blessings in
disguise.

Although Hawthorne constantly dwelt upon sin because
of its prevalence in men, it is often so vaguely described
that it is impossible to point out explicitly. This effect
is heightened by Hawthorne's use of a symbol to represent
the sin. For instance, there is the black veil of the minister

which hides his face doubtless marked by sin. There is only a hint that the minister's sin was connected with the dead girl whose ghost the townspeople fancied they saw walking by his side after her funeral services.

Usually the sins which Hawthorne condemned were murder, sexual passion or irregularity according to his code, and pride in various forms, especially jealousy and egotism.

In "The White Old Maid," a jealous young girl had murdered a youth because he loved another rather than herself. The dramatic part of the action is omitted and the reader is introduced to the two girls watching over the youth's dead body. Edith, the girl whom the young man had loved, made a compact with the other; she would not reveal how the young man had died if the imperious one would return when she is old to tell how she had lived her life. She returned and her life had been far from blameless. Hawthorne showed that an emotional nature, especially one characterized by pride and sexual passion, leads to sin, and one sin leads to others.

The only other important and intentional murder is that of Miriam's evil genius, whom Donatello killed to protect Miriam; because he loved her he did away with the man who was ruining her life. This murder was also one of passion. To judge from The Marble Faun, Hawthorne believed that killing any human being is a crime. Though the victim was presented as very wicked and very worthless, the man who killed him was
guilty. The preceding statement expresses Hawthorne's usual position in his short stories and novels.

But there are exceptions to Hawthorne's belief that killing any human being is a crime. He brought himself to accept, though hesitatingly, capital punishment for criminals. Also, I believe, there is little evidence to show he believed killing oneself is wrong. Ethan Brand threw himself into the flames of the lime-kilm and destroyed all of himself but his stony heart. But his suicide is not the point. He was suffering and would forever suffer from the unpardonable sin of intellectual pride. Also, from Zenobia's killing of herself, there seems to be no definite assumption that would show Hawthorne's position in regard to suicide. He showed the responsibility was Hollingsworth's, and that Zenobia would probably never have drowned herself had she known how such a death would disfigure her. As for her action, I think he regarded it as foolish, and not criminal. Upon Hollingsworth was the blame in any event.

In "Sylph Etherege," jealousy and injured vanity made Edward Hamilton divine, the perfect man Sylph imagined her fiance, whom she had never seen, to be; paint a miniature in the likeness of her ideal; and then, after giving it to her, disclose that he whom she instinctively hated was to be her husband. The shock of shattering her dreams was so great that she died. And Edward was responsible.
Jealousy and passion were also the motives for a murder that was never carried out in "The Prophetic Pictures." When the artist painted Walter Ludlow's portrait, he placed him in the attitude of murdering his wife. Most people did not realize this because the pictures of Elenor and Walter occupied separate panels. But the artist was able to avert the murder, and disclaim any responsibility for his prophetic part in making fate more certain.

In "Egotism or the Bosom Serpent," jealousy was the first stage of egotism which became so all pervading that Roderick Elliston could think of nothing but himself; Pride in whatever form it shows itself, is wrong, because it estranges men from their fellow creatures. The ambitious guest who found his way to the innkeeper's house in the White Mountains wanted to make his name famous after his death. Hawthorne regarded such an ambition as impossible to realize, foolish and especially sinful. No one should strive for earthly immortality.

Pride made Hester embroider the scarlet letter with gold threat so that its attractive appearance might make people think that it meant something other than adulteress, or that she was proud to wear the letter and unaffected by their actions, so that they had no power to injure her.

Lady Ellenore's pride was in her birth, fortune, and beauty. When stepping from her carriage, she trampled on the
young man who prostrated himself before her; he had no great name or fortune, and lacked the arrogance she admired. She laughed at Jervayse, the same young man, at the ball the evening she wore her unusual mantle, and refused the wine and the homage he offered. Instead, she selected a chosen few to favor, having disdained Jervayse's request that she loosen the mantle, the symbol of her pride, from her shoulders.

Dimmesdale was kept from confessing his sin because he could not bear to have public opinion of him lowered.

Chillingworth undertook his revenge with the idea of wreaking his personal vengeance upon the man who had injured him so he could satisfy his pride.

Likewise Richard Digby in "The Man of Adamant" was proud to think that he had found the only pathway to heaven in the cave he had discovered, and he selfishly determined that no one should share it with him. He refused the healing draught to cure his sickness that Mary Goffe would have given him with human sympathy; and eventually, his heart turned to stone.

The intellectual pride of scientists is a bad thing because it estranges them from their fellow-men. They watch men and women with the cool objective eyes of those who are observing an experiment and never think of people with human sympathy. The scientist in "The Birthmark" lost his love for his wife in his interest to see whether the red hand on her
cheek would fade away due to the dangerous drug he gave her. In the same inhumanly objective way, Rappaccini experimented with his daughter and the young student whose rooms overlooked his botanical garden.

Only for the sake of the story did Hawthorne draw the reader's sympathy to Hester and Dimmesdale. He felt that sin would always be punished and should always be punished. Circumstances do not alter guilt. Though Hester had not loved her husband and frankly told him that she did not, though she was alone in a strange land without friends; though her passionate nature corresponding to her dark beauty made her more susceptible to temptation, Hawthorne had no excuses for her. In the same way, Hawthorne sympathized with the minister because of his self-inflicted suffering and the secret torture of Chillingworth. But the minister deserved his punishment.

All the rest of Hawthorne's sinners are punished. The villain in Fanshawe, whose dark past was hinted, and whose crime in the story was kidnapping the heroine to marry her for her money, fell from a cliff, through his own carelessness or the retribution of God. Hugh Crombie, the other villain, was bothered enough by his conscience to repent, and by the death of his accomplice, the bad influence upon him was removed; he lived quite honestly and piously the rest of his life, untroubled by further temptations. In
Fanshawe, Hawthorne does not show his later preoccupation with the problem of evil and its punishment. For instance, the crime of the stranger was no more terrible than trying to marry Ellen for her money. And although he is punished, it is not clear whether he fell from the cliff due to his own awkwardness, or the retribution of God.

The woman in "The Hollow of Three Hills" suffered greatly by seeing the wreck she had made of the lives of her family and died because she put herself in the power of evil. Roger Malvin's conscience punished him secretly; he lost his worldly possessions and the son he loved more than anyone else. Young Goodman Brown paid for his night among sinners in the forest by never being happy or able to trust anyone again.

The punishment of sinners should always come from God. Chillingworth made himself a fiend by pursuing his revenge; his crime, Hawthorne thought, was greater than the sin of passion which Hester and the minister had committed. Although sinners are always punished themselves, Hawthorne recognized that their crimes bring suffering to the innocent as well. The descendants of Colonel Pyncheon suffered from his ruthless desire to gain what was not his own. The curse of Matthew Maule, whom the colonel was influential in having executed as a witch, lingered with the Pyncheon family for more than a hundred years. Miriam, though she was innocent of crime, was enmeshed in a political intrigue; when she
tried to escape, she could not. In only the shadow of crime herself, she drew Donatello into murdering the man who would have made her a criminal. She was the instrument of making an innocent person guilty, and therefore became guilty herself. Hilda in her innocence found it difficult to imagine the depravity of the world. But she was made a witness of the crime of her two friends, Miriam and Donatello, and had the weight of it upon her own shoulders. Even to touch a wrongdoer is dangerous. When Prudence Inglefield returned to her family she did not embrace her younger sister; Miriam resolved after the crisis on the precipice never even to touch Hilda's hand again.

Hawthorne believed that it is much better to confess sin than to hide it. Confession of sin relieves suffering if it does not lighten guilt. For instance, Reuben Bourne in "Roger Malvin's Burial" no longer imagined himself a murderer when he had confessed his broken vow to God in a prayer.

Other instances may be found in The Marble Faun which show Hawthorne's belief that no one should brood in his mind over the wrong he or someone else has done. Miriam would have avoided wrecking her life and Donatello's if she had followed her impulse to tell her troublesome past to Kenyon and Donatello. Hilda felt the weight of sin lifted from her heart when she confessed the murder she had witnessed to a cathedral priest.
The minister in *The Scarlet Letter* tortured himself and was tortured by his conscience and Chillingworth, because he had not confessed his sin. Although Arthur Dimmesdale often planned and often tried to confess, he lacked the strength. His address asking Hester to reveal her child's father, while she stood on the platform before the townspeople, was a plea on his own behalf that she expose him. It was only in momentary relief that he exclaimed of the greatness and goodness of a woman's heart when Hester had remained firm in her resolve to bear her guilt alone. He planned to confess in his sermons; he did implicitly tell his congregation of his guilt many times, thus adding falsehood to his other sin. He knew people would misunderstand and think him better than if he had not mentioned any sin of his. Even Hester, who at first did not want his confession, later came to feel that death was better than a secret brooding over unconfessed sin. She thought, however, that it would be possible to escape and make a new beginning had they the strength to go to another land. But one can never escape the consequences of sin. The minister felt that he was wrong in accepting her proposal, but he did accept it. Finally, however, he brought himself to a public confession and died a worthy and a happy death.

Donatello could not feel any peace of mind until he had confessed himself a murderer to the civil authorities of Rome. The sense of his guilt was strong enough to make his
love for Miriam count as nothing, although he killed the man to protect Miriam, and to do as her eyes commanded. At his village in Tuscany, he did not join in the gay dances of the peasants as he had always done before; instead he confined himself to a lonely tower room. He turned the walking trip his friend, Kenyon, had planned into a penitential pilgrimage, stopping at wayside shrines, and giving coins to beggars who would pray for his soul. But these means brought him no solace. When Miriam joined him, he did dare to be rather happy, in a melancholy way, but only because he had determined to surrender himself to the authorities in a few days.

Sinners should confess, Hawthorne believed, but their confession does not clear them of guilt. One has to trust to the mercy rather than the justice of God. When Dimmesdale was dying, Hester asked if they would not meet again and spend their immortal life together -- they must have ransomed one another by all their woe. The minister replied,

'Hugh, Hester, Hush! . . . The law we broke! --the sin here so awfully revealed! --let these alone be thy thoughts! I fear! I fear! It may be that, when we forgot our God, --when we violated our reverence each for the other's soul, --it was thenceforth vain to hope that we could meet hereafter, in an everlasting and pure union. God knows, and he is merciful. He hath proved his mercy most of all in my afflictions. By giving me this burning torture to bear upon my breast! By sending yonder dark and terrible old man, to keep the torture always
at red heat! By bringing me hither, to die this
death of triumphant ignominy before the people!
Had either of these agonies been wanting, I had
been lost forever. Praised be his name! His will
be done! Farewell! ’' (26)

Besides the punishment of one's conscience and
those civil and religious ones, there is punishment more
directly sent from God. Little Pearl was one of God's means
to punish Hester. The first thing the child noticed was the
scarlet letter on her mother's dress. She played a game of
throwing flowers at the letter; when the two visited the
governor's house, she pointed to Hester's reflection mirrored
in the suit of armor in the hall, a reflection which dis-
torted Hester's figure and magnified the scarlet letter; when
the two went for a walk in the woods, Pearl outlined the
letter in burrs. By her strange and unfathomable nature,
she made it impossible for Hester to have a moment's forget-
fulness of her sin.

In addition to being a retribution sent from God,
Pearl was an effective guide so that Hester would not be led
to sin again. Because she must stay at home with Pearl, Hester
refused the invitation of Mistress Hibbins to join the cele-
bration of the Black Man's company in the depth of the forest.

Finally, Pearl was a symbol of God's mercy and a
blessing sent to her, especially after the minister's con-
fession and death. That scene is great grief developed her
sympathies so that she could share, and thus lighten, she

mother's grief.

A further indication of God's mercy is the educative effect of sin. The suffering of the minister who wore the black veil made him understand the hearts of his parishioners, so that he could lead them to a better life. The same is true of the minister Dimmesdale in The Scarlet Letter. Likewise, Hester's mind and sympathies were developed by the suffering and repentance which followed her sin. In Donatello a change was noticeable after his crime, a good change if the addition of a sharper, better developed intelligence and a soul is counted so. The fierce energy under whose power he had acted to murder Miriam's model "had kindled him into a man; it had developed within him an intelligence which was no native characteristic of the Donatello whom we have hitherto known. But that simple and joyous creature was gone forever." (27)

A summary of Hawthorne's religious and ethical assumptions centers around the faults and sins of the human race rather than around its virtues. The cause of sin is the fall of man which opened to every man the road to sin making it his heritage to be burdened with the sins of his forefathers, and to have in him, the descendant of Adam, the capability of adding more sins on his own account. The other causes of pride and passion derive from the basic one of original sin. The sins which Hawthorne roundly condemned are so vague and shadowy that they may not be pointed out exactly. However,

27. The Marble Faun, V. 9, p. 239
a group of sins made up of murder, sexual passion, and various forms of pride contains the sins Hawthorne thought the worst. Hawthorne was more preoccupied with the results of sin than he was with the crime itself. The sins which are inherent in man and which he is doomed to commit weld man into a loathsome brotherhood. Those who are especial wrongdoers have a more penetrating sense of the sins in their fellows. Sensitive people are ashamed and shudder at a fellowship with criminals. Sin shadows forth in outward appearance so that all may know of a man's guilt. Hawthorne insisted on the punishment of sin; no one can escape. If a man escaped punishment by a civil or religious law, God sends direct punishment, especially through his conscience. Transgressors not only bring punishment upon themselves but draw the penalty upon the innocent as well. When once a sin is committed, the best thing a man can do is repent. This repentance should be open, a public confession is best. To hide sin makes one more guilty and tends to lead one further into wrongdoing; confession also lightens the punishment of suffering. But there is no complete atonement for sin.

Unconsciously contradicting his doctrine of original sin, Hawthorne was a strong fatalist. All that happens has been destined by God, and planned by Him in the best possible way. A man should therefore not question or try to escape his destiny. God sends comfort to sinners and one should have
trust in His mercy which is partially seen in the educative effect of sin. The suffering and repentance which follow sin develop character, make possible a good influence on others, and purify the sinner's soul.
III. SOCIOLOGICAL ASSUMPTIONS

A. The Group

"Would time but await the close of our favorite follies, we should be young men, all of us, and till Doomsday."
- "Wakefield"

When Hawthorne considered society as a group, he did not believe that men were equal. Wealth, intelligence, and character made inequalities. Environment made it impossible for all to have similar attainments. But he believed that in spite of these distinctions, men should be kind to each other and be like brothers. When Gervayse Pyncheon sent for Matthew Maule, a young carpenter, the aristocratic Pyncheon allowed him to stand unnoticed while he finished his coffee.

It was not that he intended any rudeness or improper neglect, --which, indeed, he would have blushed to be guilty of, --but it never occurred to him that a person in Maule's station deserved any courtesy, or would trouble about it one way or the other. (23)

That he was unconscious of the kindly respect he owed to individuals, did not excuse his actions. The innkeeper and his family acted more admirably in "The Ambitious Guest."
The "homely kindness" with which they greeted their ambitious guest was natural, sincere, and "beyond all price." (29)

And the ambitious guest, probably of a higher social level

23. V. 7, p. 231.
29. V. 2, p. 123.
than his hosts, behaved well in their family group. "He was of a proud, yet gentle spirit -- haughty and reserved among the rich and great; but ever ready to stoop his head to the lowly cottage door, and be like a brother or son at the poor man's fireside." It is not only wrong for a man not to feel and act with this kindness in his heart to other man, but it is his greatest misfortune if he cannot. In a story named "The Christmas Banquet," a wealthy old miser willed that after his death part of his money be used each year to provide a dinner for the twelve most unfortunate and miserable people his executors could invite. The first year, Gervaye Hastings was invited, a young man whose brow was so smooth and unworried that he looked as if he did not belong with the woeful company. Each year his invitation was renewed, and his right to be present always questioned by the other guests. When he was a very old man, he disclosed his great misfortune at one Christmas banquet. None then denied he was more unfortunate than all the rest. He knew only his own misfortune; he could feel neither any joy, nor any grief. He did not sympathize with others. He had a cold heart and lived an unreal life.

Although all should act as brothers, Hawthorne thought that any deliberate lowering of oneself for a personal motive is despicable. Judge Pyncheon did this when he

30. V. 2, p. 125.
met his townspeople with a forced smile. His surface genial manner was a veneer to cover his lack of sympathy with them. It is easier to condescend than to accept someone else's condensation. When the Blithedale farmers had supper together, there is a constrained atmosphere; they have little to say to each other. Coverdale, who is a thinly disguised Hawthorne, noticed that Zenobia and her group are more at east than Silas Foster and his wife. In the first place, Zenobia was acting by choice, not necessity; and if she got tired of playing her assumed role, she could return to her former superior one if it pleased her better. She did the next morning when she asked Silas to bring some firewood and hot water to her room. Coverdale commented,

... if ever I did deserve to be soundly cuffed by a fellow mortal, for secretly putting weight upon some imaginary social advantage, it must have been while I was striving to prove myself ostentatiously his equal and no more. (31)

The next assumption is a corollary of the preceding one. Man lowers himself by choosing associated so he can feel socially superior. While he did not attach any especially sordid motives to Clifford's fondness for the company of Uncle Venner, Hawthorne shows that Clifford liked to be with him because he was on the very lowest rung of the social ladder. Uncle Venner had no money except what people gave him for doing their odd jobs; he had only clothes cast off by other people; he had no home and looked forward to none.

except that which he called "his farm" — the poor-house.

Hawthorne did not believe that useful menial tasks degraded a lady or gentleman. He thought Hepsibah, who was not a good cook, wrong when she was slightly scornful of Phoebe because she efficiently prepared breakfast. Hepsibah thought it a good thing for Phoebe to cook well because she was born in the country, and had an infusion of commoner blood than flowed in her own veins.

Hawthorne showed his disapproval of an idle, genteel class in making Hepsibah slightly ridiculous in a kindly way, when she opened her cent-shop and worried that she was no longer a lady. She was born a lady and always lived like one until she degraded herself by going into a trade. Hawthorne spoke, I believe, through Holgrave who remarked that Hepsibah had done a noble thing. If her family had always acted as nobly, the curse of Matthew Maule would not have fallen upon them, or at least, would have been powerless to harm them.

In considering the factor of work, Hawthorne decided that physical and intellectual labor never are effectively combined. The Blithedale experiment proved his contention. Coverdale could not write poetry after spending his days as an industrious farmer; he was too tired physically for his mind to be impressionable and alert. There follows a comment of Coverdale's which states Hawthorne's position.
Intellectual activity is incompatible with any large amount of bodily exercise. The yeoman and the scholar—the yeoman and the man of finest moral culture, though not the man of sturdiest sense and integrity—are two distinct individuals, and can never be melted or welded into one substance. (33)

Underlying this quotation is the assumption that the common man without culture is a being of common sense and integrity. Though Coverdale was offended by the table manners of Silas Foster, and did not like his practical and unimaginative talk of hogs and the market for them, he recognized the value of Silas' advice and that he was an aid in emergencies. Silas saw that Priscilla should be made warm and given food when she came to Elthedale through the storm; the rest of the company did not think so practically. Silas was the first person Coverdale sought when he suspected Zenobia had drowned herself.

Hawthorne realized that inevitably the people who work for their bread are resentful toward the others who seemingly do nothing but profit by the labor of their fellows. At the close of her first day's labor as a shopkeeper, Hepsibah saw a woman passing her door who was dressed in costly garb. Hepsibah inquired, "Must the whole world toil that the palms of her hand may be kept white and delicate?" (33)

When people do not work, grow old, and are isolated from other human beings, they cannot grasp new ideas, or

32. V. 8, p. 91.
33. V. 7, p. 77.
adjust themselves to different surroundings. After Clifford was released from his prison sentence, he could not understand the new objects that had been added to his environment during the thirty years he had been bounded by prison walls. Each time he looked from his window and saw an electric car, it was as if he saw it for the first time. Hawthorne commented, "Nothing gives a sadder sense of decay than the loss or suspension of the power to deal with unaccustomed things, and to keep up with the swiftness of the passing moment." (34)

Although Hawthorne regretted the decay which comes with age and with a life away from the main current of existence, the desire of people to be ever young seemed foolish to him. Clifford liked Uncle Venner because in contrast to his age, Clifford was young; he could pretend the better part of his life was before him. Into Dr. Bullivan's apothecary shop came many persons to buy curealls, and most of them wanted a medicine corresponding to the fountain of youth. An ardent wish of many people is the chance to live their lives over again. The characters presented in "Dr. Heidegger's Experiment" have that wish and chance. But they managed their lives no better, nor even differently. And after the subtle power of the Doctor's potion had worn away, they had learned nothing from their experience; they planned immediately a trip to Florida in search of the fountain of youth.

34. V. 7, p. 231.
youth.

The inability of people to learn from their own or other's experience is pointed out in more than "Dr. Heidegger's Experiment." In "The Canterbury Pilgrims," the Shaker youth and maiden ventured from their village to seek their fortunes in a larger world. They met a group of people who had turned their backs on the world to enter the Shaker community. The talent of the poet had not been appreciated, the merchant had lost all his money and his ships, and the honest yeoman and his family had found no work for them to do, though they had honestly tried. In spite of their testimonies and warnings, the young Shakers chose to try their chance. Because they were young, they preferred chance rather than the security to be found in their native village. In "Mr. Higginbotham's Catastrophe," the pedlar, Dominicus Pike, never learned that his story of Mr. Higginbotham's murder was not true. When it was disproved, he could manage to convince himself again on slight evidence that Mr. Higginbotham had met a terrible death which he duly recounted in the next village. Owen Warland in "The Artist of the Beautiful" never learned not to center his dreams around Annie, the daughter of his old master, the watchmaker. Giovanni, the young Italian student, whose life Rappacinni planned to use as a scientific experiment, was adequately warned of his danger, yet continued to visit the doctor's garden of poisonous plants and be near his daughter, Beatrice. His father's friend
had warned him of Dr. Rappaccini; he had seen flowers wilt
and die in Beatrice's arms, but when he was shown an entrance
to the garden, he entered in spite of these warnings. Perhaps
the best example to show that people do not profit by warn-
ings is to be found in "The Prophetic Pictures." Elinor had
been troubled at times by a certain expression on Walter's
face; the minister's portrait in the painter's studio seemed
to warn her; the painter had shown her his sketch of Walter
in which his murderous expression was even more clearly re-
vealed than in the portrait. And yet she married Walter.

"Is there not a deep moral in the tale? Could
the result of one, or all our deeds, be shadowed
forth and set before us, some would call it fate,
and hurry onward, others be swept along by their
passionate desires, and none be turned aside by
the Prophetic Pictures. (35)

Walter and Elinor wanted their likeness transferred
to canvas because "it is the idea of duration --of earthly
immortality --that gives such a mysterious interest to our
own portraits." A similar desire made Colonel Pyncheon
build the House of Seven Gables and will that his portrait
always be displayed in the house where generations of his
descendants were to live. The ambitious guest was thinking
of this when the innkeeper's family was talking of the things
they wished for. He murmured to himself, "It is man's nature
to want a monument." But Hawthorne deplored a search for
earthly immortality.

35. V. 1, p. 246.
36. V. 1, p. 232.
Another quotation from "The Prophetic Pictures" shows a favorite belief of Hawthorne's. He is referring to the desire of the portrait painter to foreshadow the future.

It is not good for man to cherish a solitary ambition. Unless there be those around him by whose example he may regulate himself, his thoughts, desires, and hopes will become extravagant, and he will have the semblance, perhaps the reality of a mad man. Reading other bosoms with an acuteness preternatural, the painter failed to see the disorder of his own. (37)

Hawthorne repeated this same belief in "Peter Goldthwaite's Treasure." Peter was a queer individual who had failed in business and everything else he attempted, and was engaged at the time of the story in tearing his house down for a treasure he thought hidden there. He lived alone in his old house except for an old servant who burned the wood as fast as Peter chopped it from the walls. In the midst of his activities, Peter looked out the window and became more normal.

It is one great advantage of a gregarious mode of life that each person rectifies his mind by other minds, and squares his conduct to that of his neighbors, so as to seldom be lost in eccentricity. Peter Goldthwaite had exposed himself to this influence by merely looking out the window. (38)

Hawthorne approved "a gregarious mode of life" but had no trust in the mob, which it includes, who are too easily influenced by unprincipled leaders. Robin came from the country to seek his fortune in the town where his kinsman, Major Molineux, lived. He searched one night to find his kinsman's
house, but no one at inns or cottages would tell where the
major lived. Tired from his search, he fell asleep. When
he awoke the next morning, a mob of people were parading
in the street and others had gathered to watch the procession.
The center of attention was the tarred and feathered kinsman
of Robin who had been tricked by his enemies. The crowd
roared with laughter, and Robin was irresistibly moved to
join with them. The multitude is an unconscious instrument
of a man's enemies.

The power and danger of a multitude are only one of
the evils which unselfish people would like to do away with.
As long as there is evil and injustice in the world, philan-
thropists will have day-dreams of reform. Hawthorne thought
it better to try to realize these dreams because such an
attempt shows sympathy with others and a youthful hope which
elevates one's character. But if the vision is worthwhile,
atttempts to make it real will fail. Coverdale's plunge into
the snowstorm to join the Blithedale community, and his
months spent there with others interested in the same venture
did not make their trial successful as they had hoped. But
it was good to try.

Hawthorne warned people not to allow their unselfish
day-dreams to become obsessions. The danger from reformers
comes because they get so absorbed in their ideas that they
lose a sense of perspective. He showed that Hollingsworth's

mistakes were traceable to his preoccupation with his one idea of reforming criminals. Hollingsworth had once had a great spirit of benevolence which was warped by his philanthropic theory. As a companion, he was a great bore because he could talk of only one thing --his theory. He spent his spare time drawing sketches of the buildings wherein he would house the criminals in an effort to make his idea real. Coverdale thought he was going mad or was at least off his moral balance; he encouraged both Zenobia and Priscilla to fall in love with him while he thought only of his theory. When Zenobia was disappointed in her hopes of marrying him, she committed suicide. For her death, Hollingsworth was responsible. When Coverdale, who may be associated with Hawthorne, rejected Hollingsworth's theory, Hawthorne condemned the theory and its author --and most other reforms and reformers.

The place where man is safest, happiest, and most virtuous is in his home. It is a bad circumstance for a man to have no home. The yeoman's family in "The Canterbury Pilgrims" dated all their misfortunes from the moment they lost theirs. The family group in the home is a good thing because it fosters kindness and unity among its members. In "The Ambitious Guest," the family of the innkeeper was gathered around their hearth. Hawthorne commented:

They had that consciousness of unity among themselves, and separation from the world at large, which, in every domestic circle, should still keep a holy place where no stranger may obtrude. (40)

40. V. 2, p.125.
In Hawthorne's sketches describing his lonely walks and trips, he frequently described with approval the family groups he had seen. He stated that the family in "Night Sketches Beneath an Umbrella" had found the much-to-be-desired golden mean of life by their own fireside. He envied them the safety they had in their home.

"Through yonder casement I discern a family circle, --the grandmother, the parents, and the children, --all flickering, shadow-like, in the glow of a wood-fire. Bluster, fierce blast, and beat thou wintry rain, against the window panes! Ye cannot damp the enjoyment of that fireside."(41)

The sketch describing the trip Hawthorne took on an Ontario steamboat also illustrates his belief in the family group, though this family had no fireside where they might be safe.

But there was one group that had attracted my notice several times, in the course of the day; and it did me good to look at them. They were a father and mother, and two or three children, evidently in straightened circumstances, yet preserving a decency of aspect that told of better days gone by, and was also a sure prophecy of better days to come. It was a token of moral strength that would assuredly bear them through all their troubles, and bring them at length to a good end......In one sense they were homeless, but in another, they were always at home; for domestic love, the remembrance of joys and sorrows shared together, the mutual anxieties and hopes, - these gave them a home in one another's hearts; and whatever sky might be above them, that sky was the roof of their home. (42)

The only two who were not seeking the Great Carbuncle for selfish motives were the young couple who wanted its glow.

42."The Ontario Steamboat," V. 17, p. 216.
to brighten their home. They made the wise decision to reject the jewel because its light would make all earthly things look faded. They returned from their adventure to live happily at home.

In summary, Hawthorne believed men should act like brothers, though not as if they were shackled by the repellent brotherhood which comes from consciousness of sin. A more worthy bond is formed by sympathy with the misfortunes and unhappiness of others. A realization of brotherhood should be shown by actions, and not by the feeling that he as well as I have committed a crime. Hawthorne did not believe people were equal -- there are ranks of intelligence, goodness and evil, character, and wealth. But these inequalities should not keep a man from being kind to another, from respecting the other's individuality, and looking after the welfare of the other man by taking into account his own actions. In the group, there should be no deliberate lowering of oneself for a personal and insincere motive. The golden rule plays an important part in Hawthorne's assumptions concerning the group. People tend to think idleness is becoming; it is not. Physical labor is best for one type of man, intellectual labor for another. But the two kinds of work do not go effectively together. There are faults and virtues in a gregarious mode of existence, but the virtues are more strong; Hawthorne constantly warned against a solitary life. But he has few positive statements to make
for the group in which man is exposed to particular follies --
the desire of a man to be ever young, his wish for earthly
immortality, and his inability to learn from experience. Also,
people en masse are dangerous; they are irresponsible instru-
ments and not to be trusted. A group existence has fomented
troubles and injustices, but attempts to reform them are
futile; it is a good thing to try --if the attempt is made
in the proper spirit. Hawthorne approved a benevolent spirit
like Hollingsworth had before he became warped by his one
theory. This benevolence is a very general thing. It consists
in feeling and acting kindly toward one's fellow-men in the
general course of one's life and needs no concentration,
organization, or effort directed to reform. In a mode of life
in which man is foolish and wishes to have the rest of the
group remember him, in which he wants to reverse God's order
of the universe and stay ever young, and from which he may
wish to escape entirely, the safest place for man is in his
home. There he may be happiest and most virtuous.
B. Woman

"There in society it should be woman's office to move in the midst of practical affairs, and to gild them all, the very homeliest, --were it even the scouring of pots and kettles, --with an atmosphere of loveliness and joy."

- The House of Seven Gables

Hawthorne distrusted any independence on the part of woman; it is her destiny, strengthened by her nature and her education, to be led by man. In the introduction to a biographical sketch of Mrs. Hutchinson he wrote characteristicly, "... there are portentous changes taking place in the fair sex, which seem to threaten our posterity with many of those public women, whereof one was a burden for our fathers."

Mrs. Hutchinson was a religious reformer who caused so much disturbance in the Massachusetts Bay Colony that the elders banished her to Rhode Island. It is plan to be seen, though Hawthorne was not fond of reformers, he disliked Mrs. Hutchinson particularly because she was a woman reformer, a public figure, and not in the place designed for her.

In the same sketch, he wrote of the invasion of women in literature, "... is it good for woman's self that the path of feverish hope, of tremulous success, of bitter and ignominious disappointment, should be left wide open to her? Is the prize worth winning if she have it?" Having stated that it was not good for woman to be a public figure, in

43. V. 17, p. 1.
44. V. 17, p. 2.
this case to write books, he answered his own question of
whether fame is worth anything to her in a way which shows
he assumes the approval of man means everything to her.

Fame does not increase the peculiar respect
which men pay to female excellence, and there is
a delicacy (even in ruder bosoms, where few would
think to find it) that perceives, or fancies, a
sort of impropriety in the display of woman's
natal mind to the gaze of this world. . . . And
woman, when she feels the impulse of genius like
a command of Heaven within her, should be aware
that she is relinquishing a part of the loveliness
of her sex, and obey the inward voice with sorrow-
ing reluctance. . . .(45)

Hollingworth dogmatically stated that a woman's place is
by a man's side. And Zenobia, though sometimes unduly vociferous concerning the rights of her sex according to Coverdale, did not contradict his statement. She was in love with him. Even Hepsibah, old maid that she was, built her life around a man. While her brother was imprisoned, Hepsibah lived for his return, dreamed of him as a young man, and looked often at his miniature. After his release she thought only of how to please him and make him happy.

The habit women have of centering their interests
around a man Hawthorne regarded wise. Hilda would have escaped much unhappiness if she had allowed Kenyon to protect her instead of wandering alone in the wicked city of Rome. As woman is more or less an appendage of man, or at least under his protection, he is responsible for her. All the men in Fanshawe — the two who love her, Dr. Melmoth, and her father — joined

45. V. 17, p. 3.
in the search for Ellen when she was kidnapped. Edward was determined not only to recover her, but to avenge her smirched reputation.

A woman may sometimes be excused for eluding the protection of men if she is acting unselfishly. When Ellen talked to the stranger, went to the inn to meet him, and finally allowed herself to be carried off by him, she was indiscreet, but not to be blamed because she was acting from a good motive. She was trying to save her father from some danger which the stranger had said threatened him.

She was imperatively called upon — at least so she conceived — to break through the rules which nature and education impose upon her sex, to quit the protection of those whose desire for her welfare was true and strong, and to trust herself, for what purpose she scarcely knew to a stranger, from whom the instinctive purity of her mind would involuntarily have shrunk under whatever circumstances she had met him. (46)

A further excuse for Ellen is her inexperience. She, with her pure mind, could imagine no wrong; she was only able to feel it instinctively. Besides, the letter from her father offered by the stranger seemed genuine to her eyes. But it was her duty and affection which overcame her vague fears.

Hawthorne looked upon woman as unable to keep a secret. Therefore he carefully explained why Ellen did not tell of the message which she thought was from her father. She never seriously considered the two women, Mrs. Melmoth and the maid. Mrs. Melmoth was too domineering and she

46. V. 16, p. 135.
thought the maid would not understand. As for the "males," Dr. Melmoth was too unwordly; Edward was too fiery tempered and she was in love with him; and Fanshawe, yes - but she had no chance to see him.

The loss of her reputation after she had been discovered at the inn, strengthened Ellen in her determination to help her father. Hawthorne showed that the worst had already happened. "She felt as if her fate were already decided. She was no longer the same pure being in the opinion of those whose approbation she most valued." She repented going with the stranger before they had gone very far. A woman doesn't adhere to her decisions; she changes her mind.

When Fanshawe providentially appeared at the top of the cliff when the angler was about to attack Ellen, she fainted. This, according to Hawthorne, was because she had confidence in her deliverer. She had appealed to her abductor in the name of his mother and God; unsuccessful in her appeals, she resigned herself to the more competent care of Fanshawe. When she revived, she turned her eyes away from the mangled body of the stranger, who had slipped down the cliff trying to reach Fanshawe, and did not even ask how she was saved. Ellen was ill after her agitating experiences, which is perfectly natural because of the weaker feminine constitution.

Laudable feminine accomplishments are cooking, sewing,
and making a home for a man. Hawthorne approved Ellen's culinary efforts by remarking that the things she cooked had the "intrinsic excellence of the small white hands that made them." And Miriam was much more attractive and suitably employed mending a pair of gloves than daubing paint from her palette when Donatello came to the studio. Phoebe had the gift of making a room homelike by arranging the furniture in a certain manner, and by merely being present. When she had cooked breakfast and tended shop her first day at the house of seven gables, Hawthorne commented:

There in society it should be woman's office to move in the midst of practical affairs, and to gild them all, the very homeliest, - were it even the scouring of pots and kettles, --with an atmosphere of loveliness and joy. (49)

Phoebe made the house a home for Holgrave; he could talk freely to her of what he dreamed he'd do in the world.

In spite of Zenobia's intelligent and scintillating conversation, Coverdale got tired of the gruel she made and burned, and brought him to eat when he was sick. Hawthorne was so convinced that a woman should be a good housewife that he imagined a Naiad of a spring,

...would set about her labors like a careful housewife, to clear the fountain of withered leaves, and bits of slimy wood, and old acorns from the oaks above, and grains of corn left by the cattle in drinking, till the bright sand, in the bright water, was like a treasury of diamonds. (50)

Mrs. Melmoth, the managing wife of the president of Harley College in Fanshawe, succeeded in dominating her

49: V. 7, p. 115.
vague and impractical husband. But she scorned him for his reliance upon her. Hawthorne realized that women not only should be in the home, subordinate to men, but they prefer to be.

A woman's manners should be reserved, modest, and decorous. Zenobia's weren't so because she had "lacked a mother's care. With no adequate control on any hand (for a man, however stern, however wise, can never really guide a female child) her character was left to shape itself. There was good in it, and evil." (51)

To Hawthorne Phoebe and Hilda were models of behavior for a maiden's way of acting. But maidens and a matron's manners differ; a married woman may be less constrained in her conduct, without fear of criticism. Coverdale suspected from Zenobia's freedom of manner that she had been married.

"The freedom of her deportment (though, to some tastes, it might commend itself as the utmost perfection of manner in a youthful widow or a blooming matron) was not exactly maidenlike... Her unconstrained and inevitable manifestation, I said often to myself, was that of a woman to whom wedlock had thrown wide the gates of mystery. (52)

At times Coverdale thought that this idea was "masculine grossness," but eventually satisfied himself of its truth.

The small imperfection of a woman make her more attractive. One of the reasons Coverdale fell in love with Priscilla was because she made mistakes. He said she did not add much to the actual work done on the farm; she was too gayly

51. V. 3, p. 269.
52. V. 3, p. 63.
irresponsible in breaking dishes and forgetting errands; small imperfections are an endearing and an added charm, showing the superior nature of man and his right and ability to take care of woman.

Women should not be, but sometimes are, mere toys. In "Little Annie's Ramble," Hawthorne took a small girl for a walk. During it, the two looked in the shop windows; in one is a doll that catches Annie's eye. Hawthorne said to the doll, "A toy yourself, you look forth from your window upon many ladies that are also toys, though they walk and speak, and upon a crowd in pursuit of toys, though they wear grave visages." (53)

That women are vain and jealous, Hawthorne deplored. Matthew would have turned back in the search for the great carbuncle had not Hannah wanted to go on because she had a woman's love for jewelry. The heroine of The Blithedale Romance encouraged her friends to call her "Zenobia," the name of an oriental princess, because of her native pride. In addition, Zenobia always wore a flower in her hair.

So brilliant, so rare, so costly as it must have been, and yet enduring only for a day, it was more indicative of the pride and pomp which had a luxuriant growth in Zenobia's character than if a great diamond had sparkled among her hair. (54)

Because of her pride, Zenobia did not receive Priscilla kindly when she came to Blithedale. Coverdale thought he could never forgive her haughty conduct then, "But," he

53. V. 1, p. 165.  
54. V. 8, p. 17.
added, "women are always more cautious in their casual hosp-
(55) pitalities than men." When Zenobia said she would be kind
to Priscilla, she was influenced by the interest of Coverdale
in Priscilla, and by her wish to please Hollingsworth. Her
acceptance of Priscilla even then was only a capricious one.

Besides her love for jewelry, and her haughty manners,
a woman's pride shows itself in rich dress, which may make
her look beautiful, but is not suitable. Coverdale never saw
more clearly Zenobia's true character than when he called on
her in the city. She was richly dressed and a diamond in-
stead of a real flower sparkled in her hair. Even little
girls are vain Hawthorne noticed while taking one for a walk.
"But Annie, far more than I, seeks for a glimpse of her pass-
ing figure in the dusty looking glasses. . . ." Hepsibah,
though a very plain old maid, had a woman's interest in her
appearance. In her room, she stepped on the chair to look
at her long black-clad figure in the glass. And when she
and Clifford fled from the house after Judge Pyncheon's
death, with her more serious worries, she was troubled about
(58) her queer and outmoded dress. A part of a woman's vanity is
her effort not to look old. When Mrs. Dabney tried not to
grow old and ugly, Hawthorne felt she was doing the wrong
thing. She should have honestly appeared as old as she was.

55. V. 3, p. 35.
56. V. 8, p. 235.
57. "Little Annie's Ramble," V. 1, p. 162.
58. V. 7, p. 371.
Women are often not attracted by the unusual in human nature. For instance, Ellen was not attracted by the intelligent, scholarly mind of Fanshawe; but she thought it her duty to see that he did not ruin his health by too much study. Phoebe did not love Holgrave because he was different from most men, but in spite of that fact. Neither did she like Clifford because of his sensitive nature, but because he was an old man of her family who needed her care.

The right woman, if she is interested in a man, has a good influence on him; the wrong woman brings out the worst in a man. In Fanshawe, Edward Walcott, after he became acquainted with Ellen, stopped going to the inn in the village which was forbidden territory to college students. Fanshawe's health improved due to Ellen's influence. And after Ellen and Edward were married, she drew him away from "passions and pursuits which would have interfered with domestic felicity."

Faith, the pretty young wife of Goodman Brown, if considered as a woman rather than a symbol, shows the good influence of woman. While Goodman Brown was on his way to join the evil group in the woods, the thought of Faith made him refuse to go on. But when he became convinced of Faith's presence at the meeting, he resolved to go on. With her gone, he felt nothing to restrain him.

Rosina was able to cure Roderick Elliston of his

60. V. 16, p. 184.
strange malady of egotism, or the bosom serpent. Her unselfish love made him able to think of someone else other than himself, and he lost his bosom serpent.

Susan, in "The Village Uncle" had died long ago, but the old man thought of her and talked to her when he was alone. She, as his wife, helped him to live so he would be happy in his old age. "In chaste and warm affections, humble wishes, and toil for some useful end, there is health for the mind, and quiet for the heart, and prospect for a happy life, and the fairest hope of heaven."

Owen Warland's inspiration was Annie Hovenden in "The Artist of the Beautiful." He created his beautiful and delicately wrought butterfly for her. He persisted in weaving all his dreams around her. Even when she came to his shop to have her silver thimble mended, and carelessly, without understanding, wrecked his delicate machinery upon which he had lavished months of labor, he forgave her and began again. When she married a brawny blacksmith in preference to himself, he did not work on his beautiful butterfly for a while. However, when he resumed his creation, and finally finished his work, he gave it to Annie as a belated wedding present.

Two examples of the bad influence of the wrong women are to be found in "The Wedding Knell" and "Dr. Heidegger's Experiment." In the first story named, Mrs. Dabney counteracts her bad influence by being sorry. Mr. Ellenwood and Mrs. 61. V. 2, p. 119.
Dabney had been engaged in their youth, but Mrs. Dabney had broken the engagement. With his hopes of happiness shattered, Mr. Ellenwood lived alone; his mind preyed upon itself until people came to believe him queer, if not insane. Meanwhile, Mrs. Dabney had been living a gay and shallow life with two husbands who eventually died. Looking for a third husband, she arranged to have Mr. Ellenwood marry her, which Hawthorne regarded as not very fair of her. At the wedding, the bridegroom, disordered in intellect, realizing his broken and almost ended life, appeared in a shroud. While the people assembled were astonished at his shroud, Mrs. Dabney realized her responsibility and said the wedding would go on. She had made others and herself unhappy by being vain and careless. From that moment, she decided to devote the rest of her life to Mr. Ellenwood.

The widow Wycherly, in "Dr. Heidagger's Experiment," was at least partly responsible for the wasted lives of the three men who had been in love with her in their youth.

The characteristic which is most admirable in woman is the fidelity of her unselfish love. In most cases her fidelity is the cause of her good influence. If a man does not appreciate her love, that is his fault, but she is never to be criticized for bestowing it upon him. Examples of loyal women are numerous, and they are all approved. Martha Pierson in "The Shaker Bridal" consented when the man she loved postponed their marriage; she refused to marry anyone else; and
when they were old she went with him to the Shaker community. He satisfied his ambition there. Georgianna asked that her husband remove the birthmark in spite of the risk to her life. She needed no proof that her life would be safe. Beatrice, Rappacini's daughter, made Giovanni wait to see the result of the antidote upon her before drinking it himself. An almost redeeming characteristic of Hester is her continued love for the minister.

A last example of woman's constancy to be mentioned here is in "Edward Fane's Rosebud." Rose Grafton had been treated badly when Edward Fane broke her heart and their engagement. But she was admirably faithful, Hawthorne thought, in spite of being mistreated. When Edward was old and ill, she gladly went to help him. She had never stopped loving him.

There is a germ of bliss within her. Her long-boarded constancy -- her memory of the bliss that was -- remaining amid the gloom of her after life like a sweet-smelling flower in a coffin, is a symbol that all may be renewed. (62)

In summary, Hawthorne believed that a woman's destiny, nature, and education place her beside man, though on a lower level than he is. Any independence is not good for her, and she usually refrains from freeing herself because she sees that man does not like an independent woman. Because she cares for a man's sanction above everything else, she centers her life around him. This characteristic of hers is very good because man can best protect her from things which

62. V. 2, p. 323.
would cause her unhappiness. If she does slip beyond his protection, she may sometimes be excused if she is acting from an unselfish motive. Woman may best occupy herself sewing, cooking, and making a home. Hawthorne always approved her faithful and never-changing love and showed her fidelity often influenced a man to be a better person. A woman's small faults are attractive, but the vanity and jealousy characteristic of the whole female sex are especially deplorable.
C. Man

The first group of assumptions in this section have to do with the behavior of man in love. They are drawn, almost all of them, from Hawthorne's first published work, Fanshawe. They are not only his youthful views, but apply only to young people in love.

Among the many young men at Harley College, Ellen liked Edward best. Why was he successful in winning her affections when the rest, who burdened her with verses in Latin, Greek and Hebrew, failed? Hawthorne pointed out that he was handsome, intelligent, and wealthy. In addition, his manners were good; he had had the "natural grace of his manners improved by an early intercourse with polished society." (In this "polished society," it was customary to send sons abroad to be educated. Edward would have gone to school in England instead of to Harley College, had Dr. Melmoth not been a relative. One could be either better or more fashionably educated abroad.)

Because men in love are not very rational, some of their actions may be excused that otherwise would be criticized. Ellen, thinking she could do something to help her father, had gone alone to the inn to meet a stranger, and had thus compromised herself when she was discovered there. Edward acted inexcusably, had he not been in love, by accusing Fanshawe of being her seducer. When Dr. Melmoth had taken

63. V. 16, p. 16.
Ellen home, and Fanshawe had left with the other student, Edward drank more wine than he should. He was breaking tables and chairs when the stranger entered; Edward challenged him to a duel. Edward imagined, rightly this time, that the stranger was to blame for Ellen's actions. Edward wanted the duel immediately, but the keeper arranged it for the next morning. Perhaps Edward would be calmer. Hawthorne remarked it would be prudent for Edward to forget about the duel, but he really expected Edward's conduct as a matter of course.

One reason Edward was so irrational was because Ellen had not confided in him or asked him for advice when she needed it. He thought they were engaged, which should have given him the right of knowing all that concerned her.

While Coverdale was not in love with Zenobia, as Edward was with Ellen, he had the same concern for her life, especially her past.

"A bachelor always feel himself defrauded when he knows or suspects that any woman of his acquaintance has given herself away. Otherwise the matter could have been no concern of mine. It was purely speculative, for I should not, under any circumstances, have fallen in love with Zenobia." (64)

When Edward and Fanshawe and the others were searching for Ellen, Edward rode ahead of Fanshawe because his horse was less tired. But his motive was not so much to recover Ellen as to outdistance a rival in her affections. A 64. V. 8, p. 64.
woman is a sort of possession to acquire on a romantic quest. "All's fair in love. . . ."

Edward looked as pale as Ellen did after her exciting adventures and rescue by Fanshawe. He wandered lost about the Melmoth house until she recovered. Then he banished himself because of Fanshawe's prior claim; he had rescued her from danger. However, Fanshawe did not pursue his advantage. Even when Ellen in a modest way said she would marry him, he with great strength refused her proposal. That would have made him unworthy. The obligation existed as Edward and Ellen recognized, but Fanshawe was generous in not taking advantage of it. Fanshawe also did the right thing in not accepting the money Ellen's father would have given him. He had acted from love.

Hawthorne believed that it was natural for a dispondent suitor to think of suicide. When Edward thought Ellen no longer loved him, he was tempted to shoot himself. It is interesting to note that his thought was no more than "disagreeable." However, Edward's youthful hope that he would win her favor again, kept him from carrying out his intention.

The next group assumptions are miscellaneous in character. First, Hawthorne assumed that scholars are not practical men. For instance, Dr. Melmoth, the president of Harley College, was easily deceived by the story of the students who had to explain why they were at the inn, breaking a rule of the college. While the Doctor was the one to discover Ellen
at the inn, it was only by accident. He opened the door of the room where she was, thinking to get out that way. In his search for Ellen the next day, he carried a gun, but was worried because he did not know how to use it should the need arise. He hoped the gun would not hurt him, because posterity needed him to finish his book. He let Edward lead him in the search. "It was singular, and rather ludicrous to observe how the gray-haired man unconsciously became as a child to the beardless youth." 

A second general assumption Hawthorne accepted is that even the worst of men may be appealed to through their mothers. Hugh Crombie, the innkeeper in Fanshawe, had led a carefree and irregular life. When he considered reforming, he thought he never would have gone wrong had he known his mother. As a second illustration of this assumption is the action of the stranger who kidnapped Ellen. His home happened to be beside the road where they were travelling. As they passed his house, a woman called to them for assistance. Someone was dying inside whom the stranger knew to be his mother. He realized that time was important in kidnapping Ellen, but he went to his mother. She then had one moment of happiness before her death. Hawthorne sentimentally assumed that moment made up for all the years of unhappiness her son had caused.

65. V. 16, p. 119.
Thirdly, in his first book, and never again, Hawthorne granted a young man the privilege of sowing his wild oats. In making Edward not too virtuous, Hawthorne probably thought he made a more attractive hero. Hawthorne wrote of Edward,

But his occasional dereelections from discipline were not such as to create any very serious apprehensions respecting his future welfare; nor were they any greater than, perhaps, might be expected from a young man who possessed considerable command of money, and who was besides, the fine gentleman of the little community of which he was a member, --a character which generally leads its possessor into follies he would otherwise have avoided. (66)

A fourth general assumption is Hawthorne's belief that youth owes a respect and deference to older people which restrains his manners and actions. Because Mrs. Helmoth was present, Edward did not show him temper when he was vexed with Ellen. After a few minutes, when his temper was somewhat cooler, Edward noticed an expression in Ellen's eyes which would have drawn him to her feet --had they been alone. Later, while they were all searching for Ellen, Edward did not tell her father of their first meeting with the stranger, when he and Ellen had gone for a walk. That information might have helped in the search, but he did not speak, because he was not spoken to. (I doubt if this motivation of Edward's actions --deference to older people --was ever very convincing. But it is significant in that it occurred to Hawthorne as a possible way of motivating his story.)

66. V. 16, p. 16.
Finally, Hawthorne believed that the physical nature of man, which civilization has not completely refined, is repulsive. When Judge Pyncheon came to the house of seven gables, he found Phoebe as shop-keeper. As soon as he discovered she was a Pyncheon, he bent to give her a kiss but she instinctively dodged it. Hawthorne commented to show his disapproval of the Judge's physical and sexual self. "The man, the sex, was somehow or other, entirely too prominent in the Judge's demonstrations of that sort. Phoebe's eyes sank, and without knowing why, she felt herself blushing deeply under his look." Hawthorne wrote in his American Note-Books, "A singular fact, that, when man is a brute, he is the most sensual and loathsome of all brutes." He deplored the sensual in man. In the same way, the sensual unpleasantly obtruded in Clifford when he ate. However, Clifford did not offend in the same way in his relation with Phoebe. He recognized her as a woman, but as "a perception, or a sympathy, rather than a sentiment belonging to him."

In summary, Hawthorne as a young man believed a youth sought to win the girl he loved as if he were adventuring on a romantic quest. If another youth gained prior claim to her affections by saving her from danger, the first youth should generously resign himself to the role of disappointed suitor. His natural consolation as a despondent

68. V. 7, p. 204.
suitor. His natural consolation as a despondent suitor may come in thinking of suicide. However, Hawthorne trusted that his youthful hope would assert itself before he acted upon his thoughts. The next assumptions are miscellaneous in character. Their only common characteristic is a popular and general quality. The character of Dr. Melmoth shows Hawthorne believed scholars were generally impractical and unworldly men. Hawthorne accepted the popular belief that even the worst of men may be appealed to through their mothers. In addition, he agreed that the respect and deference a young person owes to older people restrains his manners and actions. Finally, the most important assumption in the group is Hawthorne's belief that the physical nature of man, which civilization has failed to completely refine, is offensive; man should subdue, as much as he can, the physical beast in himself.
D. Children

"Sweet has been the charm of childhood on my spirit. . . ."

- "The Village Uncle"

In Hawthorne's novels, with the exception of The Scarlet Letter, and in the majority of his short stories, children do not play an important role. However, in his sketches, he returns quite often to the thought of the happy and innocent child who may lead man into a happier and more virtuous life. There follows a quotation from "The Village Uncle" which shows that it is good to have the taste of children and to be like them:

...show me anything that would make an infant smile, and you shall behold a gleam of mirth over the hoary ruin of my visage. I can spend a pleasant hour in the sun, watching the sports of the village children on the edge of the surf; now they chase the retreating wave far down the wet sand; now it steals softly up to kiss their naked feet; now it comes onward with threatening front, and roars after the laughing crew, as they scamper beyond its reach. Why should not an old man be merry too, when the great sea is at play with these little children? (69)

Hawthorne voiced the same thought concerning the old showman with his puppets in "The Seven Vagabonds": "How often must his heart have been gladdened by the delight of children as they viewed these animated figures."

A man should be proud to have children like him.

69. V. 2, p. 116.
70. V. 2, p. 160.
When the author took little Annie for a walk, he commented:

If I pride myself on anything, it is because I have a smile which children love; and, on the other hand, there are few grown ladies that could entice me from the side of little Annie, for I delight to let my mind go hand in hand with the mind of a sinless child. (71)

If a child does like an older person, it is because the elder is good. A childish instinct is unerring. Little Pearl was glad to take the hand of the minister in her own while he penitently stood upon the scaffold at night. But when he had decided with Hester to try and escape punishment by leaving the colony, she washed his kiss from her cheek. Children instinctively perceive right and wrong, and their thoughts are more direct and penetrating. Little Pearl was at the heart of the problem of the minister’s confession when she asked Hester when he would take their hands, and stand with them at noon in the market place.

The natural dignity and confidence of children makes them unafraid — no one will harm them.

Is not little Annie afraid of such a tumult? No, she does not even shrink closer to my side, but passes on with fearless confidence, a happy child amidst a great throng of grown people who pay the same reverence to her infancy as they would to extreme old age. . . . And what is most singular, she appears unconscious of her claim to such respect. (72)

The child’s innocence makes the evil and trouble of the world powerless to hurt her. "Well, let us hasten homeward, and as

72. V. 1, p. 60.
we go, forget not to thank Heaven, my Annie, that after wandering a little way into the world, you may return at the first summons, with an untainted and unwearied heart, and be a happy child again. But I have gone too far astray for the town crier to call me back." (73)

It is always good to be kind to children. When Tobias and Dorothy Pearson made a home for the gentle Quaker boy, Ilbrahim, whom the other Puritans treated harshly, they acted wisely and well. Old Esther Dudley likewise showed the goodness of her character, in being kind to children when they came to see her at the old colonial governor's house.

... .Esther Dudley's most frequent visitors were the children of the town. Towards them she was never stern. A kindly and a loving nature, hindered elsewhere from its free course by a thousand rocky prejudices, lavished itself upon these little ones. (74)

In *The Scarlet Letter*, Hawthorne said that Chillingworth would analyze little Pearl's nature and make a shrewd guess as to her father. The right course is voiced by Minister Wilson who, while Providence is working out its own course, would be glad of the chance given to every man to show a father's kindness to the little girl.

Hawthorne accepted the belief that parents are responsible for the actions of their children. The children who attacked the gentle boy were taught by the intolerance and cruelty of their parents. Likewise the hostile Puritan children who

73. V. 1, p. 170.
shunned Pearl, and whom she avoided, were acting as their fathers and mothers had taught them. It is a good fortune to teach children. Ralph Cranfield returned from his years of wandering in foreign lands to search for his high destiny, to become the village schoolmaster. He made a wise decision. (75)

Hawthorne's views of children are romantic. Very seldom do children act as the child who unimaginatively ate his sticky candy while watching the falls in the sketch, "My Visit to Niagara." His characteristic treatment is the sentimental one in the following quotation:

See that little vagabond --how carelessly he has taken his stand right beneath the water spout, while staring at some object of curiosity in a shop window! Surely he must have fallen with it from the clouds, as frogs are supposed to do. (77)

To Hawthorne, children were close to angels in their purity. Their influence upon man is to make him more happy and virtuous like themselves. Therefore, a fortunate chance comes to the man who may be kind to a child, because his kindness brings out the best in his character. If children are drawn to an older person, their preference is an especial point in his favor --they instinctively like only good people. A child's directness, simplicity, and instinct make the right course of action clear to him, though a grown-up may be puzzled. But if a child is corrupted from his innocence, it is usually the fault of his parents who have

76. V. 17, p. 252.
77. V. 2, pp. 271-272.
taught him their own wickedness. However, a child's innocence is more often an effective shield to protect him from the evil of the world. And a large enough shield to cover the grown people around him.
CONCLUSION

There are doubtless more assumptions underlying Hawthorne's fiction than those I have discovered; further investigation may make them known. Nevertheless, the repetition of a characteristic pattern served not only to emphasize and check the important ones, but also gives me confidence in the reliability of those discovered. In addition, the analysis included the larger and the important part of Hawthorne's fiction so that most of the material has been covered. A re-analysis of the fiction considered here, a study of his stories for children, and the utilization of material in his notebooks, may fill in the outlines of his beliefs. However, the assumptions discovered seem to form a fairly complete pattern.

Hawthorne's political assumptions, for the most part, concern his own country. The core of his politics was nationalism. Secondly, he believed people should govern themselves; a monarch is too often a tyrant. He could approve the government of the United States because he was a democrat in the broadest sense of the word, and because he was a patriot devoted to the interests of his country. He reserved the right to criticize past and present political policies; his criticism centered mainly around politicians who use their political power for personal ends. Although he
recognized that government was not always effectively or justly administered, he believed some form of government necessary; man needs to be controlled.

Hawthorne emphasized his religious and ethical code in his fiction so that there can be no doubt of its importance to him. He built his code around the contradictory doctrines of free will and predestination. He did not weigh, question, or try to reconcile the two principles. They existed separately from each other. To Hawthorne, man was not punished for following the plan God arranged. The two beliefs were an integral part of his code, and neither one undermined the strength of the other. Man's freedom of will resulted in sin, sin which Hawthorne so completely pervaded the human race that he painted a dark picture of its prevalence and consequences. Hawthorne's fatalism did not make him discouraged but hopeful. He believed man cannot evaluate his or other people's experiences because he cannot see widely or deeply enough to form a complete view. But even man can see that good often comes from his destined sin -- it develops the character of the sinner, it serves as a warning to others, and if its consequence is traced through the years which follow, a beneficial effect is noticeable. Man can see these effects with his own eyes. Therefore he should gratefully accept the good he sees coming from sin, and incuriously believe that what happens is best. He should keep from speculation about God and His ways --
and have faith.

The keystone of Hawthorne's assumptions in relation to the social group is: Everyone should be kind to his fellow-man. This assumption implies no organization or reform of existing conditions. There are distinctions made by wealth, character, and inherited traits. But if people acted upon their individual responsibility, they would not be proud, idle, or foolish. Hawthorne thought work a good thing and did not believe manual labor degrading. But physical labor spoiled a man for intellectual work. Hawthorne saw dangers in a group existence, but he more strongly warned people against a solitary way of life. If Hawthorne were rearranging the social group, he would give to every man a home.

A woman's place in society is a dependent one, and any efforts she made toward independence Hawthorne thought wrong and dangerous. In her destined place, Hawthorne believed woman had a good influence. To him, a woman's worst faults were her vanity and jealousy. Hawthorne considered man had the right to be an independent person; he was destined to be strong, adventurous, and generous by nature. The worst flaw in man is his physical nature which civilization has failed to completely refine. The humanitarian assumption of kindness applied particularly to children. Their innocence makes them a blessing to the grown people around them and protects the children from an evil world.
In final summary, we see that politically Hawthorne was a nationalist and a republican with only general criticisms and speculations concerning political affairs. His religious and ethical code was important to him and may be described as Calvinistic in practically all of its details. Hawthorne's sociological assumptions were humanitarian. He saw the follies and the injustices in his social group, but urged only a heightened sense of each man's individual duty to the rest of the group; he sanctioned no reform.
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*Based on the list in Pattee's Development of the Short Story, pages 111-114. Following the title is the date of publication. The numeral refers to the volume in the Old Manse edition. The novels were added to Pattee's list in chronological order.*
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