CHILDREN AND CHILDHOOD
IN HAWTHORNE'S FICTION

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

Shirley Ann Ellis Sitz, B. A., M. A.
Denton, Texas
August, 1999
Sitz, Shirley Ann Ellis. *Children and childhood in Hawthorne's fiction.*
Doctor of Philosophy (English), August, 1999, 195pp., 59 titles.

This paper explores the role of children and childhood in Nathaniel Hawthorne's fiction. Moreover, it asserts that the child and childhood are keys to a better understanding of Hawthorne's fiction. In many of Hawthorne's romances and tales, one or more characters possess childlike traits. The child character may be treated either positively, as with Pearl of *The Scarlet Letter*, or may be treated negatively, as with Coverdale of *The Blithedale Romance*. For Clifford, the ruined aesthete of *The House of the Seven Gables*, childhood is an Edenic retreat that helps him regain his sanity. Beatrice Rappaccini, is a complex innocent, a victim of her father's mad science and of Giovanni's cruelty. Donatello, the faun-like innocent of *The Marble Faun*, escapes the fate of many other unaffected characters. His ordeal is called a fortunate fall from ignorance to knowledge, but sin has changed him, nonetheless. Some innocents are not able to survive, but Ilbrahim, the gentle boy, and Beatrice Rappaccini are not among them.

This paper also analyzes Hawthorne's literature for children and integrates the writing designed for children with that intended for adults. We find, for example, many of the same themes in both genres: the necessity for revealing truth about oneself, the search for the father, the danger of isolation and alienation, the ordeals one must overcome in the quest for maturity, and the lurid
intermingling of good and evil. In addition, the children's works contain the inception of character types that Hawthorne develops in the adult works. For example, the dark ladies of the children's works, Pandora, Circe, and Proserpina, grow up to be Hester, Zenobia, and Miriam in the adult fiction. Theseus' quest becomes that of Young Goodman Brown or of Robin Molineux. The quartets of contrasting characters from *Grandfather's Chair* are repeated in the adult writing. In the children's works, Hawthorne uses authorial intrusion more, but he uses less ambiguity. Moreover, Hawthorne uses many of the same characterization devices, techniques and symbols in both genres.
CHILDREN AND CHILDHOOD
IN HAWTHORNE'S FICTION

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

Shirley Ann Ellis Sitz, B. A., M. A.
Denton, Texas
August, 1999
Copyright by

Shirley Ann Ellis Sitz

1999
ACKNOWLEDGMENTS

I wish to thank James Tanner, chairman of the English department, for all his help in the preparation of this document, which grew from a paper I wrote on *The Scarlet Letter* for one of Professor Tanner's classes. His insightful and thought-provoking analysis has been invaluable in its successful completion. I also thank Haj Ross for his support, and David Kesterson for his enthusiasm and his knowledge of my subject. I also thank Mary Schramski, my friend who gave me invaluable advice and proofed my writing. In addition, I thank my sisters, Geneva Sasser and Carol DuBose, for their help and encouragement.
TABLE OF CONTENTS

Chapter

1. INTRODUCTION ................................................................. 1
2. "THE GENTLE BOY": A MICROCosM OF HAWTHORNE'S FICTION 7
3. THE CHILDREN OF THE SCARLET LETTER ......................... 22
4. ROBIN MOLINEUX AT THE CROSSROADS .............................. 39
5. BEATRICE RAPPAcciNI: LA BELLE EMPOISONNEUSE ........... 52
6. THE REDEMPTIVE ESSENCE OF CHILDHOOD: PHOEBE AND CLIFFORD ........................................ 71
7. THE MARBLE FAUN: THE DOVE AND THE FAUN ..................... 97
8. CHILDREN IN THE BLITHEDALE WASTELAND: PRISCILLA AND COVERDALE ........................................ 119
10. CONCLUSION .............................................................. 183

WORKS CITED ................................................................. 189
CHAPTER ONE

INTRODUCTION

Few writers of the nineteenth century have withstood the test of time as well as Nathaniel Hawthorne. The ambiguity of much of his writing lends itself to a multiplicity of interpretations, and the deeply introspective characters fascinate students of psychology. Post-modernists have noticed the polar opposites such as head/heart and dark/light, and they have a field day with irony and paradox with which the work is replete. Feminists are drawn to the majestic Hester, the exotic Zenobia, the unappreciated Georgiana, and the victimized Beatrice. Students of romance are attracted to Hawthorne's treatment of the past. Thus, Hawthorne has something to offer just about every taste. He is even the author of quite a large group of children's stories. These writings, however, are quite neglected by the mainstream critic. The children's stories and children who play important roles in the major works may be the key to a better understanding of the author and his writing. The main focus of this paper involves a careful scrutiny of Nathaniel Hawthorne, the children in his fiction, and Hawthorne's children's stories.

Hawthorne's fiction reveals a special sensitivity to children, and he often presents his most important concepts through them. Pearl, for example, is the greatest teacher of moral values in The Scarlet Letter. A case can be made for considering her to be the central character in the novel, the one that acts as a redeeming force and the only character to go forth triumphantly at the novel's
conclusion. Harold Bloom says that without Pearl the romance would be a tragedy. (8) He goes on to say that Pearl is "... at once the most surprising, and the largest intimation of Hawthorne's farthest imaginings" (4). Pearl reflects Hawthorne's daughter Una, mirrors Hawthorne's abiding concern with witchcraft, is contrasted with the Puritan children, and has a redemptive role in the romance.

"A Gentle Boy," written very early in Hawthorne's career around 1829, is also a very powerful work with a child as a major character. In his definitive biography of Hawthorne, Salem Is My Dwelling Place, Edwin Haviland Miller insists that this story depicts Hawthorne's own childhood. Although Elizabeth, Hawthorne's sister, claimed that Hawthorne's childhood had been a happy one, Miller believes that Hawthorne had not viewed it as such. "The depiction never altered even as he found fame, established a family of his own, and grew in years. Time healed no losses, altered no perspectives" (Miller 38).

Although many critics over the years have viewed "A Gentle Boy" merely as a simple work depicting prejudice and bigotry, it is my contention that this story is an excellent source for Hawthorne's major themes: childhood as Edenic, the importance of hearth and home for a child, the loss of innocence, isolation and alienation, original sin, secret guilt, the absent father, and the rejecting mother.

Another source of information, is the prevailing views of society regarding children and childhood that were held by Hawthorne's peers. We know that in the Hawthorne home, children were mainly the responsibility of Sophia, who kept them quiet in order for Hawthorne to work. We know, also, that Sophia, along with many educational reformers and theorists of child rearing, rejected the idea
of original sin, preferring to believe in the basic goodness and innocence of children. Sophia's sisters, Mary Mann and Elizabeth Peabody, no doubt influenced their sister in many of her beliefs regarding children. Leaders in their field, Mary and Elizabeth, had written one of the most famous educational books of the period: *The Moral Culture of Infancy, and Kindergarten Guide*. Also, Mary's husband Horace Mann was one of the great leaders in public school education. Therefore, Hawthorne was influenced by some of the most powerful people in the field of education who just happened to be among his close circle of friends and family. Hawthorne was determined to be a present influence in the lives of his children. Julian, in *Hawthorne and His Circle*, presents a picture of his almost idyllic childhood. According to Julian, during the time the Hawthornes lived at Lenox in the little red farmhouse, "the author of *The Scarlet Letter*" was very actively involved with his children, making snowmen, sledding, ice skating, and taking his son on long walks. It was during these walks that Hawthorne told his son of more wonderful things than he wrote about in his famous tales and novels. According to Julian, the idea for *A Wonder Book for Girls and Boys* came from a portfolio on which Sophia Hawthorne had drawn pictures from classical mythology. As each of the stories was written, Hawthorne read it to his children, and they became his first critics. For quite some time before they were written, Hawthorne and Longfellow, his fellow classmate at Bowdoin, had been discussing the idea of a work for children, which would be cooperatively written. Finally, Hawthorne, sensed a disinclination in Longfellow, and he wrote *A Wonder Book for Girls and Boys* with no help from his friend. Not original to Hawthorne, these stories possess, however, his moralistic touch. For example, they reveal the importance of understanding the past, as do his
major works. Over and over again in Hawthorne's works, we see the idea expounded that in order to live in this world as it is, we must understand the past as it was (Pearce 160). In the same article, Pearce goes on to say:

To know the past was not, for him, to view it from the heights of the present. It was to descend into the depths of the past so to discover quite directly that one could get back to the heights, live in the present, only if he could bring himself to suffer symbolically that painful ascent which constituted the process of history (162).

We see an example of this concept in “Alice Doan's Appeal,” where Hawthorne (through his narrator) condemns those of his generation who do not make the trip to Gallows Hill to view the graves of the “witches.” The infamous witchcraft trials of Salem come from a part of history that is repellant to sensitive minds, yet it is a very real part of our history which we have seen repeated too many times. In The Crucible, Arthur Miller draws a parallel to his own problems with the McCarthy hearings. Miller considered the methods used by McCarthy to be a witch-hunt. Hawthorne, also, has a personal contact through his ancestor who was one of the judges. We see in “Alice Doan's Appeal,” Hawthorne's condemnation of the fact that the only ceremony that people pay the innocent “witches” is the annual ritual on November 5 of the lighting of firecrackers by young boys. Hawthorne indicates that the graves should be decorated with flowers in remembrance of those who died because of ignorance. However, the boys who light the firecrackers are merely following the adult example. Hawthorne emphasizes the fact that innocent blood was shed for the sake of ignorance. To know and understand the past was, for Hawthorne, a tremendous benefit in understanding the present.
Hawthorne’s children’s books shed a great deal of light on Hawthorne’s interest in teaching the lessons of the past, in entertaining and in educating children about the classical myths and the history of America. The Whole History of the Grandfather’s Chair, made up of three sections "The Grandfather’s Chair," "Famous Old People," and "The Liberty Tree," relates the history of America through the format of a grandfather telling stories to his grandchildren. The narrative begins in England, takes a detour to Holland, follows the pilgrims in their ship across the ocean to the new world, tells of the problems with Indians, disease, and hardships, and ends with stories of the Colonial Revolution. Filled with a patriotic fervor, these stories teach moralistic lessons concerning America’s early development and its emergence from British domination. A Wonder Book for Girls and Boys and Tanglewood Tales retell classical myths. In Hawthorne’s hands, the myths are stripped of their original coldness and imbued with the warmth of romance. Tanglewood Tales continues the telling of classical myths begun in A Wonder Book. Both works have the same narrator, Eustace Bright, a thinly disguised Hawthorne, a dreamer, a dweller in fantasy who tells of a world free of evil, an age of innocence where childhood reigns supreme.

I intend to deal with Hawthorne’s major novels and tales which have a child as a major character or which present a view of childhood. I consider a character to be a child until he is living independently of his parents; thus, I do not include Young Goodman Brown, who has established his own household, but I do discuss Beatrice Rappaccini, Donatello, and Robin Molineux, who are on the verge of maturity. I deal with Pearl and the other children of The Scarlet Letter. The other characters that are important to my study are Ibrahim from “The Gentle Boy,” Phoebe from The House of the Seven Gables, Pricilla from
The Blithedale Romance. In many of the major works, Hawthorne endows a character with childlike attributes, which can be viewed either positively or negatively. Childishness, a negative trait, is evident in Coverdale's characterization. For the ruined Clifford, childhood is an unspoiled Eden, where he can regain his sanity. In some of the children's works, the children are merely part of the background; such are the many fictitious children as Primrose, Sweet Fern and Squash Blossom from A Wonder Book and Tanglewood Tales. Charley, Lawrence, Clara, and Alice from The Whole History of The Grandfather's Chair are developed as characters to a greater extent, and they are used to promote the action and to offer smooth transitions. Also, I will include the historical children such as Ben Franklin, Samuel Adams, and Oliver Cromwell from Biographical Stories for Children. Although I do not intend to confine myself to one method of literary criticism, I will generally be taking a New Historicist approach. Thus, I will concern myself with the author's life and times, with the social codes and dictates that inform the text, and with the reflection of a work's historical situation as evidenced in the text.
CHAPTER TWO

"A GENTLE BOY": A MICRO COSM OF HAWTHORNE'S FICTION

Although Nathaniel Hawthorne wrote "The Gentle Boy" very early in his career around 1829, it is his most powerful childscape, composed of his memories of loneliness and rejection. Edwin Haviland Miller, in his definitive biography (Salem Is My Dwelling Place) insists that Hawthorne's childhood is being presented in "The Gentle Boy." Hawthorne's writings reveal a fascination with children, especially children who are isolated or alienated. Ilbrahim, "the gentle boy," is rejected because he is of a hated sect, the Quakers. Pearl, the embodiment of the scarlet letter, is alienated because of her parents' sin.

Hawthorne uses both children to reveal his most important concepts. Pearl, for example, is the greatest teacher of moral truth in The Scarlet Letter. Ilbrahim suffers rejection from his mother as well as from the Puritan children, but he remains a model of decorum. Another story that features a child is "Little Annie's Ramble." The narrator of this story, a somber, black-frocked, thinly disguised Hawthorne, enjoys seeing life through the eyes of a child. He states concerning his association with children: "I delight to let my mind go hand in hand with the mind of a sinless child" (122). The narrator takes a little girl into town where they visit all the delightful places that would please a little girl. At one point, they visit
a toyshop where they encounter a special doll. Even in this situation, Hawthorne's narrator makes moralizing comments addressed to the doll:

Meantime, good bye, Dame 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. (125)

In his preface to *A Wonder Book for Girls and Boys*, a charming collection of retold myths written in 1851, Hawthorne states: “Children possess an unestimated sensibility to whatever is deep or high, in imagination or feeling, so long as it is simple, likewise. It is only the artificial and complex that bewilder them” (4). The one short story that seems to deal with children as a major force in human life is “The Gentle Boy,” a tale often treated by critics as merely an early, simple work, a study in bigotry and martyrdom (Van Doren 72). As mentioned above, I believe that this story is, in reality, an excellent source for Hawthorne's major themes: childhood as Edenic, the importance of the hearth, isolation and alienation, original sin, secret guilt, the absent father, and the rejecting mother.

Hawthorne treats childhood as another Eden, a paradise that we can slip into when the world becomes too harsh. We see this Edenic treatment of childhood in Clifford, who retreats to the world of childhood to save his sanity. Hawthorne was influenced by his wife in many of his concepts of children. Sophia, along with many enlightened educational reformers and theorists of child
rearing, believed that children at birth were not infected with original sin. Instead, children came into the world in primal innocence. Sophia's sisters, Mary Mann and Elizabeth Palmer Peabody, wrote one of the most famous educational books, *The Moral Culture of Infancy and Kindergarten Guide*. Horace Mann, Mary's husband, was a noted educator, famous for his support of public school education. A man who was rabid on subjects close to his heart, Horace had, no doubt, informed Hawthorne of his views many a time while the Hawthornes lived in West Newton in the Mann's house while Mann served a term in Congress. It was during this winter that Hawthorne wrote *The Blithedale Romance*. In addition, Elizabeth Palmer Peabody, along with A. Bronson Alcott, founded The Temple School. The school was far ahead of its time in its progressive view of the child. No corporal punishment was allowed in the school. Today, we would view it as a child-centered school. Elizabeth and Alcott collaborated on a book called *Conversations with Children on the Gospels*.

These, then, were the close friends and family members of the Hawthornes. Sophia had a strong desire to be the perfect parent of a perfect child. When Una was born, Sophia was sure that she was just such a child. According to Sophia, Una could look into people's faces and read their souls. Sophia's friends also responded to the infant's greatness of soul. These signs Sophia took for revelations of Una's divine nature (Herbert 156-57). Sophia even praised the stubborn streak that developed in the child about the time she learned to walk independently of her parents. Sophia considered this aggressive behavior to be merely her innate independence shining forth. Sophia kept
constant watch over Una, not allowing the child to have unsupervised contact with anyone, not even with her sister Mary’s children. When Una reached school age, Sophia home-schooled her for fear that an insensitive schoolmistress might curb Una’s free spirit.

Hawthorne’s beliefs concerning Una were more dichotomous, for he discerned in her nature more than a little evil. She seemed to be a mixture of the divine and demonic (Herbert 170). An example of Una’s nature that bothered Hawthorne a great deal was her fixation with the death of her paternal grandmother. To Hawthorne’s dismay Una playacted the deathbed scene repeatedly.

The characterization of Ilbrahim seems to be drawn from Hawthorne’s early view of childhood innocence, coming from his bachelor days. It is quite easy to believe in theories of the perfect, sinless child when one is not a parent. Hawthorne was not married until rather late in life. Therefore, the enigmas of Pearl’s character are realistic because they are patterned after Una. We know that Hawthorne took notes on his children’s conversations, so we may assume that these notes color the speech of Pearl. On the other hand, Ilbrahim is an imagined child who is not nearly as complex as Pearl. Perhaps Hawthorne describes Ilbrahim in such favorable terms to contrast him to a greater degree with the hateful Puritan children. Whatever the reason, Ilbrahim is the perfect child, conducting himself with dignity and good manners. He is a blessing to the home of the childless Tobias and Dorothy Pearson. Hawthorne’s depiction of
Ilbrahim points forward to his characterization of Pearl:

Ilbrahim would derive enjoyment from the most trifling events, and from every object about him; he seemed to discover rich treasures of happiness, by a faculty analogous to that of the witch-hazel, which points to rich gold where all is barren to the eye. His airy gaiety, coming to him from a thousand sources, communicated itself to the family, and Ilbrahim was like a domesticated sunbeam brightening moody countenances and chasing away the gloom from the dark corners of the cottage. (88-89)

We see in Pearl’s characterization:

The spell of life went forth from her ever-creative spirit, and communicated itself to a thousand objects, as a torch kindles a flame wherever it may be applied. The unlikeliest materials—a stick, a bunch of rags, and a flower—were the puppets of Pearl’s witchcraft. (95)

The loss of identity and the search for a place to call home is a theme found often in Hawthorne’s writing. Robin Molineux goes in search of a prestigious father figure who will shelter him from the world. Pearl must go across an ocean to find acceptance, but Hester finds the place of her original shame to be the best place for her to live out her days. Ilbrahim believes his father’s grave is his home, but Tobias promises him another home. Hawthorne intended to include this work in a volume called *Provincial Tales*, but he could not find a publisher for the work. Thus, we know that this is one of the works
written in the upper room of his mother’s house before Hawthorne was twenty-six years old. This story, first published in Samuel’s Griswold Goodrich’s *Token* of 1832, was revised by Hawthorne before he included it in his 1837 version of *Twice-Told Tales*. An interesting change that Hawthorne made is the substitution of the warmer “home” for the word “house” (Gross 149). At the word “home” a thrill goes through the boy’s frame, but, though the Pearsons do all that is in their power to make a home for Ibrahim, they do not succeed. Ibrahim is caught between the dichotomies of the hateful Puritans on the one side and the self-effacing Quakers on the other.

Dorothy and Tobias have already failed as parents. Although their children have died through no fault of their own, their Puritan neighbors would have regarded the deaths of the children as God’s punishment. To the Puritan mind, each event in one’s life is a result of either God’s punishment or God’s reward. Thus, the Pearsons are already somewhat alienated from the Puritan community. In taking a child from the hated Quaker sect, they court further ostracism. Indeed, the Puritans harass them in every conceivable way for their humanitarian concern for Ibrahim. Tobias reasons that even a savage Indian would have been more humane to the starving boy by sharing his few grains of food and the water from his oaken cup with the hungry child. We find many such examples of Indian bashing in the writings of the time. To the Puritans, Indians were savages who lacked a divine soul. In *The Whole History of Grandfather’s Chair*,...
Hawthorne praises John Eliot for being one of few Puritans to show concern for the Indians. Eliot preached the gospel to the Indians and translated the Bible into their tongue. Hawthorne calls the Indians the lost tribes of the children of Israel. This subject illustrates the similarity of the themes shared by both the children's works and the major tales and novels.

For a time Ilbrahim thrives in the Pearson home, but after failing again and again to make friends of his own age, he begins to languish. He is at an age when children begin to put more and more emphasis on their peers, rather than on their parents. Ilbrahim has no peers to help him make this important step toward independence. At last, Ilbrahim becomes a passive victim of Puritan intolerance and bigotry. He is very different from Pearl, who wades into the midst of her tormentors. The great difference between the two lies in the constant of Hester as the emotional and psychological center of Pearl's life. Ilbrahim lacks that stability; the substitute family is insufficient to his needs, just as the Mannings had been a poor replacement for Hawthorne's mother.

Ilbrahim's loss of innocence can be traced to his mistreatment at the hands of one individual, the boy whom Ilbrahim befriended by telling stories during the boy's convalescence from a leg injury. The boy's dark, ugly countenance is contrasted to Ilbrahim's natural grace and beauty. The boy is described in terms of a snake, for he walks with a twisting motion. Hawthorne could hardly be more specific in this youngster's association with Satan and with Ilbrahim's association with the innocent, sacrificial Lamb of God. The attack of
the Puritan children led by this boy brings a complete estrangement from the world of men, and llbrahim withdraws from society into himself, drooping and pining away, "like a cankered rosebud" (95). Hawthorne describes these children in Satanic terms. The devil in their fathers enters into the unbreeched fanatics and they attack llbrahim, "displaying an instinct of destruction far more loathsome than the bloodthirstiness of manhood." The Puritan children with the devil of their fathers in them is just about the worst example of the sins of the fathers passing down to the children. These children we will see again tormenting Hester and Pearl, calling them names that have no meaning to their minds.

Thus, Tobias withdraws from the community that has again made him "a father in a childless household" (E. H. Miller 42). In his pain, Tobias turns to the Quakers, hoping they have the answers he seeks, but they offer no enlightenment. Catherine, llbrahim’s mother, is their strongest member. She is interested in keeping the hate alive. She tells Dorothy and Tobias, "The boy has been baptized in blood: will ye keep the mark fresh and ruddy upon his forehead?" (86) Tobias, at his first meeting with Catherine, has "a hesitating air, eyes that struggled with her own, and were vanquished; the color that went and came, and could not find a resting place" (86-87). From these, she reads that Tobias is overly sensitive to the majority opinion and filled with insecurities. He will, she believes, leave her son exposed to all the purifying trials of persecution (Crews 67). Tobias cannot offer llbrahim the stability he so desperately needs because he is ambivalent toward the boy. Early in the story, he fails to defend
Ilbrahim because he has a certain feeling of guilt. On another occasion he touches the boy's head and draws his hand back as if he has contacted something repulsive. In his later identification with the Quakers, Tobias reveals a great deal of self-loathing. Crews say that Tobias is attracted to the Quakers because he despises them (67). Frederick Newberry notes:

Ultimately alienated from and tormented by the Puritan community, coupled with his eventual loss of rational objections to Quaker doctrine, Pearson accepts the Friends to a great extent by default as he identifies Ilbrahim's persecutions as his own. (371)

This idea seems to entail the absolute isolation of all the main characters of this less-than-gentle tale of a boy who effects no lasting benefit on any of the people with whom his life is enmeshed. Tobias becomes a member of a hated sect, thereby losing any status in the Puritan community he might have attained, and Dorothy is denied the child to mother, for Ilbrahim rejects her in favor of his own mother. Catherine has gained the promise of the cessation of persecution, but at the cost of her son's life, "a sordid boon." Finally, the old Quaker fails miserably in his attempts to justify his leaving his daughter on her deathbed while he follows his "Inner Light."

No greater example of original sin, of the natural depravity of the human condition, can be found than in this story that Harry Levin calls "a saint's legend of an infant martyr" (54). Agnes Donohue says that this story is "yet another pilgrimage into blighted human nature and postlapsarian frailty" ("Fruit of That
Forbidden Tree* 159). The Puritan children in this story are repeated in The Scarlet Letter as Pearl saves her most noxious weeds for her representations of the Puritan children, her hated adversaries whom she “smote down and uprooted, most unmercifully” (95). These children who persecute llbrahim will grow up to condemn their neighbors to the gallows.

The theme of secret guilt revolves around the character of Tobias Pearson, who would seem to be the main character by virtue of the fact that he is the only fully developed character, the only character to change or grow during the narration. Tobias, as one of the Puritan leaders of the Massachusetts-Bay Colony, must have taken part in the 1659 execution of two Quakers. Catherine, at their introduction, notes his military uniform. The narrator of this story leaves no doubt concerning the stain of that spilled blood on the hands of all that took part. When Tobias first ascertains the parentage of llbrahim, he regards the boy with ambivalence. I suggest that the source of that ambivalence is his guilty conscience. Perhaps he has seen for the first time the effects of the Puritan crimes against humanity for the sake of keeping the Elect pure. We see him condemn the Puritans for their “mercy” in sparing the Quaker son but in making no provisions for his livelihood. In taking the boy home, Tobias hopes to expiate his sin in the execution of the boy’s father. Later, he is to turn against the Puritans completely, finding their methods of dealing with their enemies no better than those of Oliver Cromwell, under whom he had served during the English
Civil War between the Cavaliers and the Puritans. Although we cannot believe that Pearson’s motives are entirely humanitarian, he comes nearer to the ideal parent than any of the other characters, with the exception of Dorothy. At least Pearson has a guilty conscience. No one else shows remorse for his actions. The minister’s sermon that first Sunday when Dorothy and Tobias take Ilbrahim to church with them concerns the dangers of showing pity to the members of different sects. The old Quaker shows no remorse although he left his daughter on her deathbed. Catherine, even at the moment when she holds her dying son in her arms, shows no regret. Thus, Tobias is the only character to possess a guilty conscience, and it is a sign of his humanity.

The concept of the father is most important in Hawthorne’s writing. In his many collections of stories for children such as Grandfather’s Chair, Biographical Stories for Children, A Wonder Book for Girls and Boys, and Tanglewood Tales, the narrator is often a man of authority, rich in experience and wisdom as is the grandfather of The Grandfather’s Chair. He may also be one not far removed from childhood, as is the narrator of A Wonder Book and Tanglewood Tales. The absent father and the substitute father appear frequently in his fiction. Hawthorne’s own father died at sea when he was but four years old, leaving him in the care of his mother and her brothers. Hawthorne felt this loss very deeply. The Manning uncles could not replace the absent father. For many years, he became obsessed with his father’s logbooks, reading each entry repeatedly, and
making up stories of his father's imagined experiences. All his life he was attracted to the sea and was happiest living on the seacoast. It is as if proximity to the sea would serve to make him closer to his father. The theme of the absent father is present in The Scarlet Letter as Pearl asks Hester repeatedly to tell her father's name. Hester refuses to name Pearl's father but reminds Pearl of her heavenly father. A heavenly father is not enough for Pearl, so she sets out to find out his identity. She becomes a sleuth, noticing minute details such as the way Dimmesdale holds his hand over his heart, or the way Chillingworth has Dimmesdale in his clutches. "Roger Malvin's Burial" has both the present and the absent father represented. Reuben Bourne's absent father is Roger Malvin, the man to whom Reuben promised rescue or burial when he left him in the forest to die alone. The present father is Reuben Bourne, who has a son Cyrus whom he loves dearly. The absent father has cried out to Reuben over the years, reminding him of his pledge. The life Reuben has built upon a lie comes crashing down, and his dearest treasure, his son Cyrus, is taken as reparation for sin. In "The Gentle Boy," the father is brutally murdered in the name of religion, and his son wants to join him in death. However, circumstances present a substitute father in the person of Tobias Pearson. Tobias genuinely wants to be a father to the boy, but the community will not allow it. In rejecting the religion of his own father and in adopting Ilbrahim's religion, Tobias shows how far he will go to succeed as a father. Though his
motives may be tainted by guilt somewhat, we must admire his humanity in staying by the boy even as llbrahim is dying. The temptation to leave him then is strong, but he stays where he belongs in contrast to the old Quaker. If Tobias fails as a father to llbrahim, this old Quaker fails Tobias in the latter's search for a loving paternal figure that could lead him in the right path.

The final theme to be considered, the rejection of the mother, is exemplified in both Catherine and in Hawthorne's mother, Elizabeth Manning Hawthorne. After her husband's death, Mrs. Hawthorne became reclusive, turning over her children to her brothers to rear. She retreated into the past, wearing the same black clothing from an earlier era. She rarely left her room, and, according to Elizabeth (Ebe), when she made a rare appearance, she resembled an old portrait stepping into the room (Mellow 4). From the time Hawthorne was about twelve until after he had graduated from college, he did not live with his mother, and he dreadfully missed her influence in his life. In a letter written to her when he was about fifteen, he pours out his heart as llbrahim might have done for Catherine:

I shall probably see you in September, and may stay 4 weeks with you. I hope you will remain in Raymond during the time I am at college, and then I can be with you 3 months out of the year. It is now going on two years since I saw you. Do you not regret the time when I was a little boy. I do almost . . . Do not show this to
Uncle Richard. Your Affectionate Son, Nathaniel Hawthorne (The Letters XV 18)

For a sensitive young man such as Hawthorne most surely was, to have one's mother desert him must have hurt a great deal. To have the ideal mother-centered home was not Hawthorne's lot. In fact, his mother was rather cold and formal, neither carrying her children about nor allowing others to do so. Sophia said of Hawthorne that he hated for people to touch him. No doubt, this feeling can be traced to Mrs. Hawthorne. Julian says concerning his father's relationship to Mrs. Hawthorne: "He profoundly loved her but; deep-rooted, too, in both of them was that strange New England shyness, masking in visible ice the underlying emotion" (Hawthorne & Circle 6). Catherine seems to be patterned after Mrs. Hawthorne. When, after her husband's death, Catherine hears that Ilbrahim is alive, we expect her to embrace him and hug him to her bosom, not allowing anything to sever that closest of relationships, but she is ready to turn him over to strangers, not only strangers, but enemies, members of the same religion that killed her husband. She knows by Tobias's clothing that he is among those responsible for her husband's death. Nor does Dorothy promise to rear the child according to Quaker beliefs. The fact that they have taken him to church with them would seem to indicate that they intend to bring him up in the "true faith." Still, Catherine leaves Ilbrahim to their care, returning only to cradle him in a death embrace. Historically, Catherine may be patterned after Mary Dyer, a victim of Puritan bigotry and persecution. She is sympathetically dealt with in The Grandfather's Chair.
We may conclude that "The Gentle Boy" belies its title since it centers on the experiences of an innocent in an evil world. The seeds of Hawthorne's later works can be found in this very early story, written from Hawthorne's mother's house on Herbert Street ("Castle Dismal" to Sophia). The work anticipates Hawthorne's masterpiece, The Scarlet Letter, in the characterization of Ilbrahim and in the use of many similar themes. Hawthorne enthusiasts will always be drawn to the story because of the intimate self-portrait of the brooding, handsome man who characterized himself as a rootless vagabond.
Although Nathaniel Hawthorne lived during the age of the great
transcendental movement in American letters, he was a dissident, as was
Melville. Both Hawthorne and Melville rejected the current belief in the innate
goodness of man, endorsed by Unitarians and transcendentalists. Hawthorne’s
characters are capable of all kinds of depravity, but when he writes of children,
he evinces a more modern notion of the innocence of children. It is true that
Hawthorne reveals the cruelty of children as he does in the children who are so
inhumane in their treatment of Ibbrahim in “The Gentle Boy.” However, the pure
innocence and goodness of Ibbrahim compensates for their cruelty. Hawthorne,
a father himself by the time he wrote The Scarlet Letter, develops several
aspects of children and childhood in the romance. This chapter will trace some
Puritan ideology regarding childhood, will show the Puritan children as mirrors of
the adult society, and will show children as the most astute observers of reality.

Deconstructionists might construe Hawthorne’s fascination with children
as a clue to the understanding of his character. Ordinarily, the words adult or
mature would be privileged over children or immature. However, in much of
Hawthorne's writing, children are privileged to adults because they, in their
innocence, have a greater degree of truth than the adults do. Children live closer
to nature; they rely on their intuitions to a greater degree than adults do, and they
detect sham. An example of Hawthorne's preferential treatment of children can
found early in *The Scarlet Letter* in the customhouse sketch:

> Externally, the jollity of aged men has much in common with the
> mirth of children...it is with both a gleam that plays on the surface,
> and imparts a sunny and cheery aspect alike to the green branch
> and the gray, moldering trunk. In one case, however, it is real
> sunshine; in the other, it more resembles the phosphorescent glow
> of decaying wood. (15-16)

"The Custom-House" functions as an introduction to the romance although no
characters appear in it that are featured in the larger work. It serves as revenge
for the author, who, at the time he wrote the romance, was still feeling the pain of
his job loss at the customhouse of Salem. He caustically satirizes his
companions of the customhouse, but decides that his dismissal was the most
fortuitous event in his life, for it gave him the leisure to develop his masterpiece.
He also uses a rather conventional device to add authenticity to the romance by
suggesting that he found, in a dusty, unused section of the customhouse attic,
the original scarlet letter and Surveyor Pue's six pages of foolscap that told the
story of Hester Prynne. The early critical reception of the work obviously owes
much to the publicity concerning Hawthorne's dismissal and to the scathing portraits of the customhouse employees, but the fact that the book has never been out of print must be attributed to its distinction as a work of literature. Henry James praised it as "the finest piece of imaginative literature yet put forth in the country" (108).

Even before the reader first encounters Hester and Pearl, the narrator describes in negative imagery the Puritans and "...the grim rigidity that petrified their bearded physiognomies" (48). They wait in smug superiority to view the scarlet woman and her love child. These people intrude themselves into every aspect of life. A recalcitrant child receives their punishment, as does the gossiping wife, the sluggish servant, or the dissident Quaker or Antinomian. In Chapter One the rosebush that grows beside the prison becomes a symbol of nature's softening pity on those who feel the harsh Puritan punishment. The narrator suggests that the rosebush miraculously sprang from Anne Hutchinson's footsteps. The allusion to Anne Hutchinson ties this work to The Whole History of the Grandfather's Chair, which tells the pitiable story of this martyr of Puritan intolerance. The reference to Anne Hutchinson also prepares the way for Hester's introduction, for Hester will also be a victim of Puritan bigotry and ignorance, and in her own way she will rebel against them. Only one of the five women waiting near the prison for Hester to emerge has any sympathy for her. Significantly, this woman has a child by the hand. The other beefy matrons have
long since put maternity behind them or have never felt its mellowing influence. Thus, very early in this romance the narrator shows the softening influence that children have over adults.

Pearl is the most important character in the romance. Many writers, including Harold Bloom, believe that Pearl is Hawthorne’s greatest contribution to American literature. A complex and engaging character, Pearl reflects Hawthorne’s daughter Una, mirrors Hawthorne’s abiding concern with witchcraft, is contrasted with the Puritan children, and has a redemptive role in the novel.

There is no indication in the novel that Hawthorne regards Pearl as “infants flagitious,” whose damnation Wigglesworth’s “The Day of Doom” argued was just. The Puritans looked on children as little adults. The paintings of Puritan families reveal children who lack the rounded bodies of realistic children and who are dressed identically to adults. Puritans considered children to possess a moral character that was already fully developed, but imperfect because of original sin. Children were taught “in Adam’s fall we sinned all.” However, Hawthorne treats Pearl gently in his delineation of her character. He makes many references to her free spirit, describing her in bird imagery, and comparing her favorably with the Puritan children. Like the birds, Pearl is a free spirit, who recognizes no authority.

The Puritan children are described negatively from the first scene where Hester is harassed by a group of eager and curious schoolboys who run before
her, constantly looking back at the letter and at the baby. Later, the children are afraid of Hester. They sneak around her house and observe her doing her simple chores, expecting to see her perform some weird ritual or do something that betokens the scarlet letter. When they are unsuccessful in detecting anything out of the ordinary in her, they become cruel. The narrator explains:

She grew to have a dread of children; for they had imbibed from their parents a vague idea of something horrible in this dreary woman, gliding silently through the town, with never any companion but one only child. Therefore, first allowing her to pass, they pursued her at a distance with shrill cries, and the utterance of a word that had no distinct purport to their own minds, but was none the less terrible to her, as proceeding from lips that babbled it unconsciously. (85)

We next see the Puritan children from Pearl’s point of view. Their play mirrors their parents’ actions, for they imitate the Puritan scourging of Quakers and others of dissident sects. The Puritan children play at going to church, taking Indian scalps, and practicing witchcraft. Pearl’s reaction to these children, who first excluded her, is one of scorn and bitterness. Hester, who desires nothing so much as hearing Pearl’s childish laughter from among a group of other children, accepts much of the blame for Pearl’s exclusion. What Hester cannot understand, however, is Pearl’s fierce anger that impels her to create many imaginary personages, but no friends. Perhaps, Pearl’s inability to create
a friend has to do with the fact that the Puritan children have deliberately excluded the lonely child. The narrator says that the Puritan children are "of the most intolerant brood that ever lived" (94). The term “brood” connotes a group of animals, not far removed from the way these children act. Hawthorne describes Pearl’s reaction to the children in the following passage:

Pearl saw, and gazed intently, but never sought to make acquaintance. If spoken to, she would not speak again. If the children gathered about her, as they sometimes did, Pearl would grow positively terrible in her puny wrath. (94)

Dimmesdale also fears these children, for they react instinctively with an uncanny ability to detect sham. Children will not climb upon Dimmesdale’s knees, answer his smile, nor prattle in his ear. Instead, they stand apart and look at him strangely. The only exception is Pearl, who has shown him affection twice before, once as a baby when she put out her hands to him from the scaffold, and again after he persuaded the Governor and the Reverend Mr. Wilson to allow Hester to keep Pearl.

The narrator says of Pearl, “. . . in this one child there were many children" (90). One aspect of her character is that of the natural child, a by-product of an unholy union. More importantly, she is a child of nature. She is always seen in the sunshine; in fact, she is the only character in the novel associated with sunshine. Pearl’s ostracism from society has made her turn to
nature for solace and for friendship. The forest, so forbidding to the Puritan community, becomes Pearl's playmate. The pine trees, "aged, black and solemn, and flinging groans and other melancholy utterances on the breeze, needed little transformation to figure as Puritan elders" (95). She makes friends with the "wild" animals of the forest. She pets a wolf, and a fox merely notes her passing for "the small denizens of the wilderness hardly took pains to move out of her path" (204). A partridge parades her brood of ten chicks for the child to admire. She decorates her clothing with garlands of flowers and seaweed festoons. She plays fearlessly in the water, talking to the brook as if it were her dearest friend. The narrator compares Pearl to the brook:

Pearl resembled the brook, inasmuch as the current of her life gushed from a well-spring as mysterious, and had flowed through scenes shadowed as heavily with gloom. However, unlike the little stream, she danced and sparkled, and prattled airily along her course. (186-87)

Her place in nature is reminiscent of prelapsarian Eden where man and nature lived in perfect harmony (Abel 93).

As a child of nature, Pearl has the gift of intuitive knowledge. She knows instinctively that Chillingworth is associated with Satan, for she calls him the Black Man, Hawthorne's term for Satan. She tells her mother, "Come away, or yonder old Black Man will catch you! He hath got hold of the minister already"
(134). In addition, she knows that Reverend Mr. Dimmesdale is hiding something, for he constantly keeps his hand over his heart. Finally, she knows that the scarlet letter has a mystery or riddle surrounding it, and she is curious to know the answer to the puzzle.

The most obvious characteristic of Pearl's personality is her wild, undisciplined nature. The Indian detects in Pearl "a nature wilder than his own" (244). The mariners associate her with the wild sea foam (245). When the sea captain calls Pearl a "witch-baby," she responds: "'Mistress Hibbins says my father is the Prince of the Air!' cried Pearl, with her naughty smile. 'If thou callst me that ill name, I shall tell him of thee; and he will chase thy ship with a tempest" (245). Thus, Pearl claims to have the ability to raise tempests at sea, a quality long associated with witchcraft. Hester broods over this aspect of Pearl's character. She asks God, "What is this being that I have brought into the world?" (96). Later Hester playfully asks, "Child, what art thou? ... Art thy my child in very truth?" (98). Then, she says, "Thou art not my child! Thou art no Pearl of mine!" (98). We can understand Hester's perplexity, but not her verbalization of her doubts. If the only sure person in Pearl's life dares to question her origin, it is no wonder that the poor child feels displaced. She is identified in negative terms associated with witchcraft: a "demon offspring," an "imp of evil," "an airy sprite," daughter of the Prince of the Air, and a "little elf" with an "elritch screech." A "freakish, elfish cast" is in her eyes; her face is "fiend-like, full of smiling malice
as if an evil spirit possessed the child" (96). Her actions are often quite perverse, as when she washes off her father's kiss, or when she tells the Reverend Mr. Wilson that she was plucked from the wild rosebush. Ironically, Chillingworth and Dimmesdale wonder if there is any goodness in little Pearl. Chillingworth has noticed that she has no respect for authority, for she splashed the Governor with water from the watering trough. She dances on the graves, showing no reverence for the dead. At one point, she throws a burr at Dimmesdale, perhaps because she has heard Dimmesdale and Chillingworth negatively discussing her. Governor Bellingham, a historical character that Hawthorne also mentions in The Whole History of the Grandfather's Chair, likens her to the Lord of Misrule. The Reverend Mr. Wilson likens her to a figure from a stained glass window; both comparisons are negatives for the Puritans. The Reverend Mr. Wilson says she should be called "Ruby," "Coral," or "Red Rose." Therefore, we do not wonder at her wild nature. She has been badly named by the community, unnamed by her father, and re-named by the Reverend Mr. Wilson (Ragussis 63).

Edwin Haviland Miller observes the similarities between Pearl and Una, Hawthorne's daughter. At the time of Hawthorne's mother's death, Una took "a strong and strange interest" in her grandmother's death. Hawthorne said of Una:

... there is something that almost frightens me about the child — I know not whether elfish or angelic, but, at all events, supernatural. She steps so boldly into the midst of everything, shrinks from
nothing, . . . seems at time to have but little delicacy, and anon shows that she possesses the finest essence of it; now so hard, now so tender; now so perfectly unreasonable, soon again so wise. In short, I now and then catch an aspect of her, in which I cannot believe her to be my own human child, but a spirit strangely mingled with good and evil, haunting the place where I dwell. (273)

These lines mirror Hester's questions concerning Pearl's wild nature and suggest that there is a great deal of Una in Pearl's characterization.

Pearl seems to have an almost supernatural role in her mother's punishment. Ironically, the scarlet "A" is the first thing the child notices. Later she pelts it with flowers, and mimics it in eelgrass on her own bosom. She makes an "A" with burrs she picks up from the graves in the cemetery. She observes that sunshine runs away from the scarlet letter. She points out the exaggeration of the letter in the breastplate of armor at Governor Bellingham's. An elfish and freakish smile comes over her face when she looks at the letter. She associates the letter with Dimmesdale's always holding his hand over his heart. On one occasion, she asks her mother three times what the letter signifies. She associates the letter with evil. Mistress Hibbins has told Pearl that Hester went to the woods to meet the Black Man, and the scarlet letter is the Black Man's mark. Pearl's mere gaze at the scarlet letter is "like the stroke of sudden death." A journal entry that Hawthorne wrote about Una is very
analogous to Pearl's behavior: "Una fixes her eyes on Mama's face with such steadfastness that Mama beseeches her not to look so directly into her soul" (CE 8: 414).

In addition, she has an almost supernatural way of detecting half-truths or lies. Pearl has no faith in paternity. No man has claimed to be her father; therefore, why should she believe that she has a heavenly father? She cannot believe what her mother tells her, for she detects falsehood in much of what Hester relates to her. Therefore, Hester's punishment is always with her, for her child is both fulfillment and punishment. The narrator says, "Pearl is the scarlet letter in another form, the scarlet letter endowed with life" (102). Richard H. Fogle says of Pearl:

Pearl is pure symbol, the living emblem of sin, a human embodiment of the Scarlet Letter. Her mission is to keep Hester's adultery always before her eyes, to prevent her from attempting to escape its moral consequences. Pearl's childish questions are fiendishly apt; in speech and in action she never strays from the control of her symbolic function. (114)

Pearl certainly fulfills her function, for Hester has no peace so long as Pearl is awake. In addition, Pearl's fixation with the letter is uncanny. Pearl associates the letter with her mother to such a degree that she flies into an uncontrollable rage when Hester removes the letter in the forest scene with Dimmesdale. Pearl
will not approach her mother until the letter is once more in place on Hester's bosom. Thus, Pearl becomes the enforcing agent that occasions Hester's abiding by the magistrates' decree.

Tied to her role as punisher is Pearl's role as savior. In Chapter VI, the narrator defines Pearl's role as savior by saying:

God, as a direct consequence of the sin which man thus punished, had given her a lovely child whose place was on that same dishonored bosom, to connect her parent for ever with the race and descent of mortals, and to be finally a blessed soul in heaven. (89)

Part of Pearl's role as Hester's savior involves her becoming Hester's friend andshouldering some of the burden of the scarlet letter. Hester believes that Pearl's precocity is Providence's beneficent gift of mercy, a source of soothing comfort for Hester's troubled heart. We see Hester's reasoning in the following:

Hester had often fancied that Providence had a design of justice and retribution, in endowing the child with this marked propensity; but never, until now, had she bethought herself to ask, whether, linked with that design, there might not likewise be a purpose of mercy and beneficence. (180)

Hester contemplates that the child's role might be that of "spirit-messenger" whose errand is to soothe away the sorrow that has "converted the mother's heart into a tomb." In addition, Pearl saves her mother from the malignant
Mistress Hibbins. Mistress Hibbins, Governor Bellingham's sister, is known for her bad temper. Judging from her actions, she is most likely insane. Her dealings with Pearl are of a very questionable nature. She has told the child that her mother's token comes from the Black Man, and she has identified Pearl's father as the Prince of the Air. She obviously has an ability to discern evil, for she lays bare, with one fell stroke, the disease of the Minister Mr. Dimmesdale (Fogle 116). Mistress Hibbins, later executed as a witch, has long had her eyes on the scarlet woman Hester and on her daughter Pearl. After Governor Bellingham and the Reverend Mr. Wilson have granted Hester custody of her child, Mistress Hibbins invites Hester to a meeting in the forest with the Black Man. Hester says,

Make my excuse to him . . . I must tarry at home, and keep watch over my little Pearl. Had they taken her from me, I would willingly have gone with thee into the forest, and signed my name in the Black Man's book too, with mine own blood! (117)

In many other of Hawthorne's stories, the children save the adults or have better insight than do the adults. An example is the young boy in "The Ambitious Guest" whose desired trip to the Flume to get a pure drink of water would perhaps have saved the entire family from the avalanche that takes their lives. In "Ethan Brand" Joe, the young son of the lime-burner, sees something fearful in the face of Ethan Brand. His tender spirit has an intuition of the bleak and
terrible loneliness of this man's life. The child Ernest of "The Great Stone Face" is in search of the great prophet. He is representative of those children who eternally seek moral goodness in contrast to many of the adults in the story. Mr. Gather-Gold, for example, is interested only in material possessions. Another story with a child who sees the truth when adults cannot is "Feathertop," a story of a scarecrow constructed by a witch who gives him life by means of her witchcraft. She sends the scarecrow out in the world dressed as a gentleman. The only person to see that Feathertop is a scarecrow with a pumpkin head is a little boy. The narrator of "Little Annie's Ramble" states:

> Sweet has been the charm of childhood on my spirit, throughout my ramble with Little Annie! Say not that it has been a waste of precious moments, an idle matter, a babble of childish talk, and a reverie of childish imaginations . . . As the pure breath of children revives the life of aged men, so is our moral nature revived by their free and simple thoughts. (129)

Just as Pearl is the chief agent of redemption for her mother; she is the conscience of her father. Even as a three-month old infant, Pearl reacts to Dimmesdale's voice and reaches her arms out to him. Later, when Pearl is three years old and Dimmesdale has just finished making his plea for Hester to have custody of Pearl, she lovingly takes his hand in hers and lays her face against it. When the three of them hold hands at midnight on the scaffold, Pearl wants the
scene repeated at midday for all to see. In the forest, Pearl is not convinced that Dimmesdale will "love her dearly" because he will not recognize her in the light of day. Pearl says of the minister:

> What a strange, sad man is he. . .In the dark night-time, he calls us to him, and holds thy hand and mine, as when we stood with him on the scaffold yonder! And in the deep forest, where only the old trees can hear, and the strip of sky see it, he talks with thee . . . But here in the sunny day, and among all the people, he knows us not; nor must we know him! (229)

Julian Hawthorne tells of Hawthorne's fascination with the confessionals of the great Catholic cathedrals of Europe. Regarding the confessionals, Hawthorne says: "What an institution the confessional is! Man needs it so that it seems as if God must have ordained it" (Hawthorne & Circle 305). The importance of confessing one's sins looms large in Hawthorne fiction. The children's works have many examples of this concept. One of the six biographies from Biographical Stories tells of how an older, repentant Samuel Johnson goes to the busy marketplace of Uttoxeter and stands among the throngs of people to do penance. Much earlier, as a child, Johnson had felt himself to be superior to the unwashed, loud people who thronged the busy marketplace where the elder Johnson sold books. Being extremely ill, the father asked Samuel to take his place in the bookstall, and the boy refused. Because of his earlier cruelty and
selfishness in refusing to work in the family bookstall in the place of his ailing father, the older Samuel Johnson felt many pangs of conscience. Therefore, he did penance many years later to assuage his guilt (239-48). In Hawthorne, there is no room for secret sin. In fact, secret sin is more painfully expiated than is sin that one confesses openly. Standing on the scaffold in the noonday sun is the very least commitment that Pearl wants from her father.

Finally, when Pearl kisses Dimmesdale openly on the platform, and when she forgives him, she is humanized. The narrator says that the spell is broken, and Pearl is free to grow up amid human joys and sorrows. Hester earlier had longed for a sorrow or a grief to come into Pearl's heart to "touch her and thus humanize and make her capable of sympathy" (126). This statement is reminiscent of what Hawthorne wrote in a journal entry concerning Julian:

Julian has too much tenderness, love and sensibility in his nature; he needs to be hardened and tempered. I would not take a particle of the love out of him; but methinks it is highly desirable that some sterner quality should be infused throughout the softness of his heart; else in the course of time, the hard intercourse of the world and the many knocks and bruises he will receive, will cause a morbid crust of callousness to grow over his heart. (CE 8: 424)

These words were composed only about two months before Hawthorne began to write *The Scarlet Letter*. Hawthorne's understanding of the child comes from his
painstaking observations of his own children. Thus, Pearl is made human, "capable of human sympathy," not because her father has named her before the world; she becomes human because her heart has been broken over the suffering of another. Therefore, when the "spell" is broken, Pearl, also, is redeemed from the ignominy and shame of her birth. Pearl's redemption means that she is destined to have a place in the world. She will not live in isolation and alienation; she will live in the sunshine! She will have the happiness denied to Hester and Arthur in a place far from Boston.

In conclusion, Hawthorne has created a most interesting study in children and childhood in The Scarlet Letter. Pearl, the most important child, is realistic in much of the novel because she is patterned after a real child, Una Hawthorne. Often, however, she is more of a symbolic character, used by the author as a moralizing and redeeming element. Children, in their innocence, can often see reality better than the adults do. This theme we see repeatedly in this novel and in much of Hawthorne's short fiction. Pearl seems to possess a built-in sensor for detecting falsehood. She rejects the Puritans utterly, reserving her blackest, most poisonous weeds for the Puritan children. Pearl, herself, is a "lovely immortal flower" associated with sunshine.
"My Kinsman Major Molineux," one of several stories that Hawthorne intended for publication in *Provincial Tales*, tells the story of a country bumpkin's first visit to the evil city. Thus, it has many elements of the initiation story as well as elements of the quest narrative, for Robin has made this journey in search of an influential kinsman, Major Molineux. The story is set at a time of great political unrest when one government is giving way to a totally different one. The unrest in the country corresponds to Robin's own insecurities at being on his own for the first time. The name Hawthorne gives to the boy is synonymous with untested youth. The robin is the harbinger of spring, and Robin is like a fresh, innocent breath of country air. He has bright eyes, which are quick to note details. If he does not always know the correct interpretation of events, it is not from a lack of intelligence. He merely does not have all the facts. Robin is at an important crossroads, for he is a younger son who cannot hope to inherit the family farm. His parents have sent him to the city to seek out his father's cousin who is a very important person in the Tory government. He has the responsibility for administering the Stamp Act. Hawthorne encountered the name William
Molineux in *History of the Colony of Massachusetts Bay* by Thomas Hutchinson. However the man mentioned in Hutchinson's history was not a Tory but a revolutionary activist and rabble-rouser, who was possibly an "Indian" at theoston Tea Party (Gale 333). In *The Whole History of the Grandfather's Chair*, the narrator mentions Hutchinson's history several times, and Hutchinson is a character in that work.

As he begins his journey, Robin has barely enough money to pay the ferryman; thus, he is hardly ready for full independence as his empty pockets attest. He has not eaten since early morning, and it is getting dark when he arrives. Perhaps, he hopes to find a more sophisticated and less strict father figure in his kinsman than his clergyman father is. At the very least, he expects to eat a nourishing meal at his kinsman's table. He is proud of his kinsman's supposed status, for it means that he will be able to ride his relative's coattails to achieve a status that he has not earned. Crews says, "Robin's real search is for an idealized father--a benevolent power who will shield him from the world and lend him prestige" (74).

If we follow Robin on his journey through the city, we see that he encounters a series of authority figures that are progressively sterners and more fearful. At each encounter, in spite of his self-assurance, Robin becomes the butt of humor. Robin is increasingly perplexed by his inability to learn of the whereabouts of his kinsman. We can divide his experiences in the city into six
specific encounters. We notice similarities in many of the encounters as well as subtle changes as Robin learns the ways of the city.

Robin's first encounter is with an elderly man dressed in old-fashioned clothing. He sports a full periwig of gray hair. He has a sober air because of the "peculiarly solemn and sepulchral intonations" that punctuate his speech. Robin is most gracious in his address to this man, but he receives the opposite response, for the man is angry and annoyed with Robin for bothering him. The old gentleman threatens him with the stocks, claiming authority over and superiority to Robin. Robin initiates a pattern that he duplicates in all the subsequent encounters: he asks his question concerning the whereabouts of his kinsman; he receives no answer; he reminds himself and others of his shrewdness; he considers violence after the opportunity for violence has passed; he rationalizes his actions; and he suffers laughter at his expense.

Robin's second meeting is with an innkeeper. As Robin enters a local inn, he quickly discerns some shepherds who quietly eat the meal they have brought from home. Robin does not join these men; instead, he is drawn to a man of bold features whose eyes burn like fire. This satanic character has a group of men about him who listen avidly to what he tells them. Robin's actions in the inn reflect his lack of sophistication, for he readily admits his lack of money, and he loudly asks his usual question concerning his kinsman's residence. The innkeeper all but throws Robin out on his ears, and, in his customary way, Robin
threatens to take the men to the woods where he will teach them a thing or two. The threat comes, as usual, after the fact. We see so much of the child in Robin as he embroiders his prowess with the oak sapling.

His third encounter is the most interesting of all, for a lady of the evening almost entices our hero into her dwelling. During this meeting, Robin alludes to his shrewdness three times as if this test requires all his acumen. Robin’s country upbringing is very apparent in this section of the story, for he is amazed at the elegantly dressed individuals with their European garments and their elaborate wigs. Robin is slow to identify the prostitute by her scarlet petticoat and her excessively friendly manner; he does note, however, that her eyes reveal a great deal more than do her words. The girl tells Robin that his kinsman lives there; in fact, he is asleep in the upstairs bedroom, and she dares not wake him. Robin does not quite believe that the pretty girl belongs to his relative’s establishment, but he is ready to follow her into her house for whatever pleasures await him. Unfortunately, the night watchman with his long stick, a rather obvious phallic symbol, hurries Robin away with the threat of the stocks. Not to be outdone, Robin yells his question after the disappearing night watchman. Laughter is all that greets his ears. Whether Robin would have succumbed to the lady’s charms, alas, must forever be a mystery. Suffice it to say, he remembers his pious clergyman’s household as he hurries away.

Missing from this section is any threat of violence on Robin’s part, but he makes
up for this lack in the next encounter.

Just before the fourth encounter, Robin notices men, dressed in strange costumes, who seem to speak another language. In reality, the men speak in a special code to clothe the night's activities in anonymity. Neal Frank Doubleday asserts:

The reader who knows something of the history of the period before the Revolution and of the activities of the Sons of Liberty will be ahead of Robin at every moment and watch him act in ignorance of conditions that are historically clear enough. (233)

In the fourth encounter, Robin, tired of the treatment he has received in this town, comes close to actually using his cudgel. With sapling raised, he accosts the satanic character with the blazing eyes that he had seen earlier surrounded by followers. However, the strange man's face has undergone a transformation, for one side of his face is painted a vivid red, and the other side is midnight black. This strange man of the "party-colored" visage gives Robin a command: "Watch here an hour and Major Molineux will pass by" (220). This section lacks the laughter but not the allusion to Robin's shrewdness.

Just before he meets the stranger who dominates the fifth encounter, Robin reaches the nadir of his loneliness. He enters a dreamlike state in which he calls forth a tableau of family members seated underneath a giant tree. He imagines the distress of each family member over his absence. Some critics
have postulated that Robin's comment concerning finding his kinsman dead is a wish for complete independence of both father and father figure. However, I see, rather, Robin's great reluctance to enter the adult world. In his frequent allusions to his being a "shrewd young man," we can see the insecurity of a child being forced into an adult world before he is ready. In fact, in his daydream Robin is ready to follow the family into the house. When he sees the door latch fasten before his eyes, he knows he cannot go home again.

The fifth encounter takes place in front of a church. Denied sanctuary because the church is locked, Robin sits on the steps and waits for his kinsman. Robin's reaction to this setting is comic with elements of pathos. We feel sorry for his loneliness and homesickness, but laugh at his fear of ghosts from the adjoining cemetery. Robin's reaction to the solitary ray of light that dares to rest upon the open Bible makes clear his lack of spirituality. He shudders with a sensation of loneliness and cries out for a living, breathing individual with whom to talk. A man of faith believes that God is with him always, but Robin desires the physical presence of a person rather than the spiritual presence of God (Houston and Rodewall 18). It is as if in answer to his prayer that Robin meets a stranger who joins him out of "a singular curiosity" to witness the meeting of Robin and his kinsman. This statement makes us recognize this man, as one of Hawthorne's many presumptuous intellectuals who have a greater preponderance of head than of heart. He can be compared with Aylmer, Dr.
Rappaccini, or Chillingworth. Each of these characters commits what is for Hawthorne the unpardonable sin, for each of them gambles with the souls of others. They train their microscopes on the very souls of their victims as this man does to Robin. He approaches Robin in a "tone of real kindness," not real kindness but a veneer of compassion. In addition, it is important to note that the man's conversation is made up almost entirely of questions. However, he answers few if any of Robin's questions. For example, when Robin asks his usual question about his kinsman, the stranger answers with another question: "Have you any objections to telling me the nature of your business with him?" (224). The stranger's questions are equivocal, as "May not a man have several voices, Robin, as well as two complexions?" The Gentleman is saying, in effect, that hypocrisy is a virtue to those who would take their places in the world (Houston and Rodewald 19).

The stranger elicits the background of Major Molineux and his brother. The ancient practice of primogeniture has made one brother rich and the other poor. The same practice has occurred in Robin's immediate family as his elder brother gets the family farm, and poor Robin is thrown from the nest. Hawthorne's moral expressly stated in the preface to The House of the Seven Gables would also apply here: "... the wrong-doing of one generation lives into successive ones, and, divesting itself of every advantage, becomes a pure and uncontrollable mischief" (i).
The stranger observes the terrible humiliation of the Major, not as a spectator, but as a part of the terrible mob. He has been solicitous of Robin because he wants to add Robin to his list of converts. He is literally after Robin's soul. Thus, the "kind stranger" that Robin meets is the most dangerous of all, for he is Satan, himself. Satan, therefore, refuses to show Robin the way back to the ferry, preferring that Robin rise in the world by means of Satan's help.

The final encounter of Robin's painful evening is with his kinsman. When Robin finally understands the significance of the day's ambiguity, when he sees his proud kinsman before him in "tar and feathery dignity," he feels a mixture of pity and terror. However, the terror he feels for himself far surpasses any pity he feels for his kinsman. He grips the stone post as if to keep anyone from dragging him to a communal tar pot with feathers for top dressing. In order to escape this fate, he must align himself with his kinsman's enemies; his must be the loudest laugh of all. We are reminded of the laughter that Robin has endured this longest of evenings. We are also reminded of Hawthorne's words in "Ethan Brand" concerning laughter:

> Laughter, when out of place, mistimed, or bursting forth from a disordered state of feeling, may be the most terrible modulation of the human voice. The laughter of one asleep, even if it be a little child, --the madman's laugh, --the wild, screaming laugh of a born idiot, --are sounds that we sometimes tremble to hear, and would
always willingly forget. Poets have imagined no utterance of fiends
or hobgoblins so fearfully appropriate as a laugh. (CE 11:87-88)

Robin's laughter at his kinsman's expense frees him from any possibility of riding
someone else's coattails to fame and fortune. If he is to make his way in the
world, he will do so alone.

Perhaps Robin deserves some blame in failing even to attempt to help
Major Molineux. If Robin were a mature and sensitive individual, he might have
attempted to appease the mob and to ask for custody of his kinsman in order to
take him home. Hawthorne seems to attach blame to Robin as well as to the
others more directly involved in the night's "festivities." We infer this idea from
the positive description of Major Molineux, who keeps his dignity even in such
appalling circumstances. Supplementary evidence that Molineux is a
sympathetic character may lie in his name, a combination of "moline," a heraldic
term for a kind of cross, and "eux," French for they or them. Thus, his name
would signify "those of the cross" (Houston and Rodewald). Furthermore, his
tormentors are described most negatively as follows:

On they went, like fiends that throng in mockery around some dead
potentate, mighty no more, but majestic still in his agony.
On they went, in counterfeited pomp, in senseless uproar, in
frenzied merriment, trampling all on an old man's heart. On swept
the tumult, and left a silent street behind. (230)
Thus, Robin earns his freedom at the expense of Major Molineux. He dooms his kinsman to the mob's whim when he joins in their merriment. We can never know whether Robin would have been successful in aiding his kinsman; the thing to note is that he did not try to help him. As we will see in the discussion of the children's books, Hawthorne does not miss a chance for moral instruction. Had this story been one related in *The Grandfather's Chair*, Hawthorne would have probably admonished the young readers to beware of trying to build one's happiness at the expense of another.

We notice another parallel in this story and in the ones told by Grandfather. Lawrence, the twelve-year-old grandson known for his precocious sensitivity and thoughtfulness, objects to Grandfather's descriptions of the ugly mob scenes of the Revolution. To Lawrence, the Revolution is a glorious event in history, pristine and majestic. It is significant that Hawthorne does not sugarcoat history, even for children. In this quality, Hawthorne differs from many writers of his generation. Colacurio says regarding the histories of the Revolution:

> No one wanted to hear of mobs or broils in the street. And nearly everyone wanted to hear that the Revolution had been a major event in Holy History. It would overstate the case only slightly to say that in 1826 all one could discover about the Revolution was that in the Cosmic Program toward a Universal Salvation in Holy
Liberty; it figured as only slightly less important than the Birth of Christ and the Protestant Reformation whose libertarian meaning it essentially fulfilled. (36)

We see also in both "My Kinsman, Major Molineux" and in Liberty Tree, which is a part of The Whole History of Grandfather's Chair, a reluctance to show the old order as completely bad and the new Americans as entirely without blemish. For example, Hawthorne describes in detail the sad plight of the old Tory Chief Justice of Massachusetts, Peter Oliver. Hawthorne sympathetically depicts his walk through the streets of Boston on the morning of the day when he leaves his home forever because of the Revolution. His journey parallels the development of the American rebellion, beginning at Faneuil Hall, which he calls "the cradle of liberty." He next visits the site of the Boston Massacre, once reddened by colonial blood. His next stop is the Old South Church, now used to house a regiment of dragoons. He laments the desecration of this house of God as he does the land now ruled by rebels. He proceeds to Province House and to the stump of the Liberty Tree, under whose branches the rebels had plotted the deeds of the Revolution. To Chief Justice Oliver, it is an accursed tree that should have been used to hang Hancock, Adams, and the other rebels. Chief Justice Oliver is comparable to Major Molineux in several respects. He is a proud man who cries after a time forever dead to him. Major Molineux, also once powerful and rich, is impotent in the hands of the mob. Justice Oliver is an
honored descendent of a noble family in a land where rank and noble birth signify nothing. The way the mob deals with Chief Justice Oliver also parallels the treatment of Major Molineux. The people even promise him a coat of tar and feathers if he stays among them an hour longer (194). The short story does not relate the effects of the mob, but the children’s story shows the heartbreak and confusion of the old Tory, who cannot grasp the American point of view. In addition, the children’s story is sympathetic toward the Tory exiles although it decries their philosophy. Charley, the adventurous and hyperactive grandson, puts an end to the discussion by saying, "I choose to rejoice with the patriots rather than be sorrowful with the Tories" (196).

As happens in an initiation story, Robin experiences a series of changes. He falls from ignorance and innocence into knowledge. He travels from the country to the city, from nature to society, and from childhood to manhood. The story also has many allegorical qualities, for it has many symbols. Major Molineux stands for both British rule and for a father figure. The coming of age of the boy parallels that of the country. Robin achieves independence of adult authority, and the Americans accomplish independence of British control. Another symbol is that of Robin standing at the crossroads: will he affirm his loyalties to his kinsman, or will he capitulate and go along with the mob? He asserts his membership with the anarchic forces by his laughter, which predicts the annihilation of all order.
Thus, we see that one can view this story in a multiplicity of ways: it is a quest narrative, an initiation, and an allegory. We can relate it to the major works as well as to the children's works. We see a thread running through Hawthorne's writing regardless of the intended audience. Hawthorne concerns himself with important social and moral issues whether writing for children or adults. His portrayal of Robin shows great insight into the mind of a child. He also scrutinizes the adults in the story that fail to offer Robin the help he needs for maturation. Robin lumps them all into one large category of "friends" whom he sarcastically thanks for the lessons of the evening. The curious stranger who waited on the church steps with him is no more help than are any of the others. It is because of this man's advice, however, that Robin comes to understand that innocence lost is never regained, that one can never go home again.
CHAPTER FIVE

BEATRICE RAPPACCINI: LA BELLE EMPOISONNEUSE

"Rappaccini's Daughter," a story composed in the Old Manse, departs from Hawthorne's typical story in several respects. In the first place, it is set far from New England in ancient Padua. An allusion to a vial made by Benvenuto Cellini (1500-1571) would suggest an Italian Renaissance setting. It has as its heroine the most childlike and virginal of all of Hawthorne's "dark ladies": Beatrice Rappaccini. Its garden setting harks back to Eden, but this garden is a twisted, tortured, miasmal Eden with a pseudo-Jehovah and with an Adam and Eve of reversed roles. The many allusions to Dante's The Divine Comedy and the use of the name "Beatrice" offer important clues to the significance of this garden. The Beatrice of this work serves also as a guide as did the Beatrice of Dante's work. Hawthorne's polarities of head/heart and nature/science also are important considerations for any analysis of this story as are the various allegorical interpretations.

"Rappaccini's Daughter" is one of Hawthorne's most complex romances. According to Robert Gale's A Nathaniel Hawthorne Encyclopedia, the idea for the tale might have come from Pseudodoxia Epidemica by Sir Thomas Browne (420). Gale identifies Hawthorne's quote about the woman fed on aconite, who is given as a present to Alexander the Great. Hawthorne's quote has a notation
suggesting that it is by Sir T. Browne (CE 8:184). The preface to the tale presents some important information about both the author and his work. The narrator takes an ironically modulated tone as he mocks the productions of the purported author, M. de l'Aubèpine (French for Hawthorne), whose tale is about to be presented in translation (Thompson 125). The narrator expresses his frustration at the lack of public reception of his works, which he represents as lengthy tomes of several volumes rather than the brief romances that they really are. He suggests that the reason his work has not won him a greater reception lies in the fact that he has a tendency toward allegory, which steals away the human warmth from the conceptions. He goes on to characterize his fiction as having "the faintest possible counterfeit of real life" (CE 10:92). Having given this introduction, Hawthorne begins his tale. One wonders exactly what he hopes to accomplish by such a bizarre beginning. However, since he deliberately alludes to allegory, we might expect that narrative technique to be important in this work.

The tale begins with Giovanni Guasconti, a beautiful, fatherless young man, moving into his new quarters in a dismal, decaying old structure of an ancient family, long since extinct. Guasconti remembers that Dante had portrayed an ancestor of this family in his *The Divine Comedy*. This allusion, accompanied by the dismal interior of his chamber, leaves Giovanni somewhat depressed. In addition, Giovanni has just left home for the first
time, and he is a bit homesick for his native Naples. His landlady, an elderly woman named Lisabetta, encourages him to put his head out of the window to enjoy the bright sunshine. He sees considerably more than sunshine from that window, for it looks out over a magnificent garden, guarded by a statue of Vertumnus, the Roman divinity of the changing seasons. Ironically, the wife of Vertumnus is Pomona, the goddess of fruit trees, but no fruit trees are present in this garden. Every square inch of soil is peopled with plants, grown not for their beauty, but for their medicinal properties. In the middle of the garden is a sparkling fountain that seems to Giovanni to be an immortal spirit. The fountain has survived the unpredictable changes surrounding it with a carefree abandon. Although its ornamentation is now scattered on the ground, it gurgles unceasingly with a happy sound. Water-loving plants nestle close to avail themselves of its plentiful moisture. One lustrous plant with a profusion of purple blooms dominates this garden. Its blooms are gemlike with an illumination all their own. One does not encounter plants for the kitchen here, for, as Dame Lisabetta points out, no pot-herbs grow in Rappaccini’s garden. Serpentine vines grow rampantly until they have quite "veiled and shrouded" the statuary. The words “veiled and shrouded” contribute a negative connotation and prepare the reader for the entrance of Dr. Rappaccini. Dr. Rappaccini’s given name is Giacomo, the Italian equivalent of James. His last name, however, is negatively charged for it
comes from the Latin “rapere,” meaning to seize, to sweep away or living on prey. This root gives us the modern words “rapacity” and “rapacious.” Thus, his family name is emotionally charged, for Rappaccini suggests rapacity. As we read further into the story, we come to understand that the prey he lives on is his daughter. She is vital to his experiments, for he is not immune to the poisons he cultivates. He carefully attends to his tasks in the garden, wearing thick gloves and heavy clothing to protect him from the malignant essences. He dons a mask when he comes near the purple shrub. We see Dr. Rappaccini first through the eyes of Giovanni, who sees, through the eyes of youth, a very old emaciated, enfeebled man. In addition, he sees a cold intellectual with merely a scientific interest in the garden he cultivates. Rappaccini, to a great degree, represents the modern man, one like the “learned astronomer” that Whitman denigrates. Modern man has slighted the offices of the heart, the seat of emotion and morality, in favor of the intellect. Rappaccini’s sin is in using his sagacity to rival God in altering His creation. He well may be patterned after Hawthorne’s uncle, Robert Manning, who was a famous pomologist, known for his experiments with apple trees. Another person that may be the source of Dr. Rappaccini’s characterization is George Rapp, a founder of religious communes in Pennsylvania and Indiana. He experimented in botany and alchemy. Each of his establishments had a garden with a maze. Rapp, according to rumors, brought about his son’s
death and had had a sexual liaison with one of his followers. Hawthorne most probably had heard of Rapp and his scandalous life, and these details perhaps contributed to the characterization of Dr. Rappaccini (Gale 418).

Hawthorne had many reservations concerning hybridization, and his comments concerning this garden and its "vegetable adultery" reflect those misgivings. Dr. Rappaccini is like Aylmer from "The Birthmark," who attempts to eradicate a small birthmark from his wife's face, and, in so doing, brings about her death. Another such character is Dr. Heidegger, whose fiancée died on the eve of their wedding after drinking one of his potions. As for Rappaccini, he cannot stand the idea of his daughter's being a helpless female. Therefore, on the day of his daughter's birth, he used his science to create a companion plant that gradually has rendered her mithridatic. Thus, her physical body is a powerful source of poison. Rappaccini values science much more than he values any human concern, including the well being of his daughter. In this story, Rappaccini serves as a pseudo-Jehovah, largely controlling the actions of others. He uses his daughter as bait to lure the hapless Giovanni into his snare to serve as a mate for Beatrice. The benevolent pseudo-Jehovah thus provides his daughter with a mithridated Adam. Toward the end of the story there is a tableau in which Rappaccini blesses the pair in a parody of God's blessing Adam and Eve:
As he drew near, the pale man of science seemed to gaze with a triumphant expression at the beautiful youth and maiden, as might an artist who should spend his life in achieving a picture or a group of statuary, and finally be satisfied with his success. He paused --his bent form grew erect with conscious power, he spread out his hands over them, in the attitude of a father imploring a blessing upon his children. (126)

Rappaccini intends to keep the pair isolated from the world, as he has long kept Beatrice under his thumb. She is useful to him, for she can collect his poisonous specimens and incur no further damage. Thus, Rappaccini's motivation in supplying a mate for her is to make her happy and to keep her in the garden to do his bidding. Some writers in Hawthorne's time have associated hybridization with sterility and incest (Gale 418). Beatrice, if sterile, cannot hope to experience the joy of maternity, which gives Hester Prynne so much pleasure. Hester's isolation is made bearable because of the presence of Pearl. In Hawthorne's writing, isolation and alienation from the community are dangerous. We see from the example of Hester Prynne that isolation alters her personality, and she loses her femininity. Her heart withers, and she begins to rely on her mind. The narrator says, "Thus, Hester Prynne, whose heart had lost
its regular and healthy throb, wandered without a clew in the dark labyrinth of mind" (CE 1:166). Furthermore, the narrator states directly, "the scarlet letter had not done its office" (CE 1:166). Rappaccini, who believes that he has given his daughter a priceless power over others, in reality, has confined her to his poisoned Eden. Now, through Rappaccini's science, Giovanni also "stands apart from common men" (127).

Giovanni Guasconti, whose name in Italian suggests the word "guastare," meaning to infect or to spoil, is a very young man away from home for the first time. His first role in the story is that of voyeur; once he sees the garden of Dr. Rappaccini, he becomes fascinated with the strange, lush garden and with its occupants. He observes from his lofty window the interplay between the girl Beatrice and the lush purple plant that grows near the fountain. He thinks his eyes are playing tricks, as he seems to see two flowers where there is one girl tending a flower. In his dream that night, the flower and the girl are "different and yet the same and fraught with some strange peril in either shape" (98). In "The Birth-Mark" we find the following explanation of the relationship of reality and dreams:

Truth often finds its way to the mind close-muffled in the robes of sleep, and then speaks with uncompromising directness of matters in regard to which we practice an
unconscious self-deception, during our waking moments. (CE 10:40)

The dream, then, prepares him for the truth if he will accept it. In the daylight, his dream seems fanciful, and he shies away from the truth. Similarly, in "The Birth-Mark," Aylmer does not suggest that he will attempt to remove the ruddy stain from Georgiana's cheek until he first dreams of doing so. Aylmer, then, makes the dream a reality with deadly consequences. When Giovanni finally steps into the garden, it seems as if he is stepping into his dream. He meets the girl of his dreams, whom he has idealized in hues of terror, only to find that she is merely the girl next door, a girl pure in heart, innocent and virginal. An excellent description that would fit Beatrice can be seen in "The Intelligent Office," an allegory of vices and virtues that is a part of Mozees: "Sometimes the spiritual fountain is kept pure by a wisdom within itself and sparkles into the light of heaven without a stain from the earthly strata through which it has gushed upward" (CE 10:325). Hawthorne describes her in terms of light, of sweetness, and of purity. She "glowed amid the sunlight" and "illuminated the shadowy intervals of the garden path" (102). Her expression is one of sweetness and simplicity. She accentuates her fantastic resemblance to her sister-flower by means of the arrangement and coloring of her clothing. This quality is similar to Hester's fashioning Pearl's clothing to reflect the scarlet
The name "Beatrice" suggests "beatific," which comes from Latin "beatus" (happy) and "facio" (to make). The lovely daughter of Rappaccini is difficult to comprehend, for she is beautiful but deadly, alluring yet innocent, and simple yet remarkably complex. Beatrice's nature is most akin to the pure fountain, for she has her "well-spring in the infinite" (CE 10: 325). Her voice comes "like a gush of music; and with a mirthful expression, half-childish, half-woman-like" (104). "Her spirit gushed out before him like a fresh rill," says the narrator (113). Thus, she is a spiritual being whom the shallow Guasconti can never hope to fathom. Her mortal nature is a product of her father's witchcraft, but her spirituality comes from God. Fogle explains the dichotomy of Beatrice by relegating the physical Beatrice to the purple shrub and by identifying the immortal Beatrice with the fountain (94).

Giovanni Guasconti can be viewed from several different points-of-view. In the first place, the omniscient narrator states that Giovanni "did not have a deep heart . . . but he had a quick fancy, and an ardent southern temperament, which rose every instant to a higher fever-pitch" (105). The narrator also tells us that Giovanni is not in love with Beatrice: "It was not love, although her rich beauty was a madness to him" (105). Giovanni, then, is obsessively infatuated with Beatrice. His infatuation
renders him virtually powerless. He is gripped by the two-fold emotions of love and horror; he burns with one and shivers with the other. He walks around in a trance. Baglioni, an old friend of Giovanni's father and an enemy of Dr. Rappaccini, quite literally runs into Giovanni, who "stared forth wildly from his inner world into the outer one, and spoke like a man in a dream" (106). Baglioni notices the changes that have taken place in his friend's son. He fears that Rappaccini has the young man under his spell. The feud between Rappaccini and Baglioni colors the thinking of the latter to the degree that he does not worry about Giovanni's welfare as much as he worries about how he may foil Rappaccini. Baglioni, whose name comes from Italian "bagliore," meaning to dazzle, to glitter or glimmer, is a very questionable character. We are reminded of the saying: "all that glitters is not gold." Whatever he says, we must question. However, Giovanni is no match for Baglioni, for he is little more than a child. In addition, he is a stranger in a strange land. Baglioni's advice to him has deadly consequences. Baglioni tells him a story of a mithridated woman, given to Alexander the Great as a present. Baglioni convinces Giovanni that Beatrice is such a woman. He offers to help with an antidote that will "cure" Beatrice. Baglioni is a chuckling, laughing evil man; Giovanni is as much his pawn as he is the pawn of Dr. Rappaccini. Baglioni can be compared with the Satanic stranger who wants to corrupt Robin. There
seems to be something of a homoerotic relationship between Baglioni and Giovanni, for Baglioni comes freely to the boy's room. In addition, Baglioni feels great passion in his attempt to win him away from Dr. Rappaccini.

We turn now to Beatrice's concept of Giovanni. To the isolated and lonely Beatrice, Giovanni seems to be all the heroes of legend rolled into one attractive, charming man. To the lonely maiden, he is like a visitor from an unknown, forbidden world. His glib words find easy access to her heart. She unburdens her heart to him, speaking of simple matters such as his Neapolitan home, his mother and sisters, and the beauty of the sunlight. Beatrice regards Giovanni as the brother she never had. She seems to be completely unaware of any physical attraction. She is childlike and virginal. In fact, she seems unaware of her sexuality. She shies away from any physical encounter. She wants to protect him from her father's science, but she awaits his daily visit with unabated pleasure. She keeps her faith in Giovanni until his monstrous rejection of her. Then, she cries out to the Holy Virgin: "Pity me, a poor heart-broken child" (124).

She reveals her love for Giovanni, a love she hoped to have only for a brief time. By the narrator's intrusion into the story, we learn that in this world, there is no hope for Beatrice, but Giovanni does not realize this fact. The authorial intrusion is as follows:

Oh, weak, and selfish, and unworthy spirit, that could dream
of an earthly union and earthly happiness as possible, after such deep love had been so utterly wronged as was Beatrice’s love by Giovanni’s blighting words! No, no; there could be no such hope. She must pass heavily . . . across the borders of Time—she must bathe her hurts in some fount of Paradise. (126)

Although Giovanni is unaware of the potential effects of Baglioni’s potion, Beatrice is fully aware. For this reason, she warns him to wait for the result before he also partakes of the deadly potion. Thus, Beatrice shows her love for Giovanni in spite of his cruelty to her. Nevertheless, her final words to both her father and to Giovanni are an indictment of mankind’s perverted wisdom and cruelty. Beatrice is first a victim of her father’s perverted science and then the victim of Giovanni Guasconti, “a man of ‘quick fancy’ whose heart is not touched with trustful love” (Gollin 111). We find many other examples in Hawthorne’s writing of men of “quick fancy.” Dimmesdale has little more than a “quick fancy” for Hester, and Coverdale’s feelings for Priscilla fall into that category.

Giovanni’s perceptions of Beatrice are crucial to the story. It is important to note the influence of Dame Lisabetta on Giovanni’s perceptions of Beatrice. She is a gossipy old woman with an eye for young men. She is quite taken with Giovanni, and she tries to impress him as
she prepares his room. Her comments create an aura of suspicion in his mind regarding the Rappaccinis. At Giovanni's innocent question concerning whether she owns the garden he looks out upon, she answers, "Heaven, forbid!" Then she remarks about the strange plants in the garden. In addition, she associates Dr. Rappaccini's concoctions with black magic, for she recounts the rumors of Dr. Rappaccini's medicines being "as potent as a charm." Carol Bensick notes:

Dame Lisabetta does not know what Rappaccini does with the plants, but she tells what she has heard as if she did. . . Ignorant of scientific pharmacology, Lisabetta translates the supposed efficacy of Rappaccini's medicines into terms of magic. (12)

Lisabetta's reference to pot-herbs, also might point to her own dabbling in the black arts. One aspect of Lisabetta's speech is her constant use of religious interjections such as "Holy Virgin," "for the love of heaven," and "heaven forbid;" in addition, when she leaves, she commends him to the protection of the saints. In spite of such pious display, we see little godliness in her. She is an unreliable character since we cannot trust what she says to be true. One notices that her physical description is reminiscent of a gargoyle: "... [She] looked not unlike a grotesque carving in wood, darkened by centuries" (108). When Hawthorne describes a
character as physically repulsive, that character is usually worse on the inside. Some examples are the young Puritan child that turns on Ibrahim is physically ugly and unspeakably cruel in his deportment. Roger Chillingworth, also, is physically repulsive and Satanic in his actions. Thus, the Hawthorne scholar must decide whether to consider this character as reliable. One of her most questionable acts is the way she directs Giovanni to the secret entrance to the garden. On the day of Giovanni's unplanned meeting with Baglioni, she waits for him with a "smirk" upon her face and a plan to show him the hidden entrance to the garden. One wonders why she feels the need to prove herself so helpful to a mere tenant. Perhaps, there is something more in it for her than the piece of gold she entices from Giovanni's pocket. Perhaps Dame Lisabetta is allied with her neighbor in a plot to further the relationship of Giovanni and Beatrice. She tells Giovanni, "Many a young man in Padua would give gold to be admitted among those flowers" (108). However, we see no evidence of the young men of Padua lining up for such a visit. Another possible interpretation is that Lisabetta and Dr. Baglioni are in league. Dr. Baglioni is suspect because of his great enmity for Rappaccini. He appears to be duplicitous and egocentric. We know he is losing the battle with Rappaccini, and, therefore, may be quite desperate to gain supremacy over him by whatever he has at his disposal. We know, also, that Dr.
Baglioni is interested in Giovanni's relationship with Beatrice. He alludes to her beauty and makes a similar statement to that of Lisabetta: "You have heard of this daughter whom all the young men in Padua are mad about" (101).

Thus, Giovanni has serious doubts about Beatrice before he has even spoken to the girl. On one occasion when he spies on her from his lofty room, he has been out drinking with his father's friend Dr. Baglioni. He observes three events that cause him great concern. The first untoward event is the apparent death of a small lizard. As Beatrice plucks a rich, purple blossom to wear at her bosom, a drop of moisture from the blossom hits the head of a tiny lizard. The lizard contorts painfully and then is motionless. Beatrice, also, observes the event and crosses herself. Next, an insect flies near Beatrice, hovering about her head, only to grow faint and die at her feet. The final episode involves the withering of Giovanni's flowers in Beatrice's grasp. In each case, the narrator sheds doubt on Giovanni's empirical evidence by means of authorial intrusion. The narrator intrudes into the tale to cause the reader to doubt that these events really take place: "It appeared to Giovanni—but, at the distance from which he gazed, he could scarcely have seen anything so minute" (102-03). At another point, the narrator notes Giovanni's consumption of a great deal of wine to explain away the evidence: "... unless Giovanni's
draughts of wine had bewildered his senses" (102). At another point, the narrator suggests, "It was an idle thought; there could be no possibility of distinguishing a faded flower from a fresh one at so great a distance" (104). At another point, the narrator says, "But, here it could not be but that Giovanni Guasconti's eyes deceived him" (103). With so much "help" from the narrator, we might conclude that the defects of Beatrice are to be found in the imagination of Giovanni. This idea would explain Beatrice's comment at the end of the story: "Oh, was there not, from the first, more poison in thy nature than in mine?" (127)

Another aspect of Beatrice's personality that perplexes him is her immaturity. Physically, Beatrice resembles an adult, but emotionally and psychologically, she is a child. She gazes at the insects with "childish delight" (104). She accepts Giovanni's bouquet "with a mirthful expression, half-childish and half woman-like" (104). She shows maidenly reserve at speaking with a stranger and runs back to her father's house. When Giovanni enters the garden with the help of Lisabetta, Beatrice meets him, her face "brightened by a simple, and kind expression of pleasure" (111). She states that she is often offended at the plants that her father cultivates. She speaks to Giovanni of the simple pleasures of childhood: the daylight, the summer-clouds, and his family. He responds to her "as if to an infant" (113). Beatrice responds to Giovanni "as if they had been
playmates from early infancy—as if they were playmates still” (115). Back in his apartment, the image of Beatrice comes back to him, "invested with all the witchery that had been gathering about it ever since his first glimpse of her, and now likewise imbued with a tender warmth of girlish womanhood" (114).

The word “witchery” suggests a similar point in the characterization of Pearl. Pearl is described in terms of witchcraft. She has an elfish smile, a perverse and wild disposition; she pays obeisance to no one. Beatrice, also, has about her an aura of witchcraft, but it more in the nature of the supernatural or religious than the untamed witchery of Pearl. Beatrice has a "delicate and benign power... which enveloped him in a religious calm." Giovanni remembers "many a holy and passionate outgush of her heart." These observations have led some critics to believe that this story is a religious allegory, and that Giovanni lacks the necessary faith in Beatrice to set matters right. The authorial intrusion does tend to support such a view. For example, the narrator explains:

... when the pure fountain had been unsealed from its depths, and made visible in its transparency to his mental eye; recollections which, had Giovanni known how to estimate them, would have assured him that all this ugly mystery was but an earthly illusion, and that, whatever mist of
evil might seem to have gathered over her, the real Beatrice was a heavenly angel. (122)

But Giovanni is "incapable of such high faith." In this garden, the male is the curious one who must delve into the nature of the female to have knowledge of the good and the evil in her nature. In this garden, the male consumes the forbidden fruit that leads to death.

Another allegorical interpretation of this complex and ambiguous tale is a sexual one. In this way of looking at the story, Beatrice is unaware of her sexuality, and Giovanni is afraid of Beatrice's sexuality. He has difficulty seeing the mortal girl; she must be either a paragon or a whore. In his daydreams, he imbues her image with shades of terror, which vanish in her presence. The sexual qualities of Beatrice's seductiveness are quite clear. She has a dark, oriental beauty that awakens in Giovanni the wildest of fantasies. She comes to obsess his every thought. He lives for the one hour of each day when they are together in the garden. Nina Baym believes that the poison in Beatrice is her sexuality that Giovanni fears because of its power over him (108). In this interpretation, the fall is that of falling from innocence to maturity, a fall from the child's unawareness of sex to knowledge.

It is most difficult to tie up all the loose ends of this complex story and to answer each of the many questions it has evoked. It presents a
child-woman who rivals Pearl in her complexity. She remains an alluring enigma, a conundrum of contradictions. She is beautiful but deadly, innocent yet tainted, and alluring but repulsive.
CHAPTER SIX

THE REDEMPTIVE ESSENCE OF CHILDHOOD:

PHOEBE AND CLIFFORD

The House of the Seven Gables differs from the works that have been previously discussed in that it is a romance with a happy ending. Another departure is a setting not far removed from the present. Chapter XVIII gives some specific references to the Free-Soilers, who came into prominence in 1847; thus, we can determine that the setting is just prior to the 1848 Presidential election that put Zachary Taylor in the White House and removed Hawthorne from the Salem Custom House (Swann 96). The romance, furthermore, presents many innovations of the modern world, such as telegraphy, photography, mesmerism, and the railroad. However, as far as personal relationships are concerned, the romance reveals Hawthorne's quintessential concerns of good versus evil. Two characters possess childlike traits; one is a child who plays the part of an adult, and the other is an adult who has regressed to childhood. Both characters have a role in the redemption of the ancient Pyncheon family. The romance reveals the ongoing mischief originated by one Pyncheon ancestor and perpetuated by subsequent ones. The main motif used in this romance is the bubble, the child's airy plaything that symbolizes much
deeper concepts (E. H. Miller 327).

The story begins with a terrible injustice perpetrated out of greed and lust for the land and possessions of another. Hawthorne encountered both names, Maule and Pyncheon, in Joseph Barlow Felts’ *Annals of Salem* (Gale 241). Matthew Maule has redeemed by his toil a few acres from the wilderness and has built a rude thatched hut near a natural spring with sweet, pure water. After many years, the land becomes very desirable to a prominent man of the community, Colonel Pyncheon. Pyncheon uses the witchcraft mania to charge Maule with witchcraft, and Maule is executed. Hawthorne says regarding Maule:

> He was one of the martyrs to that terrible delusion which should teach us, among its other morals, that the influential classes, and those who take upon themselves to be leaders of the people, are fully liable to all the passionate error that has ever characterized the maddest mob. Clergymen, judges, statesmen, --the wisest, calmest, holiest persons of their day--stood in the inner circle roundabout the gallows, loudest to applaud the work of blood, latest to confess themselves miserably deceived. (CE 2:7-8)

Later, after the frenzy is allayed, people remember how loudly Colonel Pyncheon joined in the general cry to purge witchcraft from the land.
From the scaffold, Maule singles out Colonel Pyncheon to curse: "God will give him blood to drink!" Pyncheon, having no qualms about possessing the tainted land, acquires Maule's land and builds his house over the Maule foundation. Maule's Lane gives way to Pyncheon Street, and Matthew Maule's son Thomas becomes the architect of the House of the Seven Gables. It would seem that the iron-hearted Puritan was destined for many years of ease and comfort in his splendid house, but fate deems otherwise. On the very day when all the community is invited to a celebration of the completion of the house, and when the noted Reverend Mr. Higginson is to speak, Colonel Pyncheon dies while seated in his massive oak chair. The Maule curse comes to pass, and he dies of apoplexy, a bubbling up or gurgling of the blood. The entire Pyncheon dynasty is built upon an insubstantial bubble. They chase the dream of owning a vast tract in Maine; descendent after descendent chases this illusive bubble to no avail. Colonel Pyncheon, leaves to his son the house and a vast tract of land in Maine, but the papers to document the claim are strangely missing. Generations of Pyncheons cling to the house, the map representing the Maine land, and the portrait of the stern Puritan with a Bible in one hand and a sword in the other hand. The Colonel's traits find their way into singular individuals of his progeny. The evil deed perpetrated by the old Colonel lives on in succeeding generations.
The present generation of Pyncheons consists of a judge; his son who is travelling in Europe; Clifford, a thirty-year prisoner; Hepzibah, an old maid; and Phoebe, a country girl of seventeen, daughter of one of the judge’s cousins. Thus, the mighty Pyncheons have declined to such a degree that only Phoebe offers any hope of continuing the line. The family fortunes have similarly declined to the degree that all the Pyncheons except for the Judge are destitute. The Maule family has also declined with only one survivor, a daguerreotypist and socialist reformer, who calls himself Holgrave. Holgrave lives in an attic room and spies on his enemies, much as Coverdale looks out from his perch in the trees, or Giovanni peers from his high window. Holgrave has over the years chased many bubbles to no avail.

The narrator repeatedly uses the word “contrast” in the early chapters of the romance. He sets out to contrast the gloomy setting before and after the entrance of Phoebe into the story. Before Phoebe’s entrance, the house is a prison that detains its inhabitants. Hawthorne reinforces the prison motif by frequently calling the dwellers of the house inmates. In addition, Hawthorne treats the house as if it were a living entity. We see, for example:

But as for the old structure of our story, its white-oak frame, and its boards, shingles, and crumbling plaster, and even the
huge, clustered chimney in the midst, seemed to constitute only the least and meanest part of its reality. So much of mankind's varied experiences had passed there . . . that the very timbers were oozy, as with the moisture of a heart. (27)

Hawthorne's use of words like "brow" to describe the gables reinforces the idea that the house is a living entity. The arched window, which overlooks the street from the second story, is the eye of the house. It is from this window that Clifford watches the stream of humanity from which he is isolated. Moss covers the sloping roof with a living blanket of green that serves the old house for hair. In one section of the roof between two gables, enough soil has collected to support the growth of Alice's posies, red flowers that bloom perennially to symbolize that deeds from the past have an impact on the present. The main entity that would seem to indicate that the house is alive is the power it exerts over its occupants. It is an isolating force on Hepzibah and Clifford. They attempt to thwart the house one Sunday morning by starting out for church, but the house wins and they rush trembling back to hide themselves in its darkness. Clifford almost jumps from the balcony to join the mass of humanity, but Phoebe and Hepzibah pull him back to safety.

Hawthorne repeatedly uses the word rusty to describe the house, the ancient line of chickens, and Hepzibah's clothing. The interior of the
house is in a state of disrepair. It has been years since there has been
enough money to make necessary repairs. Moss covers the windows,
giving an eerie tint of green to the interior rooms. The furniture, old,
uncomfortable, and ugly, is from an earlier era, bought when the
Pyncheons were prosperous. Two items appear in the apartments,
regardless of the era: an antique map detailing lands in Maine, and the
stern portrait of Colonel Pyncheon, holding a Bible in one hand and a
sword in the other. Symbolically, the sword is more prominent than the
Bible. This family has felt the violence represented by the sword much
more than it has felt any mitigating influence from the Bible. Thus,
Hawthorne uses this portrait to symbolize the dichotomy of this family. The
peaceful Pyncheons, such as Phoebe, Hepzibah, and Clifford are
contrasted with the blood-thirsty, greedy Pyncheons, such as the Colonel
and the Judge.

At the beginning of the story, the only Pyncheon to live in the house
of the seven gables is Hepzibah, a decrepit old woman of sixty.
Hawthorne has a great deal of fun at Hepzibah's expense. He says that
after she has done her very best at making herself presentable, it is the
best charity to look away. Hepzibah is totally isolated from society; no one
visits her, and she visits no one. She rarely ventures outdoors. However,
even at the beginning of the story the seeds of change have been sown
that will effect Hepzibah's contact with the world. Her cent-shop, that
dreaded symbol of commerce, gives Hepzibah her entrance to the world
she has avoided for so long.

To understand Hepzibah fully, one must look at the strata of society
into which she was born and at the ideas that her forefathers inculcated in
her. Hepzibah represents old gentility, that small, patrician group that did
not soil its hands with honest toil. As a lady, Hepzibah has "fed herself
since childhood with the shadowy food of aristocratic reminiscences, and
whose religion it was, that a lady's hand soils itself irremediably by doing
aught for bread" (37). For sixty years, the family finances have lessened to
the degree that Hepzibah has had to work or die. Perhaps, she would
have chosen death except for the fact that Clifford is to be returned to her.
Hepzibah's love for Clifford is far stronger than any pride she feels for
herself. Therefore, she has opened the front gable, which an early
Pyncheon had used for trade. She has cleaned the shop and outfitted it with
the materials commonly sold in a cent-shop. Hepzibah opens her
cent-shop only after considering every possible "ladylike" position. She
has neither the patience nor the formal education required to be a teacher.
Her weak eyes do not allow her to take up Hester's profession of
seamstress. Thus, Hepzibah steps down from her pedestal of imaginary
rank to become the "hucksteress of a cent-shop." The step is made more
difficult by the traditions of gentry coming from two hundred years on this
continent and three times as many in the fatherland. The thing that
Hepzibah most dreads is contact with her patrons. If she could only serve
them unseen, "like a disembodied divinity or enchantress," she could abide
the situation. We see her reluctance in the following passage:

So—with many a cold, deep heartquake at the idea of at last
coming into sordid contact with the world from which she had
so long kept aloof, while every added day of seclusion had
rolled another stone against the cavern-door of her
hermitage. (39)

Hepzibah has spent her life divesting herself of friends. She is like Pearl,
who creates many imaginary enemies, but no friends. Hawthorne says of
her:

In her grief and wounded pride, Hepzibah had spent her life
divesting herself of friends;—she had wilfully [sic] cast off the
support which God has ordained His creatures to need from
one another. (245)

We see also in Hepzibah's characterization the timidity and fear of a
child. She fears Judge Pyncheon even more than she hates him.

Although he is but a child, little Ned Higgins, her voracious customer,
knows a great deal more about commerce than Hepzibah does. Fearful
and tremulous, Hepzibah walks on tip-toe as though pursued by some villain or her own shadow (E. H. Miller 325).

The character that contrasts with Hepzibah is Phoebe. Phoebe is the child of the story who acts the part of an adult. She becomes the caregiver of the ruined Clifford. "Phoebe" is Hawthorne's term of endearment for his wife Sophia, so we expect any character with this name to be a positive one. In this story, she is a seventeen-year-old cousin from the country who appears at the Pyncheon doorstep without invitation. Phoebe is identified with the white rosebush that has pure, white blooms that could have grown in Eden. Pearl identifies with the red rosebush that grows by the prison door. In fact, Pearl says she came from that rosebush. Phoebe is very much like Pearl, but without the wildness of the latter's nature. Phoebe is a contrast to everything about the gloomy house and its occupants. Like Pearl, she is associated with sunshine. The narrator says of her:

The young girl, so fresh, so unconventional, and yet so orderly and obedient to common rules as you at once recognized her to be, was widely in contrast, at that moment, with everything about her. The sordid and ugly luxuriance of gigantic weeds, that grew in the angle of the house, and the heavy projection that overshadowed her, and the time-worn
frame-work of the door--none of these things belonged to her
sphere. (68)

At first, it seems to Hepzibah that Phoebe cannot stay longer than
the one night. It is concerning her possible effect on Clifford that we first
hear Clifford's name, and Clifford will be the greatest object of Phoebe's
benevolence. The more Hepzibah is around Phoebe, the more she is
impressed with the child:

Little Phoebe was one of those persons who possess, as
their exclusive patrimony, the gift of practical arrangement. It
is a kind of natural magic, that enables these favored ones to
bring out the hidden capabilities of things around them; and
particularly to give a look of comfort and habitableness to any
place, which for however brief a period, may happen to be
their home. (71-72)

Phoebe is such a contrast to Hepzibah, not only in the
May/November difference in their ages, but in the way Phoebe approaches
earning a living. She explains, "I mean to earn my bread. You know, I
have not been brought up a Pyncheon" (74). Phoebe becomes a great
asset to Hepzibah in the cent shop. It is in the cent-shop that Phoebe
encounters Judge Jaffrey Pyncheon. The child instinctively knows that the
Judge is evil, and she steps backward when he tries to kiss her. In
addition, Phoebe recognizes the childlike expression in Clifford's miniature likeness. Instinctively, she knows that Clifford is meant for ease and beauty, and not for sorrow or pain. We have seen the same instinctive reactions in Pearl, as she associates the scarlet letter with the minister's holding his hand to his chest. Phoebe's instincts certainly lead her in the right path, for after her gentle words about Clifford, Hepzibah asks her to stay longer than the one night. Hepzibah will use Phoebe to carry out by proxy that which Hepzibah would like to do for her brother. The night of Clifford's return, Phoebe instinctively discerns his presence. Later, Phoebe knows that she has nothing to fear from Clifford. Society may have branded him a criminal, but Phoebe knows she has nothing to fear from those delicate hands.

Phoebe is also like Pearl in her comparison with birds. Phoebe is well named, for a phoebe is a kind of bird. Phoebe does everything to the accompaniment of song. The narrator says:

This natural tunefulness made Phoebe seem like a bird in a shadowy tree; or conveyed the idea that the stream of life warbled through her heart, as a brook sometimes warbles through a pleasant dell. (76)

Pearl is also compared with the brook in the forest, and Beatrice's alter ego is the pure fountain in the middle of the garden. These images of freedom
are appropriate for all of these characters.

Phoebe's witchcraft is a "homely witchcraft that exorcised the
gloom" of her bedchamber. Pearl is also described in terms of witchcraft,
as is Beatrice Rappaccini. Pearl's witchcraft is her perverse nature that
rebels against authority in any guise. Beatrice's witchcraft is her allure that
so infatuates Giovanni. Phoebe's witchcraft concerns the healing arts she
practices with Clifford, her practical way of setting the house in order, and
her sunny way of treating the customers of Hepzibah's cent-shop and
thereby increasing her profit. Phoebe, like the phoebe-bird, for which she
is named, is more ordinary than either Pearl or Beatrice. Phoebe has a
talent for everyday living. Her work habits are "the stern stuff of Puritanism
with a gold thread in the web" (76).

Phoebe, like Beatrice, is described in religious imagery. Hawthorne
says of her:

In her aspect there was a familiar gladness, and a holiness
that you could play with, and yet reverence it as much as
ever. She was like a prayer offered up in the homeliest
beauty of one's mother-tongue. Fresh was Phoebe,
moreover, and airy, and sweet in her apparel; as if nothing
that she wore--neither her gown, nor her small straw bonnet,
nor her little kerchief, any more than her snowy stockings--
had ever been put on before; or, if worn, were all the fresher for it, and with a fragrance as if they had lain among rosebuds. (168)

Uncle Venner says of her: "... I never knew a human creature do her work so much like one of God's angels, as this child Phoebe does" (82).

The narrator says,

There was a spiritual quality in Phoebe's activity. The life of the long and busy day—spent in occupations that might so easily have taken a squalid and ugly aspect—had been made pleasant, and even lovely, by the spontaneous grace with which these homely duties seemed to bloom out of her character; so that labor, while she dealt with it, had the easy and flexible charm of play. Angels do not toil, but let their good works grow out of them; and so did Phoebe. (82)

Thus, Phoebe has a religious and spiritual role in the story. Her purpose is to bring Hepzibah and Clifford into the light of day and to continue the Pyncheon line. With the deaths of the childless Hepzibah and Clifford, the name will be no more, but the line will continue in Phoebe's children. Beatrice's spirituality is exotic and mysterious, but Phoebe's tends toward the commonplace and intuitive. She finds pleasure in ordinary life. She divines what Clifford needs and does what she can to fulfill his needs. His
mystery does not fascinate her; in fact, it repels her. She has a gift of making things look real, rather than fantastic.

The other childlike character in this romance is Clifford, a man of about sixty years. Hawthorne presents Clifford's character in a diffuse and clandestine way. His name is not mentioned until Chapter Four. The narrator makes many references to him, but all are cloaked in mystery. For example, Hepzibah takes out a miniature portrait and looks at it, but the subject remains unnamed. The night he returns as a "guest," Phoebe discerns his presence although she cannot see him. In addition, she hears his "strange vague murmur" as if in a dream. It is an "indistinct shadow of human utterance" as Clifford is but a shadow of a man, a ruined relic of humanity. While unjustly imprisoned, Clifford had used dreams to save his sanity. Now that he is home again to the setting of his dreams, he continues to dream of childhood. Clifford lives most of the time in a trance, and he is seldom fully awake. Hawthorne explains that life would be very difficult for him if he were to go from the innocence of his childhood dreamscape to the stark realities of day:

It would have caused an acute agony to thrill, from the morning twilight, all the day through, until bedtime, and even then would have mingled a dull, inscrutable pain, and pallid hue of misfortune, with the visionary bloom and adolescence.
of his slumber. But the nightly moonshine interwove itself with the morning mist, and enveloped him as in a robe, which he hugged about his person, and seldom let realities pierce through. (170)

His dreams of childhood are so vivid that he can describe a particular pattern of a morning dress that his mother had worn years before. Later, Hepzibah finds the garment in the attic and corroborates Clifford's dream. Childhood, for Clifford, is healing; he is not ready for reality. Hawthorne says, "Life is made up of marble and mud" (41). Clifford's life has been mostly mud. A good symbol for Clifford is the Pyncheon rose, which is a pure white, symbolizing innocence, but with mildew at its heart, symbolizing Clifford's diseased psyche. Phoebe is also associated with this rose, and Phoebe will be instrumental in returning Clifford to the world of the living.

In addition to his dreams of childhood, Clifford acts as a child acts. When Phoebe first sees him, he is holding Hepzibah's hand as a child grips the hand of an adult. His walk is reminiscent of a child's "first journey across the floor." He evinces the child's narcissism in his rejection of Hepzibah because of her wrinkled visage, ugly turban, yellow complexion, and permanent scowl. His eyes light up at Phoebe and her "youthful and pleasant aspect." Hepzibah is the one who has sacrificed for him and
even stooped to open a cent-shop to support him, but he refuses to look at her. The narrator describes Clifford's rejection of Hepzibah thus:

It was Hepzibah's misfortune; not Clifford's fault. How could he—so yellow as she was, so wrinkled, so sad of mien, with that old uncouthness of a turban on her head, and that most perverse of scowls contorting her brow—how could he love to gaze at her!

The whimsical way Clifford flits from one action to another wears him out, and he drifts into sleep. His voracious appetite for the food, his consumption of the coffee, and his petulant demands that Colonel Pyncheon's picture be removed or covered immediately are the actions of a petted child. He has no concept of reality as he suggests that they leave the dismal house and take up residence in Italy, Naples, or the South of France. Reality is Hepzibah's cent-shop, but it is a reality that does not touch Clifford. Hawthorne says of Clifford:

He had no burthen of care upon him; There were none of those questions and contingencies with the future to be settled, which wear away all other lives, and render them not worth having by the very process of providing for their support. In this respect, he was a child; a child for the whole term of his existence, be it long or short. (170)
We see, in addition, Clifford's fear of Judge Pyncheon is very much like a child's fear of the bogeyman. When, on one occasion not long after Clifford's return, Judge Pyncheon attempts to force his way past Hepzibah, Clifford cries out "in a weak, tremulous, wailing voice, indicating helpless alarm, with no more energy for self-defence than belongs to a frightened infant" (129). Clifford continues to fear the Judge until he discovers the Judge sitting in the ancestral chair dead. History repeats itself as a child once more discovers the corpse in the ancestral chair. The crisis reached, Clifford has fortitude to take charge of Hepzibah. The laughter bubbles forth from his throat. He goes forth into world of the living like a prisoner, whose shackles have miraculously given way, a smile on his face and a light step. While the Judge lives, Clifford lacks the energy to stand up to him. To combat him with the hapless Clifford "would be like flinging the porcelain vase with already a crack in it, against a granite column" (242). However, the Judge cannot counter the hereditary enemy of the Pyncheon patriarchs, described as follows:

At his decease, there is only a vacancy, and a momentary eddy--very small, as compared with the apparent magnitude of the ingurgitated object--and a bubble or two, ascending out of the black depth, and bursting at the surface. (309)

The similarity between the Judge's death by apoplexy and that of the uncle
thirty years earlier finally removes the cloud of suspicion from Clifford. The farther he and Hepzibah get from the house, the more he feels he can reclaim his youth. Hepzibah and Clifford are like children who venture from home for the first time:

The world’s broad, bleak atmosphere was all so comfortless!

Such, indeed, is the impression that it makes on every new adventurer, even if he plunge into it while the warmest tide of life is bubbling through his veins. What then must it have been for Hepzibah and Clifford--so time-stricken as they were, and yet so like children in their inexperience . . . . (253)

Their adventure is "precisely such a pilgrimage as a child often meditates, to the world’s end, with perhaps a biscuit and sixpence in his pocket" (253). They embark on their journey on a gloomy, dull day, for if the sun were shining brightly, they would not dare to go out in public. This trip is so much like the children’s quest narratives, in which the hero fights a monster in a labyrinth or a gloomy, dark cave. The monster that Clifford and Hepzibah have to overcome is their fear.

We notice another aspect of Clifford’s return to childhood in his identification with children. He watches the children at play from his hidden place in the eye-like window. Hawthorne says:

Thus, lingering always so near his childhood, he had
sympathies with children, and kept his heart the fresher thereby, like a reservoir into which rivulets come pouring, not far from the fountainhead. Though prevented, by a subtle sense of propriety, from desiring to associate with them, he loved few things better than to look out of the arched window, and see a little girl driving her hoop along the sidewalk, or schoolboys at a game of ball. (170-71)

Clifford, thus, has "his well-spring in the infinite and contains inexhaustible sympathies" (CE 10:325). In this spirit of identification with the children, Clifford blows soap-bubbles, airy spheres, "little impalpable worlds . . . with the big world depicted, in hues bright as imagination, on the nothing of their surface" (171).

In addition, Clifford has the imagination of a child. The garden becomes the place where his imagination finds full play, especially near Maule's Well. To Clifford the well is peopled with smiling faces, and occasionally a dark face that frightens him. The garden is "the Eden of a thunder-smitten Adam." Clifford cannot stand to see anything imprisoned, so the hereditary chickens are set free to wander around the garden and eat the snails and imbibe the water of Maule's well. The garden offers refuge and beauty to one so long denied the simple pleasures of a bee in flight or the burnished plumage of hummingbirds as they hover and vibrate
about the red blooms of the bean vines. Clifford cannot believe that he is free and at home. He pricks his hand on the rosebush or asks Phoebe to pinch him to prove that this wonder of freedom and beauty is reality. This garden has a salubrious effect on Clifford, unlike Dr. Rappaccini's garden. Hawthorne intrudes to say:

We linger too long about the paltry rivulet of life that flowed through the garden of the Pyncheon-house. But we deem it pardonable to record these mean incidents, and poor delights, because they proved so greatly to Clifford's benefit. They had the earth-smell in them, and contributed to give him health and substance. (153)

In addition to the salubrious effect of the garden, Phoebe gives back to Clifford the pleasure of female society. He has been one so long isolated from any contact with the female gender that Phoebe is a wondrous being who is his only "representative of woman-kind." He has never been in love, and he knows that passionate love is not a possibility for him, and yet he thrills at Phoebe's womanliness. The narrator explains: "All her little, womanly ways, budding out like blossoms on a young fruit-tree, had their effect on him" (141). Phoebe is "just what he required to bring him back into the breathing world" (140). Phoebe is to Clifford, a home, a refuge, a link in the "whole sympathetic chain of human nature"
The garden reawakens Clifford’s love for flowers. The narrator suggests that men usually outgrow an interest in flowers, but Clifford’s love for the garden blossoms has been merely held in abeyance. To Clifford, the flowers are "endowed with sentiment and intelligence." He delights in their fragrance and in their delicate form. When Clifford sees the bees, busily at work in the squash-blossoms, he is filled "with a joyful sense of warmth, and blue sky, and green grass, and of God’s free air in the whole height from earth to heaven" (148-49). Clifford’s aesthetic, childlike wonder in the presence of the beautiful slowly revives him from the chill torpor of his life.

For an aesthete such as Clifford, isolation is a terrible calamity. Hepzibah, as we have seen, chooses to divest herself of friends. Hester Prynne has isolation thrust upon her because of her sin. Clifford, also, is shut away because of the crime of murder. Thus, great ostracism from society accompanies such a crime. Perhaps, in her false gentility and stubborn pride, Hepzibah is ashamed to assume a place in society because of the stigma attached to her brother’s name. Whatever the reason, Hepzibah has chosen to live an isolated existence. Clifford, however, is very different from Hepzibah in this respect. He has an acute desire to join the living kaleidoscope of activity, the rivers of
humanity that pass beneath his window. He drinks in the sights and sounds of the street, bending far out from the window to catch a glimpse of the train cars whizzing by. On one occasion when a political procession makes its way down Pyncheon Street, Clifford is overwhelmed with a desire to join the crowd. Hawthorne describes Clifford's emotions in the following passage:

... if an impressible person, standing alone over the brink of one of these processions, should behold it, not in its atoms, but in the aggregate—as a mighty river of life, massive in its tide, and black with mystery, and, out of its depths, calling to the kindred depth within him—then the contiguity would add to the effect. It might so fascinate him, that he would hardly be restrained from plunging into the surging stream of human sympathies. (167)

Thus, Clifford almost jumps from the balcony to join the procession. Neither Phoebe nor Hepzibah understands his actions. He is not attempting to end his life; he is attempting to join his life to the lives of others. Hawthorne makes perfectly clear that Clifford's attempt is the result of "a yearning to renew the broken links of brotherhood with his kind." This step, then, signals Clifford's progress and prepares the way for his return to the world of the living.
We must look at one final step in Clifford’s recovery, and that is the Indian summer afternoon gatherings each Sunday. During the prolonged Indian summer, a motley group gathers in the Pyncheon garden. This group, made up of a decrepit old lady with delusions of grandeur, a fresh young girl, a patched philosopher of the lowest social class, a jack-of-all-trades idealist, and a childlike aesthete. Each person needs interaction with the others. Clifford likes being around Uncle Venner, who, at the bottom of the social scale, poses no threat for the fallen Clifford. The patched philosopher, furthermore, is a gentle sort, in possession of much wisdom. Holgrave, a serious young man, with radical ideas, and a varied background, takes part in the Sunday afternoon gathering, but there appears often in his eyes an expression as if he is not a disinterested observer. Holgrave is kind to old Hepzibah; he visits her shop the first day, bringing cheer and encouragement. He is always considerate of Clifford, but he looks as if he would like to fathom Clifford to the depth of his plummet. Holgrave is an optimist who believes that he can mold the world to his liking. He believes that a new golden era is at hand. Phoebe shares her simple philosophy. To Holgrave, she is sunshine. It seems to this group that the sun has fled when she returns to the country for a brief stay, only returning at the climax that brings the Judge’s death and the change in fortunes for old Hepzibah and Clifford. It is important to note that
Phoebe came as a child to the Pyncheon household, so filled with gloom and decay. When she returns to them, she is a woman. The experiences that she has had have matured her and prepared her for the marriage to Holgrave, which will be a Pyncheon-Maule union. Clifford has benefited most from the Sunday afternoon gatherings, for they have given him a dialogue with the world in miniature. And kindly Uncle Venner has a family of sorts and a place where he is most welcome. Eventually, he has his own place, and does not have to go to the poorhouse.

In conclusion, The House of the Seven Gables reveals the redemptive nature of childhood. Childhood is for Clifford a place of healing and of refuge. He knows that it is "baby-play" which he toys and trifles with, but the baby-play is necessary to make him whole again. As for Phoebe, she is but a child when she comes to the House of the Seven Gables. However, she brings sunshine and healing sympathy for Hepzibah and Clifford, alike. Their lives are forever brighter because of her presence. Perhaps Phoebe is not as exotic as Beatrice, nor as beautiful as Hester, but she has a charm all her own. She is "a rosebud of a girl."
CHAPTER SEVEN

THE MARBLE FAUN: THE DOVE AND THE FAUN

The last of Hawthorne's finished romances, The Marble Faun or Transformation, as it was titled in England, differs from his major romances in many ways. For one thing, the romance is set in modern Rome with a background of antiquity in the sculpture, paintings, and relics from the past. His quartet of main characters remains the same as does his emphasis on morality. The past, in addition, is an important element in the romance. However, the tone in much of the romance is that of a guidebook, with long descriptions of the city and the countryside. We see no similar elements in the other romances. The setting in the other works, with a few exceptions, is merely a backdrop for the action. In this work, the setting assumes a much more prominent place. For example, the paintings and sculpture are used symbolically throughout the romance to describe the principal characters. The deliberate ambiguity of many of Hawthorne's other works becomes mere vagueness in this work. In addition, he fails to tie up the loose ends. For example, what happens to Donatello? One may regard as asinine the question of whether his ears were furry, but the question concerning justice in the Papal Court is a real concern. Allowing Donatello
to disappear during the Carnival with only rumors as to what happens to him is a cop-out.

However, there is much to admire in this romance. Hawthorne presents his consummate female character, Miriam. In addition, two characters are important as childlike innocents: Hilda and Donatello. Kenyon, the American sculptor, speaks for the author in much of the work since many of Kenyon's speeches come directly from the author's notebooks. He has the same negative view of the naked statues that Hawthorne expressed repeatedly. Kenyon expresses a dislike for mere copying art; he wants to fuse classical ideals and modern methods. Kenyon has a threefold role as a mediator between Miriam and Donatello, as an instructor and guide for Donatello, and as the lover and future husband of Hilda. His is the voice of moderation and hope throughout the work. Thus, Kenyon and Miriam are the adults of this work, but their mates are children.

All four of the young people of this romance are orphaned or estranged from their parents. Thus, like Ibrahim, they are alone in the world. Miriam's mother died at an early age, and her father is curiously not mentioned. Kenyon's family is not mentioned, and Donatello is the last of the Monte Beni line. Hilda is an orphan with no close relatives. The narrator repeatedly calls Hilda and Donatello children. Three of the four
are artists, and Donatello, infatuated with Miriam, dogs her footsteps. Thus, the quartet socializes with each other, forming a tight-knit group, bound by similar interests. Hawthorne most likely names Miriam for the biblical sister of Moses, for Miriam is a Jewess with perhaps a drop of African blood. Donatello's name perhaps comes from a fifteenth-century sculptor, whose sculpture Judith and Holofernes was famous when Hawthorne was writing this romance (Pfister 170). Hilda's name most likely comes from St. Hilda, an English abbess, princess of Northumbria and founder of the monastery at Whitby. Concerning Kenyon's name, perhaps Hawthorne picks it because it sounds like "kinsman". His first name for this character was Graydon, which he perhaps rejected because it did not sound like an American name.

The first chapter is appropriately called "Miriam, Hilda, Kenyon, Donatello." The setting for the first chapter is the Capitol at Rome where so many world-famous sculptures reside. The four friends are "simultaneously struck by a resemblance between one of the antique statues, a well known masterpiece of Grecian sculpture, and a young Italian, the fourth member of their group" (7). Miriam is the first to speak of the resemblance of Donatello to the sculpture of the Faun of Praxiteles. The sculpture reveals a young man, leaning against the trunk of a tree. What scanty covering that exists for his body is a lion skin that drapes the
upper half of his torso. A leaf covers his genitals. The sculpture exudes a sense of great freedom and an animal nature. The sculpture reveals no principles of virtue; it exists for art's sake alone. It is as if the sculptor has imprisoned the sportive and frisky creature. Two things denote that he is less than human: a caudal appendage, or tail, and leaf-shaped, pointed and furry ears. If this particular faun possesses a tail, it is covered by the lion skin, and if the ears are furry, the marble does not reveal it. True, honest, and innocent, the faun is composed of trees, streams, grass, woods and flowers. He exerts a sylvan spell on all who look at him.

The faun represents an earlier time when man and beast had intimate fellowship one with another. He is associated with two time periods: Arcadia, that place of inspiration for pastoral poetry, and The Golden Age, the first of the mythological ages of man before the birth of Christ. The faun is not supernatural; instead, he is a link between man and the animals. He comes from prelapsarian time before the entrance of sin into the world. He has no burdens to weigh him down, nor does he suffer any sadness.

Donatello assumes the pose of the sculpture, and all three of the friends remark on the similarity of the boy to the marble sculpture. In the early part of the romance, Donatello is treated as a child. Miriam says of him, "What a child, or what a simpleton" (15). Like a child, Donatello fears
the dark; thus, he hates the dark, dank catacombs. However, his love for Miriam supersedes his fear of the dark, and he goes down into the earth with the rest of them. Donatello's reluctance can be seen in the following:

From the first, Donatello had shown little appetite for the expedition; for, like most Italians, and in especial accordance with the law of his own simple and physically happy nature, this young man had an infinite repugnance to graves and skulls, and to all that ghastiliness which the Gothic mind loves to associate with the idea of death. (25)

He is afraid of ghosts, especially of Memmius, the ghost of an ancient spy against the Christians, who haunts the catacombs. He keeps close to Miriam's side, provoking her to say, "What a child you are, my poor Donatello" (25). Donatello answers Miriam's questions with a child's truthfulness, even though he is chided and ridiculed for his simplicity.

Another aspect of Donatello's character is seen in his reaction to the apparition that stalks Miriam. He nourishes a "singular prejudice against the mysterious, dusky, death-scented apparition" (36). It is not a human dislike, but an unreasonable antipathy, an instinct associated with the lower animals. This instinctive approach is "more trustworthy than the acutest insight into character" (36). Thus, Donatello's instincts tell him that the Model is an evil man, and he fears for Miriam's safety. It is interesting
to note the way Hawthorne uses the children of his fiction to reveal deepest truths and to show the path of righteousness to the other characters. We see this quality in Priscilla when she kneels before her sister, offering Zenobia a way to escape death. We see it also in Pearl in her insight into the nature of Dimmesdale's relationship with Chillingworth. Thus, the childlike Donatello is naturally aware of the life around him.

Another clue to Donatello's character is his reaction to Miriam's sketches. He first notices a sketch of Jael driving a nail through the skull of Sisera. Another sketch is of Judith serving up the head of Holofernes. In addition, there is a picture of Salome, being offered the head of John the Baptist on a charger. The theme of the sketches seems to be that of "woman acting the part of revengeful mischief towards man" (44). Donatello covers his eyes and shoves the pile of sketches out of reach, giving a palpable shudder of disgust. Significantly, Miriam says that she had not intended his viewing of the sketches. She replaces them with some trifles, believing that his taste is inordinately simple. The portfolio is extremely impressive to Donatello, but he notices in all the sketches, whatever the subject, a sad figure resembling Miriam. In the self-portrait Miriam has portrayed herself without the smile that Donatello thinks would vastly improve it. Thus, Donatello is repelled by images of violence and darkness. Miriam remarks that he is a mere boy who cannot know about
the intertwining of light and shadow. Like Pearl, Donatello is associated with sunshine; he is only now beginning to recognize that life is not all sunshine.

Donatello is like Pearl in another way. Pearl loves the forest and its creatures. She has made friends of the wild animals, so that the fox shows no alarm at her presence. The partridge parades her young for Pearl to admire. Donatello, before the sin, could call the wild animals to him. The birds would sit on his shoulder. As a mere infant, Donatello could dive into deep pools without drowning, and climb tall trees without falling. He had a pet fox that growled at everyone except Donatello. He possessed "gifts by which he could associate himself with the wild things of the forest, and the fowls of the air, and could feel a sympathy with the trees, among which it was his joy to dwell" (235). As a mere child, the hovels into which he entered "glowed with sunshine when Donatello entered so that he never darkened a doorway in his life" (237).

Another aspect of Donatello's character is seen in his rustic speech, associated with the rural scene. He speaks in an "extravagance of gesticulation," in signs and symbols long ago replaced by sophisticated language. His exuberance bubbles over with joy, "clothed in words that had little individual meaning, and in snatches of song that seemed as natural as bird-notes" (83). We have heard this natural language from the
lips of both Pearl and Priscilla. We must conclude, then, that the one who lives close to nature will echo nature's own music.

Very early in the romance, Miriam notices a fierceness, almost savagery in Donatello. "If you consider him well," she says to Hilda, "you will observe an odd mixture of the bull-dog, or some equally fierce brute, in our friend's composition; a trait of savageness hardly to be expected in such a gentle creature" (18). Later, Kenyon is to observe the hint of brutish barbarism in the pictures of the Monte Beni ancestors. This strain of savagery is what allows the gentle Donatello to commit the heinous crime of murder. However, the dominant trait in his nature is gentleness and light. This fact is revealed in his extreme guilt and in his abject penance for his crime.

Before going further, we should examine the crime. Hawthorne has portrayed Donatello in terms of sensuality and instinct, with a degree of savagery thrown into his character. In addition, we know that he loves Miriam because he has told her so. Other characters have also remarked about the way Donatello dogs Miriam's footsteps. Kenyon, for example, says, "You have bewitched the poor lad" (18). Donatello has been present on several occasions to witness the effect that the satyr-like model has upon Miriam. On the evening of frivolity at the Borghese Grove, the Model's appearance spoils the happy atmosphere. In addition, Donatello
has seen the man in the catacombs stalking Miriam. Also, at the Fountain of Trevi, Donatello threatened to drown the interloper. Thus, when the occasion presents itself, Donatello throws the tormentor from the Tarpeian Rock. No words from Miriam have prompted the murder—merely a meeting of the eyes, signaling acquiescence. Hilda, concerned for Miriam, goes back and is the very reluctant witness of the crime.

Donatello's alteration is so very significant to the theme, that *Transformation* was its first title. At first, no change in Donatello is apparent. In fact, Donatello and Miriam are heady as if they have consumed wine, "for guilt has its rapture, too" (176). They spend the evening together, locked in an embrace, and the suggestion is very strong that they become lovers. Miriam says that "the deed knots them together for time and eternity like the coil of a serpent" (174). Miriam knows that everything is changed, but not Donatello. The narrator asks:

And was it true, that whatever hand had a blood-stain on it—or had poured out poison, or strangled a babe at its birth, or clutched a grandsire's throat, he sleeping, and robbed him of his few last breaths—had now the right to offer itself in fellowship with their two hands? Too certainly that right existed. It is a terrible thought, that an individual wrongdoing melts into the great mass of human crime... and makes us
guilty of the whole. (177)

Miriam suggests that they are equal to the assassins of long ago who murdered Caesar. She tells Donatello that they are cemented by the Model's blood. Miriam calls the murder "a great deed." Like Lady Macbeth, who is strong after the murder of Duncan, Miriam is the strong one in this pair.

Miriam seems oblivious to the change in Donatello, but Kenyon notices that the "fine, fresh glow of animal spirits had departed out of his face" (180). In fact, Kenyon suggests that Donatello must be ill. Never having been ill, Donatello does not know how to answer Kenyon. The death chant coming from beneath the church oppresses Donatello, and he has difficulty breathing. Miriam insists that they view the body of the Capuchin monk to be sure of his identity. Donatello holds tightly to Miriam's hand as she leads the way to the bier. When they are satisfied that the body is that of Miriam's persecutor, Miriam is pleased but the fresh blood on the corpse is more than Donatello can take. A similar situation occurs in The House of the Seven Gables when Clifford hears the voice of his tormentor, Judge Pyncheon. Donatello flees Rome, returning to the home of his boyhood, to the innocence of his past for healing and penance. It is important to note Miriam's farewell to Donatello:

I accept my own misery . . . my own guilt, if guilt it be--and
whether guilt or misery, I shall know how to deal with it. But you, dearest friend, that were the rarest creature in all the world, and seemed a being to whom sorrow could not cling! You, whom I half fancied to belong to a race that had vanished forever, you only surviving to show mankind how genial and how joyous life used to be, in some long-ago age!

What had you to do with grief or crime? (197)

We notice in this passage that Miriam feels no guilt for the killing, but deeply regrets the effect on Donatello. We notice also that she uses the past tense in describing Donatello's simplicity and joy. Gone is the Arcadian innocence. Donatello, unlike Robin, can go home again, but he can never recapture what he has lost.

During Donatello's period of penance, he stays in a high tower, symbolizing his distance from the vanities and passions of ordinary man. It can be compared with Hilda's high tower, which also symbolizes her innocence and her withdrawal from ordinary, sinful mortals. Donatello's guide and instructor during this period is Kenyon. Kenyon already has surmised that the monk's death has something to do with Miriam and Donatello. According to old legends, the posthumous bleeding of the monk in the presence of Miriam and Donatello signifies the presence of his murderers. Kenyon deliberately pushes aside his questions, but he tells
Miriam clearly that the monk's death is not a matter for jest. Thus, Kenyon takes a stand for morality, and he becomes the mediator who eventually leads Donatello back to Rome and to justice.

The first stage of Donatello's recovery is a sense of shock and an absolute rejection of Miriam. He states his love for her in the past tense. Miriam tells Donatello to return to his old tower, and all that has happened will be as a dream. Donatello rejects utterly Miriam's dream philosophy as he answers her, "Ah, that terrible face—do you call that unreal?" To Miriam, easy moral pronouncements come glibly to her tongue. If Donatello is to get well, he will have to be far from Rome and far from Miriam.

Kenyon's visit to Donatello's ancestral home takes place in early summer about two months after the crime. Kenyon is struck by the changes in his friend; even his way of walking is measured and slow in contrast with the irregular buoyancy of the past. In addition, his face is pale and thin. He hates for anyone to look steadfastly at him for any length of time, and he looks no one in the eyes. He cannot bear to hear Miriam's name. Kenyon gleans much information about Donatello's early years from the old butler Tomaso. The young Count is no longer like his forbears. Gone is the vital link between man and nature. Donatello, in the past, had the ability to call the wild animals of the forest to him. Now the
only animal to answer his call is a poisonous reptile. The difference is expressed in the following passage:

Nature in beast, fowl, and tree, and earth, flood, and sky, is what it was of old; but sin, care, and self-consciousness have set the human portion of the world askew; and thus the simplest character is ever the surest to go astray. (240)

The thing that reveals the change more than anything else in Donatello is the strange, sad mask of composure. He restrains his emotions, "thrusting them down into the prison-cells," where he keeps them confined. Donatello, then, is giving up childhood for maturity at which time he begins to wear a mask and pretend to be what he is not. The thing that had marked the old Donatello more than anything else was his uncomplicated spontaneity. Hawthorne states that simplicity increases in value; the longer a child can keep the simplicity of childhood, the longer he can carry that simplicity into his adult life. Donatello's consideration of entering a convent is a symbol for his desire to escape and to forego any sort of expiation for his sin. Kenyon is shocked at such a suggestion. Miriam's return allows Kenyon to be the mediator between the two lovers. But even before he becomes the mediator between the two lovers, Kenyon advises Donatello about how he should deal with his remorse:

It was needful for you to pass through that dark valley, but it
is infinitely dangerous to linger there too long; there is poison
in the atmosphere, when we sit down and brood in it, instead
of girding up our loins to press onward. (273)

This advice is very similar to that which Hester gives to Dimmesdale in the
forest: "Preach! Write! Act! Do anything save to lie down and die" (198).

It is important to discuss several symbols that are important to the
meaning of the story. One prominent symbol in the last part of the
romance is Donatello's bust. Kenyon struggles to get the face right, but
the face of the sculpture seems to change in Kenyon's hands. These
changes parallel the changes taking place in Donatello's personality. At
one point the sculpture has stamped on it an image as ugly as that of Cain.
Kenyon leaves the sculpture with one likeness and returns to another.
Finally, the sculptor effaces the face of Cain from the bust. A likeness
revealing "a higher and sweeter expression" is now stamped on the bust
"by his last accidental touches" (273). Another symbol is the story of the
knight and his nymph, whom he chases away when he attempts to wash
blood from his hands. The last he sees of the nymph, she bears the
bloodstain on her brow. A similar story involves a sketch made of Hilda,
looking down at a bloodstain on her white tunic. By all these repetitions,
Hawthorne inculcates his message to his reader: sin demands expiation.

In the journey back to Rome, Donatello stops at every shrine,
wayside cross and cathedral. Ironically, the Puritan Kenyon admires the stained glass windows in the cathedrals. Orthodox Puritans despised stained glass windows, relegating them to idols of Catholicism. However, Kenyon does not regard them as icons to be worshipped, but as works of art that show no changes by time. Almost all the remains of the Roman classical era, are in moldy ruin. Arms, noses and other body parts are missing from the sculptures; the once-beautiful friezes are crumbling. A coat of whitewash would improve many of the murals, but the stained glass windows are pristine and lovely. To Kenyon, God himself is shining through the windows; furthermore, the Christian Faith is symbolized by the grand cathedral, with divinely pictured windows. On the other hand, Donatello fears to look at the figures of God or of the saints, for to him they glow with divine wrath. In addition, Donatello hates Fra Angelica's paintings for the saints seem not to have ever experienced temptation. To Donatello, they seem as if they have not lived in the world, but in the rarefied atmosphere of heaven.

By the time Kenyon and Donatello reach Perugia, where they are to meet Miriam at the statue of Pope Julius, Donatello has changed from the wild boy to a man of intelligence. Kenyon suggests that the statue of Pope Julius has blessed Donatello, for he is no longer brooding, but is enjoying the market scene. The narrator suggests that he might sense Miriam's
presence, for Kenyon has felt her presence all along the many miles from Monte Beni. When the two lovers are reunited, Kenyon assumes the role of spiritual advisor. He tells them that the black ties that bind them are not like the ties that bind other loving couples. They must not enter their wedded life with the goal of earthly happiness: instead, their goal should be mutual elevation and encouragement in a severe and painful life. Kenyon is the one to suggest the concept of the fortunate fall, which he is later to renounce on two occasions. He tells Miriam, "Here is one whom a terrible misfortune has begun to educate" (321). The following passage reveals the change in Donatello:

His aspect unconsciously assumed a dignity which, elevating his former beauty, accorded with the change that had long been taking place in his interior self. He was a man, revolving grave and deep thoughts in his breast. (323)

The Pope spreads his arms over the guilty pair; his visage of grand benignity bends over them as if in approval of their marriage. Thus, a father's blessing falls upon the fatherless pair. Later, another father figure will bless Hilda. This scene appears to be the climax of the romance. We see Donatello and Miriam only briefly in the rest of the romance. Apparently, Donatello will go to prison, and Miriam will wait penitentially for his release.
The other childlike character in the romance, Hilda, is very different from Donatello. Hilda has delayed the process of maturation, most likely out of fear of sexuality. In this respect, she is like Beatrice Rappaccini. Hilda faithfully tends the lamp at a shrine to the Virgin Mary because Mary is the representative of pure womanhood, not because she is an icon of the Catholic Church. Hilda is an adolescent who shudders at her sexuality. The fact that she is always seen in white is reminiscent of Emily Dickinson and her "white election." Hilda is the character in the romance most in need of a humanizing touch.

Hilda is most likely patterned after Sophia Hawthorne. The two share many similar traits. For one thing, Sophia was a copyist of masterpieces when Hawthorne married her. One of Hawthorne's favorite terms for Sophia is "Dove," and Hilda's friends give her the appellation Dove because of the doves she feeds from her tower apartment. For another, Sophia exerted a stern will in some areas of life. For example, she did not allow Hawthorne to smoke or drink in "her" house. Julian notes some similarities to Mrs. Hawthorne and Hilda in the following excerpt from Nathaniel Hawthorne and His Wife:

Hilda--whose fault, if she have any, as a creation, is that she is too much of an abstraction--has in her some traits of Mrs. Hawthorne, though the latter, and perhaps Hawthorne
himself, were not aware of it. Mrs. Hawthorne's was much the larger and broader nature of the two, and was remarkable for a gentle humor and sunniness of disposition, in which Hilda is conspicuously deficient. Nevertheless, Sophia Hawthorne, with her more winning and humane characteristics omitted, would have furnished ample materials for a Hilda. (vol. 2 225)

Sophia wrote her family that any similarity between herself and Hilda was entirely accidental. Ironically, Sophia did not think she was good enough to be the pattern for Hilda (Donohue Calvin's Stepchild 301). It is fairly obvious that when it came to his pale heroines such as Priscilla, Phoebe, and Hilda, Hawthorne was very careful to keep any criticism of such characters well hidden. Mary Louise Lander, a sculptor from Salem, living in Rome, may also have been a pattern for some aspects of Hilda's characterization. Miss Lander did a very sensual bust of Hawthorne, which scandalized Sophia. Hawthorne seemed to have been impressed with the young woman's independence, living as she did thousands of miles from her New England home (Mellow 490). It is also a possibility that Hilda's name comes from Saint Hilda, an English Abbess, who founded the monastery at Whitby.

Hilda is a fair dove-like girl, whom the narrator and Miriam
repeatedly call a child. Miriam declares, "What a pretty scene this is . . . and how like a dove she is herself, the fair, pure creature! The other doves know her for a sister" (52). Hilda lives high up in a tower attached to a church, far away from the polluted, sinful city. Symbolically, she lives in an ivory tower because her life is based on stern unreality. She perpetually wears white for purity.

Hilda is a copyist of the masterpieces kept in the museums and churches. Ironically, she only chooses a detail out of the entire painting to copy. Thus, her attitude toward life is fragmentary. She does not grasp all of life, as Donatello does. In her art, she is "content to be a handmaid to the old artists rather than a minor enchantress within a circle of her own" (61). Since her arrival in the pictorial land, she seems to have lost the impulse of original design. She no longer regards herself as a creative artist. This reluctance may be explained by the plethora of masterpieces in Rome. In addition, she has a sensitive spirit and the "gift of discerning and worshipping excellence" (56). Thus, she would rather copy an excellent work than go through the agony of developing her own talent. No one will blame her if a Guido masterpiece is lacking, because the blame is ultimately that of the original artist. Thus, Hilda's world is safe.

Miriam, older than Hilda, treats the younger girl as her little sister. She gently mocks Hilda's naivete. For example, when Hilda copies
Guido's _Beatrice Cenci_. Miriam is amazed that Hilda is able, with her innocent, delicate white soul, to grasp so well the subtle mystery of the portrait. Hilda's copy reveals all the suffering of the young Italian victim of incest. In spite of her mistreatment at the hands of her father, Hilda, the stern Puritan, believes that Beatrice Cenci was justly executed for parricide. Hilda says:

Yes, yes; it was a terrible guilt, an inexpiable crime, and she feels it to be so. Therefore, it is that the forlorn creature so longs to elude our eyes, and forever vanish away into nothingness! Her doom is just. (66)

Miriam's reaction to Hilda's words aptly characterizes Hilda; Miriam says, "Oh, Hilda your innocence is like a sharp steel sword. Your judgments are often terribly severe, though you seem all made up of gentleness and mercy" (66). Thus, Hilda is portrayed as an artist who has an evanescent style and a delicacy in her use of colors on canvas, but who can see with her heart only in black and white (Donohue _Calvin's Stepchild_ 299). This foreshadowing prepares the reader for Hilda's rejection of Miriam and Donatello.

Hilda's closest affinity is with the pictures of Fra Angelico, which she admires for their innocence. The same pictures, Donatello rejects, for the saints pictured by Fra Angelico seem as if they were never tempted to sin;
they seem to have been born saints. To Donatello, his angels appear not
to have ever ventured out of heaven. They seem always to have dwelt in
the Celestial City. Guido's picture of Michael slaying the dragon is one of
Hilda's favorite paintings. Miriam believes the painting to be unrealistic, for
Michael's feathers are unruffled, and he has incurred no wounds from the
awful dragon. This concept illustrates Hilda's romantic ideals. She dislikes
having all mysteries explained.

Hilda's reaction to her indirect contact with sin bothers her almost as
much as if she had done the murder herself. The image of Hilda's Beatrice
Cenci is reflected in the mirror beside Hilda's reflection. Hawthorne uses
the motif of the mirror to show that Beatrice's father had brought sin into
her sinless life, as Miriam's sin has infected Hilda's pure life. When Hilda
sees the same expression on both reflected images, she says, "Am I, too,
stained with guilt?" She utterly rejects Miriam, forbidding Miriam's name to
be uttered in her presence. There is no mercy in that stern, Puritan heart.
Miriam had correctly assessed Hilda's personality when she said of Hilda:
"She would die of her first wrong-doing" (128).

Hilda's method of atoning for the guilt that presses down on her
heart is to seek to unburden her heart in a Catholic confessional. The New
England Puritan is far from home and from any solace in her own faith.
Her mother is dead, and she is estranged from Miriam, the one friend to
whom she would have confided her story, had circumstances been
different. In addition Kenyon is in Monte Beni with Donatello. Thus one
evening as she trims the lamp at the shrine, she bows in prayer to seek the
sympathy of Divine Womanhood. Hawthorne is quick to say, "It was not a
Catholic, kneeling at an idolatrous shrine, but a child, lifting its tear-stained
face to seek comfort from a mother" (332). Later, she will go to the
magnificent Saint Peter's Cathedral and there leave her burden in the
confessional. After emerging from the Church, Hilda is positively bubbly.
She brings to Kenyon's mind "the image of a child, making its plaything of
every object, but sporting in good faith, and with a kind of seriousness"
(370).

Hilda exerts the guiding force over Kenyon in the latter part of the
romance, much as Kenyon has guided Donatello, but, to Hilda, only one
right and one wrong exists. Kenyon's guidance of Donatello is marked by
compassion and acceptance. Kenyon believes that even in things
predominately evil some good may reside. When Kenyon attempts to
explain to Hilda Donatello's fortunate fall, he says:

He perpetuated a great crime; and his remorse, gnawing into
his soul, has awakened it; developing a thousand high
capabilities, moral and intellectual, which we never should
have dreamed of asking for, within the scanty compass of the
Donatello we knew. (460)

Kenyon carries the idea further in his question: "Did Adam fall, that we might ultimately rise to a far loftier Paradise than his?" Kenyon is merely parroting Miriam's words regarding Donatello:

- Was the crime—in which he and I were wedded—was it a blessing in that strange disguise? Was it a means of education, bringing a simple and imperfect nature to a point of feeling and intelligence, which it could have reached under no other discipline? (434)

When Kenyon first heard these words, he rejected them utterly, telling Miriam that she stirred up deep and perilous matter. Now, however, he tries the idea on Hilda, to whom this concept is blasphemy. We can understand Miriam's believing such rubbish, for Miriam must share some of the blame for Donatello's fall. It would be so convenient for Miriam if, instead of ruin, she had brought lasting happiness into the life of the one she wronged. Hilda is not to be swayed by the saccharine sentiments, coming from the Papists. Hers is a Calvinist philosophy of black and white; thus, she tells Kenyon to hush. At once, Kenyon capitulates, as he will, no doubt, yield, again and again, to the implacable will of Hilda. Ironically, Miriam is elevated and humanized by her love for Donatello, but Kenyon is diminished by his love for Hilda. We already see her influence in his
miniature, genteel sculpture, Maidenhood Gathering a Snowdrop. A child picking a flower supplants the large, bold Cleopatra, that is so real Miriam asks Kenyon if the sculpture has ever tried to overthrow him with her fury or her love.

One can find flaws in the work, to be sure, but I find some of the author's finest writing in this romance, born of Hawthorne's long sabbatical in Europe. Donatello remains one of his consummate children, an innocent, joyous, sensual creature "compounded especially for happiness." Hawthorne's message, then, is the same message that we see in the majority of his romances and tales. The fall of man is repeated: "Every crime destroys more Edens than our own" (212). Donatello, the innocent, is tempted by the seductive Miriam to kill the serpent in her garden. Then comes knowledge of good and evil, and after a brief night of sexual union, comes the postlapsarian hideousness of the fallen world. Hilda, the childlike dove at the beginning of the romance, becomes the sharp-edged sword associated with Adam and Eve's expulsion from Paradise.
CHAPTER EIGHT

CHILDREN IN THE BLITHEDALE WASTELAND:
PRISCILLA AND COVERDALE

Like *The House of the Seven Gables* and *The Scarlet Letter*, *The Blithedale Romance* contains controlling factors that serve as an effective dramatic stamp for Hawthorne's major works. Hollingsworth, for example, serves as the man of ideas. A contrasting pair of female characters is present in the dark, exotic Zenobia and the pale, spiritual Priscilla. In addition, the character Westervelt serves in a similar capacity as that of Judge Pyncheon in *The House of the Seven Gables* and of the menacing model of *The Marble Faun*. The main similarity of *The Blithedale Romance* and the other Hawthorne major works is the depiction of childlike characters. Priscilla, an agent of redemption, is in the class of child figures such as Pearl, who saves her mother and father and Phoebe, who saves Hepzibah and Clifford. Priscilla, the wan waif from Boston, who quite literally blows in with a terrible snowstorm, is actually the pivotal character in this romance. The other character who has a childlike role is Coverdale, one of Hawthorne's greatest contributions to American literature. So comfortable in his self-righteous assessment of others, Coverdale is quite
deluded concerning his own failures. Coverdale, in his childlike withdrawal from life, represents an attitude of immaturity. Coverdale never matures, but Priscilla, a child when she arrives at Blithedale, develops into a protective, caring adult. Coverdale is much like Dimmesdale in his characterization. The following statement concerns Dimmesdale, but it could also just as easily describe Coverdale:

Therefore, as far as his duties would permit, he trode in the shadowy by-paths, and thus kept himself simple and childlike; coming forth, when occasion was, with a freshness, and fragrance, and dewy purity of thought, which, as many people said, affected them like the speech of an angel. (66)

The Blithedale Romance, whose setting reflects Hawthorne's short stay at the commune of Brook Farm, differs from all of Hawthorne's major works in its use of a first-person narrator, Miles Coverdale. Probably, Hawthorne borrowed Coverdale's name from the famous English Bible translator of the late fifteenth and early sixteenth century. Although his Bible was probably not translated from the "original" Latin and Greek sources, it was the first complete Bible translated into the English language. Thus, his translation bears a good deal of prestige from that fact alone. In addition to his work in translating various religious works, he was the Bishop of Exeter, an active preacher and reformer. He was very
interested in divesting the Church of superstition and the idolatrous worship of icons. Thus the character in Hawthorne's romance is well named, for he, too, is a reformer of sorts, as are all of the Blithedalers. Hawthorne's character is supposedly a minor poet, but the romance does not reveal him in this capacity. When Zenobia questions him about the experiment at Blithedale having an adverse effect on his poetry, he tells her:

I hope ... to produce something that shall really deserve to be called poetry—true, strong, natural, and sweet, as is the life which we are going to lead—something that shall have the notes of wild-birds twittering through it, or a strain like the wind-anthems in the woods, as the case may be. (14)

We never see any resulting poetry although repeatedly throughout the romance, Zenobia alludes to his poetry, giving him idea after idea for a new ballad. The final chapter suggests that he has given up poetry entirely and has become even more of a selfish dilettante, living in slothful ease.

The other characters of this romance might be modeled after various people that Hawthorne knew. Hawthorne carefully blended fact and fiction in this work. He names, for example, Margaret Fuller, Emerson, and Thoreau; he alludes to Carlyle's Essays and to The Dial. The general assumption among scholars is that Margaret Fuller is the pattern for
Zenobia. Margaret Fuller possessed all the attributes of Zenobia except for her beauty, for Margaret Fuller was a rather plain woman. The fact that Margaret Fuller drowned in a shipwreck off Fire Island contributes to the likelihood that she was Hawthorne's primary model for Zenobia. Another name, in addition to those of Margaret Fuller and her family, appeared on the list of victims of that tragedy, Henry Westervelt (Mellow 402). This additional name of the villain of this work lends credence to Hawthorne's having used Margaret Fuller as his model. The name "Zenobia" means having life from Jupiter (McPherson 149). Jupiter is the chief Roman deity, equivalent to Zeus. Jupiter is a sky god associated with the full moon and with lightning. In Virgil, he is the great protecting deity, who keeps the hero on the path of duty. Hollingsworth could have been patterned after various orators and politicians of the day, such as Orestes Brownson, William Lloyd Garrison or Wendell Phillips. The founder of Brook Farm, George Ripley, could also have been Hawthorne's model, for both are obsessed with the necessity for reforming the world. Another figure could well have been Herman Melville. Much has been written about Melville's sexual interest in Hawthorne. Contributing to that concept is the fact that the most powerful confrontation in this romance is between two men, Hollingsworth and Coverdale. The relationship between the two men and the names with the similar suffixes suggest a similar pair, Dimmesdale and Chillingworth,
in *The Scarlet Letter*. Priscilla is similar to Phoebe, and she perhaps is patterned after Sophia. However, a seamstress was present among the group at Brook Farm who could have been Priscilla's model. The name "Priscilla" possibly comes from Hawthorne's aunt, Priscilla Manning Dike. Old Moodie/Fauntleroy perhaps was patterned after an infamous Bank of England forger named Fauntleroy. His case was widely reported at the time when Hawthorne was at Bowdoin (Swann 118).

Throughout the romance, we see Coverdale as a voyeur and as an investigator into the lives of others. Roy Male says that Coverdale lives by proxy, attempting to know himself by means of his probing of others (152). The names "Miles and Priscilla" suggest the famous Miles Standish, who courted Priscilla Mullins by proxy. Agnes Donohue says,

> Modern psychiatrists describe voyeurism as . . . an isolated individual who fears women and doubts his sexual adequacy; the voyeur gets a heightened sexual response both from peeping and from the danger of being caught. The voyeur's peeping gives him satisfaction without risk of rejection or failure, reassuring him of his potency, and serving as an outlet for aggressive hostile drives, since peeping is a stealthy act and probably makes the voyeur feel superior to the people he is watching. (*Calvin's Stepchild* 114-15)
This description certainly fits Coverdale. His speech is filled with sexual innuendo as he pictures Zenobia in the fig-leaf apparel of Eden, or when he speaks of lifting one of Priscilla's petals. He says of Zenobia, "There was a glow in her cheeks that made me think of Pandora, fresh from Vulcan's workshop, and full of celestial warmth by dint of which he had tempered and molded her" (24). In his illness, he identifies Zenobia as an experienced woman "to whom wedlock had thrown open the gates of mystery" (47). We often see him in compromising positions such as hiding in trees, eavesdropping on private conversations, and peering through windows. At first, Zenobia is merely amused at his careful watching, but eventually she tells him bluntly: "It is dangerous, sir, believe me, to tamper thus with earnest human passions, out of your own mere idleness and for your sport. I will endure it no longer" (170). She has correctly identified Coverdale's idleness and lack of involvement as the motive for his voyeurism. Coverdale admits that Zenobia, Hollingsworth, and Priscilla "figure so largely on my private theatre" (70). Thus, he sees his friends as characters in a play enacted for his pleasure. Furthermore, he admits that his interest in Old Moodie is merely "making my prey of people's individualities, as my custom was" (84). Later, when he is back in Boston he deliberately seeks out Old Moodie and plies him with drink to loosen the old man's tongue, so that he can find out more concerning the past lives of
Zenobia and Priscilla.

Coverdale sees himself as a kind of chorus, but he lacks the objectivity of the classical chorus. He feels as if he is on the outside looking in. Neither Zenobia nor Priscilla prefers Coverdale to the rough blacksmith, Hollingsworth. To the snobbish Coverdale, this preference is a blow to his self-esteem, for he does not place as his equal an uneducated blacksmith with a penchant for philanthropy. Coverdale's desire to be a part of this group impedes his ability to act as the chorus. In addition, if we believe his retrospective avowal of love for Priscilla, then, we must conclude that his interests are not objective at all.

In many respects, Coverdale's personality is similar to that of a child. Like a child, "he creates a hermitage, a kind of womb-like bower in a tree" from which to observe the most intimate actions and conversations of the three other main characters of the romance (E. H. Miller 372). In this respect, he is like Giovanni Guasconti, who spies on Rappaccini's garden. In some respects, he is an indifferent and blundering observer. Hollingsworth, for example, is the one who comes to Priscilla's defense that first evening at Blithedale. Coverdale merely tells himself that he will not be able to forgive Zenobia for her cruelty to Priscilla. Many of his observations are ironic as when he says, long before he knows the truth, that Zenobia is the sister of the Veiled Lady (45). Other of his
observations are snobbish as in his horror at Silas Foster's asking for a swine expert to help him in his purchase of pigs for the farm. Coverdale's reaction is a romantic and impractical one. "Pigs! Good heavens," he asks, "had we come out from among the swinish multitude, for this?" (20).

In addition, he notices Foster's lack of refined table manners:

Grim Silas Foster, all this while, had been busy at the supper-table, pouring out his own tea, and gulping it down with no more sense of its exquisiteness than if it were a decoction of catnip; helping himself to pieces of dipt toast on the flat of his knife-blade, and dropping half of it on the tablecloth; using that same servicable implement to cut slice after slice of ham; perpetuating terrible enormities with the butter-plate; and, in all other respects, behaving less like civilized Christian than the worst kind of an ogre. (30)

Coverdale's indictment of Silas Foster has to do with externals; thus, he sees only the outer view, as a child does. In matters that count, Silas has a common sense approach. For example, he ends the conversation that first night regarding Priscilla with the practical solution of first giving the frozen girl tea and food, and later determining her function in the community. At that first meal, Coverdale looks down on his earthy companions. He says, "Though we saw fit to drink our tea out of earthen
cups tonight, and in earthen company, it was at our own option to use pictured porcelain and handle silver forks again tomorrow" (24). From the beginning, then, Coverdale's attachment to the community is equivocal. He does not intend to give up those pleasures of slothful ease as he attempts to change the world. It comes as no surprise, as soon as the going gets rough, that he departs for Boston.

Crews believes that Coverdale has never emerged from emotional childhood (210). We see him, for example, at the beginning of the story showing hesitation to "do a very great favor" for Old Moodie. Since Coverdale is one who hopes to change the world by his diligent efforts and yet will do an old man a favor only if it involves no special trouble, we must conclude that his efforts at changing the world will be fruitless. In taking to his sickbed, Coverdale establishes the child/parent relationship to Hollingsworth and Zenobia, who care for him. Later, we see Coverdale's childish fixation with Zenobia's dead body. He comments that she would never have chosen death by drowning had she known how ugly her body would look. In his attitude toward Priscilla, we also see childishness. After learning of Priscilla's attachment to Westervelt, he must convince himself that Priscilla has not lost her virginity. If she has, she is soiled goods, and he must avoid any possible relationship with her. Ironically, Priscilla sees through Coverdale from the first, and she is not interested in a relationship
The character in this romance that represents a moral touchstone is Priscilla. It is significant that she is the subject of the very first chapter entitled "The Veiled Lady." How the other characters relate to this pale princess of purity reveals their morality or lack thereof. Zenobia sees a mere seamstress from the city with not a transcendental thought in her head. To Coverdale, she is "some desolate kind of creature doomed to wander about in snow-storms" or one of Hollingsworth's criminals. At the end of the romance, Coverdale expresses a retrospective love for Priscilla, and this avowal is one of Coverdale's few saving graces. To Silas, she is a young girl who desperately needs the healthful life Blithedale offers. To Hollingsworth, Providence has sent Priscilla to be the "first fruits of the world." His attitude toward Priscilla is always one of tenderness and benevolence. Westervelt exploits her and holds her in some sort of bondage, and Westervelt is the Satan of this garden. His name suggests "western world." Thus, he represents Western civilization and values. His cane resembles a serpent, reminiscent of that of Young Goodman Brown's guide through the forest.

Priscilla can be compared with the pale characters of Phoebe and Hilda. In some ways, she also resembles Pearl. Like Phoebe, she is a character of the heart. Like both Pearl and Phoebe, Priscilla's actions and
her responses to people are instinctive. Priscilla rejects Coverdale instinctively, as Phoebe rejects Judge Pyncheon. Something is missing from Coverdale’s heart. He is the character most like the curious stranger whom Robin Molineaux encounters last. Coverdale makes many overtures to Priscilla, but she distrusts him. Instinctively, she knows that Coverdale does not love her "for her realities . . . but for the fancy-work with which [he] has idly decked her out" (100). Pearl is also a creature of instincts. She avoids instinctively the hateful Puritan children. She instinctively knows there is a mystery surrounding the scarlet letter on her mother’s breast. Like Hester, Priscilla knows when she encounters a person who bears the guilt of a secret sin. That person dreads more than anything else, the "glance of Priscilla’s timid and melancholy eyes" (187). Hester can feel instinctively the glance of a sister who shares her guilt.

Priscilla sees with the childlike eyes of faith. By faith, she trusts that her relationship with Hollingsworth will "abide forever." It is a faith coming from an inexperienced heart "that transports [her] to the seventh heaven." Priscilla is the one who gets most from the Blithedale experiment. Priscilla hates her past, and hopes she never has to leave Blithedale. Coverdale holds on to the old way of life; Hollingsworth intends to pervert the intentions of Blithedale by his attempt to turn it into a place for the reformation of criminals. To Hollingsworth, the system is full of
irremediable defects. Zenobia is far too interested in self to throw
everything to the winds for the sake of a cause. The exotic hot-house
flower in Zenobia's hair mocks the simplicity of the Blithedale agrarian life
and the purity of its ideals (E. H. Miller 369). In fact, Zenobia keeps an
apartment in Boston to which she returns frequently. As a symbol of faith,
Priscilla is close to the children of Hawthorne's other works. She, like
Ibrahim, knows what it is like to be a victim. Like Little Joe from "Ethan
Brand," she recognizes Coverdale's sham much as Little Joe recognizes
the shallowness of Ethan Brand's life. It is likely that she associates
Coverdale with Westervelt, as if Westervelt were the alter ego of
Coverdale. Like the child of "The Chimaera" from A Wonder Book, she is
a dreamer of dreams who can see the winged Pegasus. The words from
"The Chimaera" are appropriate:

And Bellerophon put his faith in the child, who had seen the
image of Pegasus in the water, and in the maiden, who had
heard him neigh so melodiously, rather than in the middle-
aged clown who believed only in cart-horses, or in the old
man, who had forgotten the beautiful things of his youth. (CE
7: 148)

When Priscilla first arrives at Blithedale, she is described as a plant
that has been denied sunlight, or as a plant grown between the bricks of a
sidewalk. Neither situation is a good one for the proper development of plants. Apparently, in her past life she did not have the proper environment. Hawthorne, in his circuitous fashion, has given enough evidence for the careful reader to infer that Priscilla was sexually exploited by her father. Old Moodie tells Hollingsworth and Coverdale, "I used to sell a good many of those silk purses" (84). The purses that she makes and that Old Moodie sells seem to be a key to her mystery. It is likely that Hawthorne uses the purse as a symbol of covert sexuality and concealed guilt. Thus, Priscilla represents exploited innocence. We know that Westervelt has some hold over Priscilla. Lured by the rumors of her preternatural abilities, Westervelt made several visits to Priscilla, and, according to speculation, made her his familiar spirit. One can imagine that a character like Westervelt, depicted as Satan himself, would have taken advantage of the situation to rob her of her purity and to manipulate her spiritual qualities for his personal gain.

When Old Moodie visits Blithedale, he tells Coverdale and Hollingsworth that nothing would make him happier than seeing "that beautiful lady holding my little girl by the hand" (87). Thus, whenever Old Moodie speaks of Zenobia, he speaks of a woman, but when he speaks of Priscilla, he speaks of a child. In Hollingsworth's reactions to the two females, we see the same thing. To Zenobia, he reveals a stern coldness,
but "Hollingsworth smiled much on Priscilla, more than upon any other person" (72). Coverdale fears that the docile Priscilla, will be hurt in this triangle. The members of the community regard Priscilla as a child also. Silas grows angry with Priscilla because her youthful pranks cause him a great deal of trouble. However, after she has let the chickens into the garden or pushed a load of hay off the wagon, we soon see Silas helping her ride one of the oxen around the yard. The attitude of the Blithedalers to Priscilla is seen in the following passage:

Yet everybody was kind to Priscilla; everybody loved her, and laughed at her to her face, and did not laugh, behind her back; everybody would have given her half of his last crust, or the bigger share of his plum-cake. These were pretty certain indications that we were all conscious of a pleasant weakness in the girl, and considered her not quite able to look after her own interests, or fight her battle with the world. (74)

Zenobia, also, treats Priscilla as a child. She decks her out in spring blossoms, and asks Coverdale to admire "the child." She asks Coverdale if he has ever seen a happy woman—"I do not mean a girl, like Priscilla . . . but a grown woman" (60).

At Blithedale, Priscilla is allowed the freedom to run and play and to
develop in ways that were not possible in the city. Hawthorne's description of Priscilla running with her weak, undeveloped legs is very effective. He has captured the pathos of this scene without allowing it to be maudlin:

Priscilla's peculiar charm in a foot-race was the weakness and irregularity with which she ran. Growing up without exercise, except to her poor little fingers, she had never yet acquired the perfect use of her legs. Setting buoyantly forth, therefore, as if no rival less swift than Atalanta could compete with her, she ran falteringly, and often tumbled on the grass. Such an incident--though it seems too slight to think of--was a thing to laugh at, but which brought the water into one's eyes, and lingered in the memory after far greater joys and sorrows were wept out of it, as antiquated trash. Priscilla's life, as I beheld it, was full of trifles that affected me in just this way. (73-74)

Priscilla develops into a pretty girl. A budding and blossoming lass replaces the wan waif who first appeared at Bithedale.

Priscilla, in her newfound freedom and happiness, is filled with a wild effervescence. Hawthorne says:

Girls are incomparably wilder and more effervescent than boys, more untamable, and regardless of rule and limit, with
an ever-shifting variety, breaking continually into new modes of fun, yet with a harmonious propriety through all. Their steps, their voices, appear free as the wind, but keep consonance with a strain of music, inaudible to us. (73)

We recall that Pearl is also described as a free spirit with such a wild nature that the Indian recognizes in the little girl a nature far wilder than his own. Like Pearl, also, Priscilla develops in the world of nature. She is compared with a bird and with a butterfly. Her voice is melodious like a brook's babbling noises, an analogy that Hawthorne makes for both Pearl and Beatrice Rappaccini. In addition, Priscilla is like Donatello in her wild animal spirits. Like Donatello, she has a language of her own: "And it was true that Priscilla had strange ways; strange ways, and stranger words, when she uttered any words at all" (187).

Priscilla has a spritelike quality to her. Physically, she is thin and shadow-like. She is almost transparent; the sunlight glides through her insubstantial form, and in shadow, she becomes invisible. Like Puck, she ruins the milk and spoils the dinner (Male 149). She has a strange quality of stopping in the midst of play to listen as if there were voices in the air that she alone can hear. She is called a "ghost-child," with the ability to vanish at will. Coverdale describes her as possessing a "slender and shadowy grace, and those mysterious qualities which make her seem
diaphanous with spiritual light" (129). Coverdale asks her if she has a presentiment of imminent disaster, as if he believes that she can foresee the future. He tells her that he considers her to be a "little prophetess," who possesses "spiritual intimations respecting matters which are dark to us grosser people" (142). Ironically, Priscilla is thought to be spiritual because of her lack of flesh; the more body, the less spirit. To deny the flesh is to deny the normality of sex. The result is abnormal sex, in which young, immature girls become objects of sexual interests, and fully mature adult women are thought of as corrupt, frightening, or repellent (Baym 197). Thus, the childlike Coverdale rejects Zenobia, who represents energy and life. He says that he would never have fallen in love with Zenobia. Zenobia is associated with Pandora's box of evils. It is far wiser to leave on the veil and to leave Pandora's box firmly fastened. The dark ladies of mythology, Circe, Pandora, and Proserpina, are the antecedents of Hester, Zenobia, and Miriam. They cause a great deal of mischief for the males in their lives. For this reason, we often see in Hawthorne's fiction males who fear the female of the species. We see this fear of the female in Giovanni and in Dimmesdale, as well as in Coverdale.

Another childlike aspect of Priscilla's character is her acquiescent submission. When Coverdale visits the two girls in Boston, Priscilla tells him, "I am blown about by the wind . . . I never have any free-will " (171).
When he asks if she has come with Hollingsworth's approval, she answers, "He bade me come," implying that she would have not taken a step without his approval. When Coverdale asks when she will return to Blithedale, she answers, "When they take me." We see her docility especially in relation to Hollingsworth. When Hollingsworth gives his concept of the relationship of the sexes, he describes the female role as that of "Sympathizer; the unreserved, unquestioning Believer" (122). He goes on to say that man is a wretch without a woman, but woman is a monster without a man, "as her acknowledged principal" (123). Priscilla's reaction is as follows:

Never was mortal blessed--if blessing it were--with a glance of such entire acquiescence and unquestioning faith, happy in its completeness, as our little Priscilla unconsciously bestowed on Hollingsworth. She seemed to take the sentiment from his lips into her heart, and brood over it in perfect content. The very woman whom he pictured--the gentle parasite, the soft reflection of a more powerful existence--sat there at his feet. (123)

Thus, Priscilla is dependent, a parasite that feeds on the energies of another, or she is a reflection, an image of a stronger being. She has no opinions of her own.
The most important role that Priscilla plays in the romance is that of savior. At Eliot's Pulpit after Zenobia's scathing attack on Hollingsworth, Priscilla kneels before Zenobia, as she had done the very first night of her arrival. It is clear to all who witness this scene, that Priscilla plans to devote herself to this sister, who has been for so long the center of her imagination. Had Zenobia accepted Priscilla's devotion, perhaps there would have been no need for her to "go beneath the black veil."

Therefore, Priscilla offers life to the sister that she loves. In rejecting Priscilla, the moral touchstone, Zenobia chooses death. Throughout the romance, Zenobia's speech and actions are marked by a singular malice for Priscilla. Repeatedly, Zenobia treats Priscilla as if she were not her equal. The worst thing that Zenobia does is to turn Priscilla over to Westervelt. However, Priscilla goes with Hollingsworth only after Zenobia rejects her.

What Priscilla offers Hollingsworth is absolute acceptance and devotion. He is "the one principal at the center of the universe." What other people say, what even Hollingsworth might confess, what her own senses might inform her—these weigh less than "a mote of thistle-down."

When, after a lapse of several years, Coverdale visits Priscilla and Hollingsworth, he finds a ruined man leaning on the arm of a very protective Priscilla. Hollingsworth's scheme of reformation has come to
nothing; he has not even rescued the one criminal that he sees in the mirror each morning.

Thus, Hawthorne's Arcadian romance leaves the reader with a distinct feeling of social and personal tragedy. In this romance as in many of Hawthorne's other major works, the childlike characters have a pivotal role. Priscilla is the embodiment of sensitive imagination, impressionable and acute, exposed and vulnerable. She awakens the integrity and trust in others. Coverdale, the failed artist, reveals an immaturity that impedes his progress. Coverdale, one of Hawthorne's greatest masterpieces of character development, reveals Hawthorne's knowledge of the psychology of human behavior. This lonely, insecure man who wants so much to be a part of it all, is one of Hawthorne's most autobiographical delineations.
Modern Hawthorne critics often ignore or neglect Hawthorne's rather large collection of children's literature. It is true that, in his correspondence, Hawthorne himself deprecated the children's works, but he also often treated his magazine stories in the same offhand fashion. Always so wary of his reading public, Hawthorne was afraid to be too positive about any of his writing. We see, for example, in the introduction to *The Marble Faun*, a plea for acceptance of the romance as he imagines an ideal reader. In addition, the introduction to "Rappaccini's Daughter" discusses his lack of acceptance by the reading public at large. Thus, we should not consider the author's deprecation of the children's works to be a sign that the Hawthorne scholar should overlook them. In fact, many of the concerns of Hawthorne's writing for adults are also present in the children's works.

For example, we find in both the adult writing and in the children's writing many of the same themes: the necessity for revealing to the world what one really is, the search for the father, the dangers of isolation and alienation, the ordeals which one must endure in the quest for maturity,
and the lurid intermingling of good and evil. In addition, the children's works contain the inception of character types that Hawthorne develops in the adult works. For example, the dark ladies of the children's works, Pandora, Circe, and Proserpina, grow up to be Miriam, Hester, and Zenobia. Theseus' quest becomes that of Young Goodman Brown or of Robin Molineux. The four grandchildren of Grandfather's Chair are reflected in the quartets of Coverdale/Priscilla/Zenobia/Hollingsworth and of Donatello/Miriam/Hilda/Kenyon. Also, Cadmus wins the love of Harmonia; Holgrave wins Phoebe. The young child of "The Chimaera" alone sees Pegasus, but the adults can never see the winged horse of poesy. Similarly, Little Joe sees the reality of Ethan Brand, and a child recognizes Feathertop as a scarecrow. In addition, the children's works contain the same emphasis on morality present in his adult works; however, the works downplay the heavy didacticism of early nineteenth century writing for children. The authorial intrusion, present in the adult work, is emphasized more in the children's works because his purpose is to instruct his gentle readers. In addition, Hawthorne uses many of the same characterization devices, techniques, and symbols in both genres.

Before Hawthorne wrote his first collection of children's writings in 1841, he had already served a long apprenticeship. His sketch, "Little Annie's Ramble," appeared in the 1835 annual Youth's Keepsakes.
Subsequent sketches intended for children are "Little Daffydowndilly," published in Boys' and Girls' Magazine, August, 1843, and "A Good Man's Miracle," published in The Child's Friend, February, 1844. In addition, he edited two folios for Peter Parley's Universal History, published by Samuel Goodrich. Thus, the children's literature, which occupied him from 1834 until 1855, was an important step in his struggle to "open an intercourse with the world."

Samuel Goodrich was the primary influence that directed Hawthorne toward writing for children. Goodrich's Peter Parley's Universal History stressed the dissemination of information about biography, history, geography and the various cultures of the world. His Universal History put emphasis on facts rather than on fiction. Goodrich disapproved of fairy tales, believing them to be a corruption to young minds. Goodrich went so far as to write an article concerning the violence of the Mother Goose tales. Horace Mann shared a similar attitude toward fairy tales; thus, Mann and Hawthorne were never able to collaborate on a schoolbook although Hawthorne had suggested such a venture (Schorer 24-25).

Before we look closely at Hawthorne's fiction for children, it seems appropriate to look at a few of the most famous writers of children's literature during the first half of the nineteenth century. Catharine Maria Sedgwick's Stories for Young Persons was written "to increase children's
love of virtue" (9). Her Morals of Manners is an early book of etiquette addressed to schoolchildren. In A Wonder Book Hawthorne alludes to Sedgwick as Lenox's "most truthful novelist" (169). Lydia Child's Evenings in New England was written in the "hope of adding a trifle to juvenile knowledge and virtue" (iv). Miss Child was also a writer of numerous books that intended to ease tensions among the races. Miss Child's Fact and Fiction, for example, is a collection of stories, which deal with social issues such as the treatment of Quakers, Irish immigrants, quadroons, and slaves. A magazine editor of Juvenile Miscellany, Miss Child is alluded to in "Little Annie's Ramble," for Annie is a "a literary lady," who hopes to subscribe to the magazine. Thus, the aims of the writers of juvenile literature between 1824-1854 were to instruct, to please, and to inculcate virtue.

In Grandfather's Chair, Hawthorne adapted the framework of a wise old man narrating stories from the Peter Parley series (Gale 194). The idea for the use of a chair in came from Hawthorne's spinster second cousin, Susan Ingersoll, who owned The House of the Seven Gables. During a visit to her many-gabled home on Turner Street in Salem, she pointed out an old chair to Hawthorne, who was taking a tour of the house. Susan Ingersoll told Hawthorne, "Write about that old chair. You can make a biographical sketch of each old Puritan who became in succession
the owner of the chair" (Mellow 175). Hawthorne thought it was a good idea, and soon he had written three volumes. Each volume corresponds to a different era in Massachusetts' history: Grandfather's Chair depicts the Puritan era; Famous Old People describes the time when Massachusetts ceased to be a republic and was governed under the New Charter; and The Liberty Tree covers the time of the Revolution. All three volumes are held together by the framing device of an old chair and by a grandfather telling historical stories for the instruction of his four grandchildren. The old chair is an elbow chair like the patriarchal chair of the Pyncheon family.

The first character introduced in Grandfather's Chair is Lady Arabella, who received the chair alluded to in the title as a wedding gift. Married to a Puritan, Lady Arabella accompanies her husband to the New World. Their ship the Arabella is among the fleet of the Mayflower. The miserable hovels of her new country distress Lady Arabella. She watches the activity of others as they hoe, plant, hew, and harvest. With a sinking feeling, she realizes that she does not possess the energy required for survival in this brutal place. "This robust world of active verbs is the world of the actual where Lady Arabella cannot thrive (Laffrado 9). Hawthorne contrasts Lady Arabella with Mr. John Endicott, who is also a character in two of Hawthorne's adult works, "Endicott and the Red Cross" and "The May-pole of Merry Mount." Mr. Endicott allows Lady Arabella to stay with
his family until her husband can build them a house, but neither Lady Arabella nor her husband lives long enough to settle in the rough land. Mr. Endicott, on the other hand, thrives in this crude environment:

Endicott's heart was as bold and resolute as iron, and he could not understand why a woman's heart should not be of iron too. Still, however, he spoke kindly to the lady, and then hastened forth to till his corn-field and set out fruit trees, or to bargain with the Indians for furs, or perchance to oversee the building of a fort. (CE 6:17)

Endicott, a powerful magistrate who wields the power of life or death over his subjects, is described in iron imagery. Hollingsworth and Judge Pyncheon are characters that Hawthorne also describes in terms of iron. The iron character usually possesses a preponderance of head rather than heart. When a character has this imbalance, it causes him to lack the sympathy that he should have for his fellows. Hawthorne, in this work, objects to the power of the religious leaders and their ability to meddle into all areas of life. We see the same concern in The Scarlet Letter and in "The Gentle Boy." To help the children understand this concept, he tells them that, in those early days, the ministers possessed the power of a general.

Hawthorne uses many colorful details to interest children. The
following passage is especially appealing to little boys:

Not long afterwards there was a military muster at Salem.

Every able bodied man, in the town and neighborhood, was there. All were well-armed, with steel caps upon their heads, plates of iron upon their breasts and at their backs, and gorgets of steel around their necks. When the sun shone upon these ranks of iron-clad men, they flashed and blazed with a splendor that bedazzled the wild Indians that had come out of the woods to gaze at them. (23)

The children's literature deals with many negative subjects in a straightforward manner. The children, Clara, Alice, Charley, and Lawrence, react to the sad stories in the way that Hawthorne reacted to those stories. For example, when the Puritans banish Anne Hutchinson, little Alice says, "Dear Grandfather, did they drive the poor woman into the woods?" (28) The Quaker persecution elicits a similar sympathy in the hearts of the children. They especially pity Mary Dyer, the Quaker woman who is probably the model for Catherine of "A Gentle Boy." Charley says, "I would have fought for that poor Quaker woman" (41).

Hawthorne praises John Eliot more than any other individual mentioned in Grandfather's Chair, except for George Washington. Eliot worked as a missionary among the Indians, teaching them to read and to
write and translating the Bible into their tongue. Hawthorne said of Eliot:

I have sometimes doubted whether there was more than a single man, among our forefathers, who realized that an Indian possesses a mind, and a heart, and an immortal soul. That single man was John Eliot. All the rest of the early settlers seemed to think that the Indians were an inferior race of beings whom the creator had merely allowed to keep possession of this beautiful country till the white men should be in want of it. (43)

One of the most beautiful passages is the description of the Indian child reading the Indian Bible that had so confounded the learned scholars who had come to visit Eliot. When the child reads from the Indian Bible, "it seemed as if the leaves of the forest were singing in the ears of his auditors and as if the distant streams poured through the young Indian's voice" (46). Donatello also communicates in a natural, untamed language, full of gestures, and Priscilla listens for "airy voices" from the sky. Hawthorne's most innocent characters are close to nature as the Indians are; Hawthorne calls them the "lost tribes of the Children of Israel" (47).

_Famous Old People_ continues the saga of the chair with the witchcraft delusion of 1692, "the saddest and most humiliating passage in our history." Hawthorne emphasizes poignant details such as the
uncertainty with which people viewed their neighbors:

Nobody could be certain that his nearest neighbor, or most intimate friend, was not guilty of this imaginary crime. The number of those, who pretended to be afflicted by witchcraft grew daily more numerous; and they bore testimony against many of the best and worthiest people. (78)

In addition, he takes the reader to Gallows Hill and comments on the fact that from the high hill, many of those being executed could see their own homes. "Alice Doan's Appeal" deals with this same event as three individuals visit Gallows Hill.

The very positive portrait of Master Ezekiel Cheever, an elderly school master, relieves the gloom of the previous passage. Hawthorne carefully relieves the tension and the gloom of his subject matter by relating a positive passage after a particularly gloomy one or by relating something about the children's antics. Here, Hawthorne describes the pleasant schoolroom intervening between two rather gloomy passages, one concerning the witchcraft delusion and one pertaining to the smallpox epidemic. Hawthorne describes this venerable old schoolmaster as the greatest man to occupy the ancient old chair, that had had a long history of famous owners. Thus, we see that Hawthorne's criterion of a great man is not based on wealth or position. The following passage describes Master
Cheever’s domain:

And now school is begun. What a murmur of multitudinous tongues, like the whispering leaves of a wind-stirred oak, as the scholars con over their various tasks! Buzz, buzz, buzz! Amid just such a murmur has Master Cheever spent above sixty years; and long habit has made it pleasant to him as the hum of a bee-hive, when the insects are busy in the sunshine. (82-83)

The story of Cotton Mather’s life is initiated by Lawrence’s question, "Was not the witchcraft delusion partly caused by Cotton Mather?" Mather stands in history as the preeminent Puritan, whose reputation is forever marred by the witchcraft delusion. Fully believing in witches, wizards, evil spirits, and in-dwelling demons, Mather wrote several books on the subject before 1700. One book is The Wonders of the Invisible World, published in 1693. In this work, he bewails the secularization of the nation, and describes the trial of Martha Carrier as well as that of others accused in the witchcraft delusion. As a prominent minister of the Second Church of Boston, a fellow of Harvard, and son of Harvard’s president, Cotton Mather wielded a great deal of power. Thus some of the fault remains with him; however, no proof exists that would link him directly with the witchcraft delusion. In fact, he did not attend the trials. In calling him "the chief

Probably Mather's best service to mankind has to do with his sound philosophy of science. A member of the Royal Society, Mather was reading a pamphlet published by the Royal Society concerning experimental inoculations. He seizes upon the idea to combat the deadly smallpox epidemic that is spreading throughout the New World. Only one doctor in the entire medical community of Boston, Zabdiel Boylston, will listen to Mather, whose reputation has suffered from the witchcraft delusion. The local physicians also disparage his discovery "because no such thing as inoculation was mentioned by Galen or Hyppocrates, and it was impossible that modern physicians should be wiser than those old sages" (101). He inoculates his son Samuel in spite of what people say, and Boylston inoculates several members of his family.

Hawthorne plays with time in this section of *Famous Old People*. Grandfather, an imaginative character, tells of time past; Mather was ahead of his time in his knowledge of science. The narrator looks forward to a time when Mather is already dead and in his grave, and his practice of inoculation is widely practiced. During Grandfather's sketch, Cotton Mather has been out of his proper time, ahead of his time, and, as Grandfather tells the story, in past time (Laffrado 20). In the next section,
we see time stand still as little Alice falls asleep and sleeps through
eighteen years of Grandfather's story. She is like Lawrence's enchanted
princess who lies down to sleep and awakens many years later without
having aged at all, or like Rip Van Winkle, who slept for twenty years.

In the next section, Hawthorne uses contrast again because
Governor Belcher, who becomes the next owner of the chair, is as different
from the stern Puritan as night is different from day. In Governor Belcher's
hands the chair is gilded and refurbished, and once it is adorned, "Most
people mistook it for a chair of the latest London fashion" (111).
Hawthorne moralizes as follows: "And this may serve for an example, that
there is almost always an old and time-worn substance, under all the
glittering show of new invention (111). This section continues to discuss
the fashions and manners of the upper classes. The children's reactions
to the splendid clothing is reminiscent of Robin Molineaux's reaction to the
fine garments and elaborate wigs that he encounters on his first visit to the
big city.

By Hawthorne's method of contrast, Grandfather moves from the
beau monde to the battlefield. The next section describes a rag-tag army
funded, as if by the magic of alchemy, by a great deal of newly produced
paper money. This army foreshadows the Revolutionary forces:

And now the army began to gather into Boston. Tall, lanky,
awkward fellows, came in squads, and companies, and regiments, swaggering along, dressed in their brown homespun clothes and blue yarn stockings. They stooped, as if they still had hold of the plough-handles, and marched without any time or tune . . . But there was a spirit in their bosoms, which is more essential to soldiership, than to wear red coats, and march in stately ranks to the sound of regular music. (116)

The final section of this text deals with the Acadian exiles, a very sad affair, made famous by Longfellow's Evangeline. Actually Hawthorne gave Longfellow the Acadian materials, and he mentions his friend and the poem in this section. The Acadians lose their homes, their livestock, their way of life; many become separated and are never reunited with family and friends. Many of the Acadians settle in Massachusetts and forget their old ways, as well as their French language.

We return to the chair, which had been relegated to the attic by a new governor. The new governor "looked at the old chair, and thought it quite too shabby to keep company with a new set of mahogany chairs, and an aristocratic sofa, which had just arrived from London" (136). However, the historian Thomas Hutchinson rescued and restored the chair. He sat on this historic old chair to write his famous History of Massachusetts.
The last part of *The Whole History of Grandfather's Chair* deals with the American Revolution. The segment is called *Liberty Tree*, taking its name from a gigantic tree, under which the forefathers plotted the events of the Revolution. The first section acts as an introduction, bringing together an outline of coming events and a tender description of Grandfather's chair. Grandfather regrets that he must speak of riots and disorders. Grandfather begins his story by noting the love that the people of the New World feel for their king, who is separated from them by the mighty ocean. The thoughtful and sagacious people, however, begin to wonder how long the great country can be ruled from a remote island three thousand miles away. In addition, the Parliament puts many constraints on the colonists. For example, they are not allowed to trade with any nation other than England, and they cannot manufacture items for their own use. The mother country wants to sell them their necessary goods, in order to profit from them. The final straw to the colonists is the fact that England wants them to help to pay for the Old French War through the Stamp Act. Opposition to the Stamp Act leads to meetings under the "old elm-tree that stood near the corner of Essex street, opposite from Boylston market" (152). Soon "strange fruit," square-coated dolls that look like men, appear in its branches. One of the effigies is of the English advisor who suggested the tax to King George III, and the other is of the colonist who was to
distribute the stamps. Thomas Hutchinson, the historian and owner of Grandfather's Chair, sides with the British, and he does not have a single peaceful moment from the time that he first sides with the Tory forces. Lawrence believes that a man such as Hutchinson, who had written the history of the Puritans, would have known the dreadful consequences. Thus, even a child learns from the past, but the learned Mr. Hutchinson fails to learn the lessons of his own history book. The mob scene that results when the colonists burn Hutchinson's house is reminiscent of the mob scene in which Robin comes face to face with his kinsman. We see the same thing in Arthur Dimmesdale, who certainly does not follow the advice he gives from his pulpit. Grandfather is blunt in placing the blame squarely on the shoulders of Hutchinson. For this mistake in judgment, he has to spend the rest of his life in exile from his home. War brings the same result for the old Tory, Chief Justice Oliver, who walks through the town for one last glimpse of his home before he leaves the New World for England. He is a man of principle, brought up to serve his king with all his heart. He leaves in tears, not understanding the trend of current events. Although Grandfather feels no sympathy for Hutchinson, he feels a great deal of sympathy for Chief Justice Oliver. However, the children would rather rejoice with the colonists, than feel pity for the Tories.

After the repeal of the Stamp Act, Grandfather's Chair moves to the
British Coffee House. There, the chair is privy to the secrets of the enemy. The British are much like Thomas Hutchinson, for they really do not know the colonists. Had they made a careful study of them, they might have saved many lives and prevented the Boston Massacre. As it was, eleven brave colonists are killed and war is inevitable. Thus, the Boston Massacre was the turning point of the relations of the two groups. The blood that the British shed "was never forgotten nor forgiven by the people" (170).

As war advances, many changes occur in the country. The spirit of enterprise develops among these people whose every move in the area of business had been controlled and hampered by the British. Scores of Americans train as Minutemen, ready to fight at a moment's notice. Men are elevated quickly from merchants or farmers to fighters. One such gentleman farmer is George Washington, whom Grandfather admires more than any other man, who has occupied Grandfather's Chair. Grandfather's description of Washington is full of praise:

The noble figure of Washington would have done honor to a throne. As he sat there, with his hand resting on the hilt of the sheathed sword . . . his whole aspect well befitted the chosen man on whom his country leaned for the defence of her dearest rights. America seemed safe under his
For several years during the height of the Revolutionary War, the chair is missing. One of the children suggests that perhaps the chair left of its own accord. Indeed, as the narrative comes to a close, the chair assumes more and more the guise of a man. At one point, the chair droops; at another point, the chair seeks out the people it wants to sit in it. Finally, the chair reappears in a barbershop, where a diverse group of people has occasion to sit in it. One day Samuel Adams discovers the old chair and "made minute researches into its history, and ascertained what a succession of excellent and famous people had occupied it" (203). Adams, who has just been elected governor of Massachusetts when he discovers the chair, keeps it until his death, at which time it becomes Grandfather's chair.

Hawthorne ends *Liberty Tree* with "Grandfather's Dream," a humorous passage in which the chair and Grandfather have a lengthy conversation. The dream functions as a summary, for many of the characters who have been discussed are cited again. Hawthorne has used the device of the dream in many other works. For example, "Young Goodman Brown" ends with the idea that Brown's journey into the forest is merely a dream. This idea lends ambiguity, one of Hawthorne's chief devices, to the romance. Often, Hawthorne uses dreams to foretell the
future or to reveal deepest truths. A case in point, is the dream that Giovanni has in which he sees two sisters where, in reality, one girl tends a plant with magnificent blossoms. Later, he learns the truth of the girl and the noxious plant. Robin Molineaux dreams of his family and of the door latch excluding him from the family home. In addition, Aylmer dreams of operating on his wife to remove the birthmark that mars her face. The dream foreshadows the death of Georgiana as Aylmer, in his dream, finds the birthmark attached to Georgiana’s heart.

Since Hawthorne’s primary purpose in this work is to educate children concerning American history, he is very careful to use words like “fable,” “dream,” and “story” to differentiate this passage from the remainder of the work. He wants his youthful readers to understand that George Washington is real, but the chair is imaginary. Hawthorne states his purpose in the preface to Grandfather’s Chair:

To make a lively and entertaining narrative for children, with such unmalleable material as is presented by the sombre, stem, and rigid characteristics of the Puritans and their descendents, is quite as difficult an attempt, as to manufacture delicate playthings out of the granite rocks on which New England is founded. (6) 

Hawthorne’s material is, inflexible, but, in his hands, he manages to imbue
the rigid images of history with the warmth of a fireside chair. As Nina Baym says, "He had never been in firmer control of matter and manner than in this series" (96).

The format of *Biographical Stories* also involves a framework of a family, the Temples, who try to entertain their son Edward, who suffers from a severe eye illness and must have his eyes bandaged. In order to help the time pass, Mr. Temple tells stories about famous people to Edward. Hawthorne's purpose is to show his young readers that famous people of history were once children. He hopes to give the children moral models instead of advice. His choice of models is very effective, for he chooses first to discuss an artist. The artist has a preeminent place in Hawthorne's fiction. Next, he discusses a scientist, a lexicographer, a diplomat, and finally he discusses two rulers.

Benjamin West is one of the most famous American-born artists. Hawthorne tells of the first time that West picks up a pen to do a drawing. A poor child from a Quaker family, Benjamin West first uses Indian war paint and plant dyes, and he makes his first brush from hair he has ripped from the poor cat's tail. Hawthorne wants children to learn to make the most of the materials they have at hand and to use their inherent talents. One theme seems to run through all the sketches, the idea that the truly great men and women retain a childlike simplicity and modesty. For
example, Benjamin West paints a huge picture of Christ healing the sick, with figures that are larger than life. The Royal Academy proudly displays the picture, and next to the much-admired painting is a small, faded landscape, which he painted as a child with his first set of paints. The old, faded picture possesses the genesis of what is to come in maturity.

The sketch of Samuel Johnson also deals with a past event that effects changes in Johnson's personality. Samuel Johnson's father had had a thriving business as a bookseller in Lichfield, but, at the time of the story, he is in reduced circumstances. Thus, it is necessary that he sell his books at a stall in the market place of the neighboring town of Uttoxeter. Samuel has the dreaded scrofula, which Queen Anne attempted to cure by the laying on of hands. Thus, his face is distorted, and a type of palsy causes his head to shake with a tremulous motion. In spite of these infirmities and in spite of his poverty, Samuel is as filled with pride as any nobleman's son. He is entirely too cognizant of his exceptional intelligence. More than anything, he hates to go to the busy market to sell books to the rude and ignorant country people. One day, his father Michael Johnson is very ill and asks Sam to go to the market in his place. Samuel defies his father and refuses to take his place. His father makes no argument, but warns Sam that he will one day be sorry for his actions. To Samuel's credit, he feels the pangs of a guilty conscience for the rest of
his life. Often, during his successful years at Oxford, comes the condemnation:

I was cruel to my poor father in his illness. Many and many a time, awake or in his dreams, he seemed to see old Michael Johnson, standing in the dust of the market-place, and pressing his withered hand to his forehead, as if it ached. Alas, my dear children, it is sad to have such a thought as this to bear us company through life. (244)

Fifty years after that time when Samuel had so disappointed his father, after he had become the literary dictator of his day, after he had become so famous that kings and queens desired to make his acquaintance, he came one day to do penance at the very spot where his father had had his bookstall so many years earlier. Thus, these two stories teach the lesson of cause and effect; the first effect is positive, and the next is negative. Yet, both Benjamin West and Samuel Johnson retain a childlike simplicity and modesty because of events from their childhood. Benjamin West never forgets his early efforts at his craft, and Samuel Johnson never forgets the time he let his father down because of his pride.

The next story illustrates what happens when youthful pride and selfishness continue into maturity. Oliver Cromwell, called Little Noll as a child, was about six years old when James I visited his uncle and
namesake, Sir Oliver Cromwell. King James the First brought his little son Prince Charlie with him. King James was glad for his son to have Little Noll as a playmate, for the small prince had been very spoiled by everyone around him. Hawthorne describes the little prince as follows:

The poor little prince! From his earliest infancy, not a soul had dared to contradict him; everybody around him had acted as if he were a superior being; so that, of course, he had imbibed the same opinion of himself. He naturally supposed that the whole kingdom of Great Britain, and all its inhabitants, had been created solely for his benefit and amusement. This was a sad mistake; and it cost him dear enough, after he had ascended his father's throne. (253-54)

In Little Noll, Prince Charlie finds one individual who is not overly impressed with him. First, Little Noll refuses to kiss Prince Charlie's hand; later, he gives Prince Charlie a bloody nose in retaliation for the Prince's striking him. Some of the courtiers believe that Little Noll should be severely punished for striking a prince, but King James will not hear of it. He believes that his son's bloody nose is an object lesson, lest he grow up to take advantage of his subjects. King James says, "Hereinafter, should he be tempted to tyrannize over the stubborn race of Englishmen, let him remember Little Noll Cromwell and his own bloody nose" (257).
However, Charles forgot the lesson of Little Noll Cromwell, and when he ascended the throne at his father's death, he continued in his immature and selfish fashion, as follows:

He seemed to forget that he was but a man, and that his meanest subjects were men as well as he. He wished to have the property and lives of the people of England entirely at his own disposal. But the Puritans and all who loved liberty, rose against him, and beat him in many battles, and pulled him down from his throne. (257)

One man was largely responsible for King Charles's defeat, and that man was Oliver Cromwell, once called Little Noll. It was he who said, after the King's defeat, "Better that one man should perish, than that the whole country should be ruined for his sake" (258). In spite of Cromwell's many faults, he fought for the rights and freedom of his fellow men, and therefore, the poor and oppressed all lent their strengths to him. Thus, the embattled Little Noll became the virtual King of England without the empty trappings of the king--"the empty title, and the glittering crown" (258).

The other ruler that Hawthorne includeds largely for the benefit of his female readers, is Queen Christina of Sweden. She is chosen, not because she is a model of propriety, but "because the tale of her life is chiefly profitable as showing the evil effects of a wrong education, which
caused this daughter of a king to be both useless and unhappy" (275). At the age of six at her father's death, Christina becomes Queen. Isolated from the female sex, Christina excels in masculine pursuits, such as hunting, riding, and shooting. Denied even the presence of her mother, she grows to look down upon the members of her sex as inferiors. Her clothing is masculine in appearance, and she is often dirty. She soon pronounces that she is the King of Sweden, for the title "Queen" denotes inferiority. By her twentieth-year, she gives up the throne, choosing to be neither king nor queen.

Hawthorne calls Christina "the poor little Queen of Sweden," as he calls Charles "poor little Prince Charlie." No little girl sitting beside her New England fireside has any occasion to envy Queen Christina. "Happy are the little girls of America who are brought up quietly and tenderly, at the domestic hearth, and thus become gentle and delicate women" (283). Mrs. Temple is quick to rescue Hawthorne before he loses his female audience. She says, "But it is possible for a woman to have a strong mind, and to be fitted for the active business of life, without losing any of her natural delicacy" (284).

Isaac Newton achieves fame because of his sharp intelligence, his insight. To the blind Edward, Newton's reliance on his insight rather than on his sight is a comfort, although the boy asks what Newton would have
done regarding his telescope gazing had he possessed Edward's eyes.
The father, Mr. Temple, tells the stories, but Edward cannot rely on him for answers to important questions. Mrs. Temple at least attempts to answer Edward's difficult question: Newton, if blinded, "would have found out some way of enlightening his mind and of elevating his soul" (238).

Light or the absence of it is a major motif that Hawthorne uses in this section. The blinded Edward attempts to deal with his absence of light. Newton's fame is "as endurable as if his name were written in letters of light" (237). Newton's candle, his source of light, is accidentally tipped over by the dog, and his papers are destroyed. Mrs. Temple speaks of enlightening the mind. The narrator describes the scene in Edward's bedroom as "a pleasant sight" (261).

Like Edward, Ben Franklin can benefit from his mischance because he is willing to submit to his father's leadership and insight. As in his sketch of Samuel Johnson, Hawthorne relates obscure details in the life of Ben Franklin. Again, he reveals the genesis of greatness present in childhood, as he has done in the case of Benjamin West. When Ben Franklin was a child, he was already thinking of ways in which he could benefit society. He observes how fishermen have to wade out in the water to secure their boats when they return home. He thinks a wharf would be an excellent feature for Boston. He sees some stones intended for the
building of a house; he takes them and uses them to build the wharf. He rationalizes that the wharf will benefit the entire community, but the house will benefit only one person. It is soon apparent what has happened, and the constable is called. However, Ben faces an even sterner judge at home in the person of his father. His father explains that society does not benefit from an action, so long as one individual is harmed by that action. Ben submits to his father's instruction, and learns an important lesson. The incident involves a decision that a child makes that a father gently corrects. We see a parallel to the story of Samuel Johnson and his decision to disobey his father. Both stories involve ethical and moral behavior expected from children as well as from adults. As well, we note the heavy emphasis placed on the patriarchal system. The father figure is all-important, and the mother is absent.

It is also interesting to note that in his intercalary sections involving the fictitious family, Hawthorne stresses Franklin's writing career. The narrator says:

I doubt whether Franklin's philosophical discoveries, important as they were, or even his vast political services, would have given him all the fame which he acquired. It appears to me that Poor Richard's Almanac did more than anything else towards making his familiarly known to the
public. As the writer of those proverbs, which Poor Richard was supposed to utter, Franklin became the counselor and household friend of almost every family in America. Thus, it was the humblest of all his labors, that has done the most for his fame. (273-74)

I have not attempted to keep my discussion of the stories in the order in which Hawthorne grouped the sketches. Rather, I have grouped them by theme. Throughout **Biographical Stories**, we see the idea that childhood is a sacred time in which the adult is present in embryonic form in the child. The main motif of this work is light or absence of light. However, the stories are not very cohesive. The thread that ties them together is much more fragile than that of the grand-father and his fireside chair.

Hawthorne wrote no other books for children until after the public successfully received **The Scarlet Letter** and **The House of the Seven Gables**. When he wrote again, he turned his hand to the retelling of classical myths.

In **A Wonder Book for Girls and Boys**, and in its sequel **Tanglewood Tales**, Hawthorne uses an idea that has long been with him, an aborted plan for a collaboration with Longfellow on a book of fairy tales. As in his other children's works, Hawthorne fashions this work as a frame story with
a fully developed narrator who tells stories to children. The scene opens in the autumn in the Berkshires. A large group of children of all sorts, sizes, and ages has gathered at Tanglewood Manor to gather nuts in the woods. Their leader is eighteen-year-old Eustace Bright, a college student of the nearby Williams College. The children who gather around Eustace are his cousins, sisters and brothers who have flowery names, such as Squash Blossom, Periwinkle, Dandelion, Cowslip, etc. These names are deliberately chosen, so that no real children are mistaken for his fanciful crew.

Eustace Bright is Hawthorne's youngest narrator. He hopes someday to be a writer, and he enjoys entertaining the children with the myths he is learning in college. Affecting a need for spectacles, he dons green shades to look more distinguished. He does not need to do anything to improve himself for the children's sake, for they heartily approve of him. Before he allows Eustace Bright to begin his first tale, Hawthorne alludes to his chief source, Charles Anthon's *Classical Dictionary*. In addition, he tells the reader that he will disregard all classical authorities "whenever vagrant audacity" impels him.

The scene is set indoors, outdoors, on the hillside, in the playroom, and by the fireside during one full year of vacations or weekends. Before each story, Hawthorne has written an intercalary section that discusses the
season, the children and their activities, and a description of the landscape, taken from Hawthorne's notebooks (Baym 174). In addition, he describes a comfortable, affluent way of life.

The world Eustace and the children enter is an imaginary world of childhood, peopled with satyrs, nymphs, gods and goddesses, and unnatural monsters. In this world, good always overcomes evil, and the hero always defeats the monster. The classical coldness of the original myths have been touched with Gothic romance, with no trace of the grotesque. "Divested of their emotional ferocity and their archaic moral and religious significances and references, they are refashioned into products to while away the leisure hours of advantaged children" (Baym 174-75).

Many of the tales fall into the genre of quest narratives. These stories presumably are aimed at an audience of little boys. All of these stories involve a hero who sets out to right a wrong or to seek adventure far from home. Perseus, for example, seeks to kill the Gorgon Medusa, at the "request" of King Polydectes. King Polydectes is a type of evil father figure that deliberately sends the youth on an impossibly difficult quest. Perseus suffers the ridicule of the King and of a wicked society. Thus, part of his quest involves proving himself to a group of unbelievers. He must persevere and put his faith in the gods. The quest narratives involve
supernatural aid from a god or goddess. Quicksilver or Mercury, aids Perseus by telling him to polish his shield until it shines like a mirror. The mirror is a symbol for truth in Hawthorne's adult writing as well as in the children's literature. In addition, he is to seek out the Gray Women to find out the whereabouts of the Nymphs. The Gray Women, creatures of the night, possess one eye between them. Thus, the symbol for light relates to the main motif of light or vision of Biographical Stories. These women know where Perseus can find the Nymphs, who can supply him with three enchanted objects with which he will be able to face the Gorgon Medusa. The enchanted objects are a wallet, flying slippers and a helmet of invisibility. Hawthorne, stays close to the Anthon source in most of this story. However, he omits that the helmet is Pluto's, and he calls Mercury Quicksilver. He describes Minerva, Mercury's sister, but does not name her, and she advises Perseus, but she does not guide his hand in the killing of the pregnant Medusa. In addition, he omits the birth of Pegasus from the severed neck of Medusa (Anthon 989). Hawthorne also omits the birth of Minerva, born of her father's brain (Anthon 848). Hawthorne also omits Minerva's other name, Pallas-Athene, in Greek legend. Another difference is Hawthorne's failure to identify Minerva as the goddess of wisdom and the inspirer of artists. In Anthon's Classical Dictionary, Perseus slays the Gorgon Medusa for Minerva, who attaches the head to
Hawthorne, ever wary of polluting the pure fountain of a young child's mind, omits the fact of the pregnancy of Medusa and the birth of Pegasus from her deathblood because he feels these are details from the world of adults. In addition, Minerva's birth from her father's brain is omitted. Minerva is, in Hawthorne, a helper rather than a bloodthirsty fighter with Medusa's gory head on her shield. In addition, Hawthorne omits all the blood sacrifices made to the pagan gods. Regarding Mercury (Quicksilver), also called Hermes by the Greeks, Hawthorne omits Mercury's penchant for stealing the possessions of others. According to Anthon, Mercury has stolen Neptune's trident, Venus' girdle, Jupiter's scepter, and Mars's sword (826). These details have no place in the innocent world, peopled by pure children, named for flowers.

Mercury, the son of Jupiter, is the messenger of the gods, especially of Jupiter, who has given him the winged sandals, the winged cap of invisibility, and a scythe-shaped sword. This sword, he lends to Perseus to slay the Gorgon Medusa. His staff is the caduceus with two serpents entwined about it and with wings at the extremity (Anthon 826). Mercury's staff, which moves of its own accord, is mentioned in "The Miraculous Pitcher."

Another aspect of Hawthorne's writing for children is his helpful
comparisons to things the children can visualize. A case in point is in *Grandfather's Chair* when the narrator tells the children that the chest that silversmith Hull brings, full of pine-tree shillings, is large enough for the children to play inside. In describing the giant Atlas, the narrator says his eyes are the size of lakes, and his mouth and nose are a mile in length. The giant cup that takes him to Atlas is ten times the size of "a great mill-wheel." A nineteenth-century child would have been familiar with a mill wheel. Another visual aid is the comparison of the Gorgons to giant insects, "immense, golden-winged beetles, or dragon-flies" (CE 7:28). The golden apples that Hercules seeks in the Garden of Hesperides are the size of pumpkins. In addition, Medusa's scales are "if not of iron, something as hard and impenetrable." In addition, Hawthorne uses various metals to describe the Gorgons with their brass talons, steely scales, and golden wings. In the adult fiction, Hawthorne uses iron imagery for the Puritans and for other inflexible, obsessive characters, such as Jaffrey Pyncheon and Hollings-worth.

Hawthorne increases the suspense of the stories by delaying in telling the name of the giant Atlas, and by failing to name Hercules right away. Furthermore, in "The Gorgon's Head," he does not reveal the necessity for the wallet, enchanted slippers, or the vanishing helmet. Perseus must trust Quicksilver. As the story unfolds, the slippers allow him
to travel without being tired. The wallet will expand to receive Medusa's head, and the helmet will hide Perseus from the Gorgons. In addition, Quicksilver's advice to polish his shield until it is as shiny as a mirror serves to allow him to see Medusa without looking directly at her.

In the quest narratives, the villains are incredibly evil. Polydectes laughs slyly as he gives Perseus the command to bring back the Gorgon Medusa's head for a wedding present for his intended bride. With few exceptions, the people of Polydectes' kingdom are also evil. Repeatedly, Hawthorne uses the face as a motif. When, for example, one looks the Medusa in the face, one is turned to stone. A face is also a mask as when King Polydectes, disappointed that Perseus has fulfilled his task, "puts the best face he could upon the matter" (32). Ironically, King Polydectes demands to see the face of the Medusa, and it is his last sight. Thus, in this scene, Hawthorne links his motifs of face and vision.

Hawthorne has tied the intercalary chapters to the tales by means of some visual object. For example, the apples on the mantle of the Pringle home suggest the story of the three golden apples. Monument Mountain resembles a person that the Medusa has turned to stone, draped in a shawl of autumnal colors. Before Eustace Bright relates the story of "The Golden Touch," he notices the transformation of the trees from green to gold. A climb to the top of Bald Summit, where the children feel they are in
the clouds, suggests the story of Pegasus

Bellerophon seeks out the winged horse Pegasus to help him kill the dreaded Chimaera. Again, the hero is an object of ridicule, and he must prove himself. The only person who has seen Pegasus is a child, who has seen his reflection in the water. Pegasus, the offspring of Medusa, can be seen only in reflection, just as Perseus sees Medusa only in the reflection of his shield. His silvery wings are like the moonshine; thus, Pegasus is remote and elusive.

Bellerophon, sent by King Idomeneus to Lycia, is aided by the child who has seen Pegasus reflected in the water. Every morning the child gives Bellerophon new hope that he will soon encounter the winged horse. Bellerophon must learn the lesson of patience as we see in the following: "How hard a lesson it is to wait! Our life is brief; and how much of it is spent in teaching us only this" (152).

One day as Bellerophon and the child wait at the margin of the waters of Pirene, the child is the first to see Pegasus, and he points him out to Bellerophon, who uses his enchanted bridle to subdue the horse. Soon they follow the trail of burned houses and dead cattle to the cave of the dreaded three-headed monster, the Chimaera. As Bellerophon cuts off the goathead from the monster, the other two heads, the lion and snake, assume the power of the missing head.
He next cuts off the lion head, leaving only the hideous snakehead. The snake emits fire five hundred yards long, so that Bellerophon and Pegasus are entirely swallowed up in fire as they finally kill the beast. Symbolically, they experience death, as do many of the heroes of the myths. For example, Midas must be baptized in the river to rid himself of his deadly power. Proserpina must endure the dark Hades of King Pluto, and the flames of the fiery bulls engulf Jason. We see also in the adult fiction that the hero or heroine must undergo a trial, which enables him or her to become a complete person (McPherson 121). Hester's ordeal is her punishment at the hands of the Puritan community. Robin's test is the evening of ambiguity spent on his first journey away from home. Ilbrahim's ordeal comes from the hateful Puritan children. This story illustrates the fact that not all emerge from their ordeals.

In the myths, the heroes emerge victoriously from their ordeals and return home to take a place of honor in their communities. Bellerophon cannot live eternally in the sky, nor can Perseus remain forever invisible. Each must take his place in the world of reality and assume the burdens of a man. Clifford and Hepzibah must come home from "the flight of two owls;" the owls are Minerva's sacred birds, and Minerva is one of the most helpful of the goddesses. Hester must return home after many years abroad. Young Goodman Brown must return from the forest. Thus, we
may conclude that the hero’s gifts are ineffective if they do not bring an individual into a pleasing association with his community.

In addition to the quest narratives, the myths relate domestic situations, such as the story of Midas, who loves his little daughter Marygold quite a bit more than he loves his gold. The foolhardy Midas asks for a gift, which has deadly properties, for it turns his wonderful New England breakfast to gold. The roses lose all their fragrance as they stiffen into golden artificial blooms. Furthermore, the anachronistic spectacles are suddenly opaque. Thus, the opaque spectacles signify Midas’ spiritual darkness. However, the worst consequence is the turning of Marygold into a gilded statue.

Hawthorne uses the grinning reflection in the gilded bowl as a symbol for the king’s folly. In many of Hawthorne’s stories, the mirror is used to reveal truth. In "Dr. Heidegger’s Experiment," the mirror reflections of the old people are unchanged after they drink the water from the Fountain of Youth although they immediately feel and act young. Feathertop’s image remains that of a scarecrow, rather than that of the fine gentleman that he appears to be. The Marble Faun contains that wonderful passage where Hilda and the portrait of Beatrice Cenci are reflected side by side. In the same romance, Miriam’s reaction to the Model’s reflection in the water leads Donatello to think of murder.
Jaffrey Pyncheon and Westervelt are Midas characters, who will do anything for money. Westervelt wears false teeth edged in gold. He has sacrificed Priscilla on the altar of his materialism. She makes him a living by the mesmerism routine, as she has made her father a living by her sewing. Jaffrey, who sacrifices Clifford to gain his uncle's fortune, has a gold-headed walking cane and a fine gold watch. It is significant that when he dies, a branch of the Pyncheon elm produces a golden bough.

Gervayse, from an earlier generation, is also a Midas figure, for he sacrifices his daughter Alice for knowledge of the ancestral deed that will bring him wealth.

Another of the domestic myths tells of the deadly consequences when sin comes into the world. "Pandora's Box" relies heavily on Milton's Paradise Lost, or on Milton's source, Genesis. The world of Pandora and her Adam, Epimetheus is a prelapsarian paradise, "A Paradise for Children." Like Adam and Eve in Eden, they do not work for their food, but merely "unburden the trees" when they are hungry. In this myth, all the evils of the world are contained in a box, which they are never supposed to open. The box, like the fruit of the tree of the knowledge of good and evil, is very enticing. The carvings on the box are very beautiful, but Pandora thinks she sees ugly faces among the carved images. Eventually, she unties the intricate knot that fastens the box, and all the
troubles of the world rush from the box. All is not lost, however, for Hope is the last thing in the box. Hawthorne does not blame Pandora; he merely rejoices at the presence of Hope. Hope illuminates the dark corners of life as a child illuminates a dark corner with a mirror directed at a source of light. Thus, Hawthorne brings together the images of light and a mirror, motifs that he uses repeatedly.

Another of the domestic myths tells of the hospitality of a poor old couple, Baucis and Philemon. It teaches a number of lessons, one of which is not to be a respecter of rank. Another lesson is that the external appearance of a person can be misleading. The people who occupy the town within sight of this couple's poor abode are extremely rude to people wearing mean apparel. In fact, they set their dogs to chasing poor people away as their children throw rocks at them. However, they treat well-dressed people in a very hospitable manner, because they hope to get money for their efforts. One evening they hear the dogs barking and fear that another stranger is being chased from town. They welcome two strangers in very poor garb to their home and prepare to share their meager provisions. The old people are amazed at how their dry, crusty bread seems fresh, and the milk pitcher never goes dry. Their tart wild grapes are now succulent and flavorful. Eventually, they learn that they have entertained two gods, who reward them with a new marble home and
a pitcher that never runs dry. In addition, when they look toward the town, they see nothing but a lake where the town used to be. One of the gods is Quicksilver, but the other one is not named. The latter offers them any wish of their heart, and they wish to be together even in death. In death, the two become an entwined oak and linden tree, respectively. A bench built around the entwined trees offers the wayfarer repose, and the pitcher offers him refreshment. Thus, the hospitality of this old couple survives them. Since the two old people are all that remain of their village, destroyed by a flood, they can be compared with Noah and his family.

This benign hospitality of a tale from A Wonder Book gives way to the story of Circe from Tanglewood Tales, where those who come to the dinner are transformed into animals. The stories of Tanglewood Tales do not have the framework that proved so effective in A Wonder Book and The Whole History of Grandfather's Chair. In this story, a quest narrative, Ulysses' men are gluttons, who stuff themselves at every occasion. The men are little more than philistines, with no aesthetic sense or appreciation for the abundant flowers. To them, the gardener has wasted precious space when he could have grown something to eat. The reflections in the crystal spring seem to be laughing at them; actually, the reflections signify truth. The first danger sign is the chirping of a strangely colored bird that seems to be a parody of a king. The bird appears to be warning them
away. The bird scares Ulysses into dividing his men into two groups. He heads one group, and Eurylochus heads the other group.

Eurylochus, alone of his group, has doubts about Circe's palace, and he does not enter. Instead, he hides and watches his men. The sweet song he hears reminds him of the Sirens' song. He distrusts Circe's handmaids, who seem strange to him with their sea-green hair and bark bodices. The fountain with its changing shapes alarms him. He begs his companions not to enter, but they are entirely too hungry to have any qualms. While at the banquet, they forget Ulysses, their wives at home, and their companions on the ship. Their lower natures have taken over, by the time Circe turns them into the swine they resemble.

Circe is a commingling of good and bad elements. Physically, she is incredibly beautiful, but she is "just as wicked and mischievous as the ugliest serpent that ever was seen" (282). Laffrado regards the commingling of beauty and evil as an example of male fear of powerful women (118). We see the same thing in Coverdale's dismay at Zenobia's sensual nature, and in Dimmesdale's disquietude about Hester. In addition, Giovanni has a feeling of both attraction and aversion for Beatrice. For children, Circe is merely an interesting miscreant; Ulysses is the center of attraction. Ulysses, with the aid of Quicksilver, conquers Circe's fortress. With a sword at Circe's throat, he demands the
restoration of his men. This story of men turned into swine, kings turned into birds, and caves turned into palaces, is highly imaginative and appealing to children.

"Pomegranate Seeds" is a domestic myth from Tanglewood Tales. It is much darker than the domestic narratives of A Wonder Book. The heroine of this story is Proserpina, the daughter of Mother Ceres, who is in charge of crops of every kind. Mother Ceres is much too busy to care properly for her daughter. Brushing aside Proserpina's plea of loneliness, Mother Ceres is quickly on her way. The little girls for whom this story is addressed, would have shown sympathy for the little girl. She has no playmates except for the sea nymphs, who dare not leave the water. As she gathers the flowers on the seacoast, she encounters some that are extremely lustrous. Proserpina's concern that the lustrous flowers might be poisonous suggests "Rappaccini's Daughter." Another link to the story of the poisoned garden is that the flowers growing near the lustrous shrub are called sister-flowers. Proserpina has an urge to run away, but she does not follow her instincts. Instead, she pulls up the shrub by its roots, and an enormous cavity appears. She hears a thundering of horse's hooves, and a golden chariot pulled by prancing black horses emerges from the cavity. The frowning, dark stranger is handsomely dressed with a crown on his head. When the child will not go to him, he grabs her, puts her in his
chariot, and quickly returns the way he came. Proserpina cries for her mother and finally has one fleeting glimpse of Ceres bending over the com. King Pluto, the god of the underworld kingdom Hades is, according to Hawthorne, lonely, and he wants Proserpina for companionship. In the Anthon source, Proserpina is a grown woman, whom King Pluto ravishes. Hawthorne has cleaned up this story for his gentle female readers.

Mother Ceres looks everywhere, now neglecting the fields that were so important to her. She seeks help from every person in the land, as well as from forest nymphs, dryads, naiads, fauns, and other such creatures of the forests and streams. She seeks out the contrasting Hecate and Phoebus, who advise her to give up her search. Phoebus, with little sympathy for the distraught mother, informs Ceres that Pluto has her daughter. Ceres' farewell to this prissy aesthete, is "Ah. Phoebus . . . you have a harp instead of a heart! Farewell" (315):

Now that Ceres knows her daughter's whereabouts, she determines to get her back by means of blackmail. She will allow nothing to grow on earth until her daughter is returned. Someone will become hungry enough to help her. Her help comes from the faithful Quicksilver. He goes down into the bowels of the earth to rescue the child, whose steps from Hades are marked by flowers.

When Mother Ceres is reunited with her daughter, her joy is mixed
with pain, for her daughter has become used to King Pluto, who has been
kind to her in his fashion. In addition, Proserpina admits to her mother that
she ate six pomegranate seeds while in Pluto's kingdom. Her mother
realizes that half of her daughter's life will be spent in Hades with King
Pluto.

In addition to offering a mythological explanation for the changing
seasons, the story offers a contrast of two different ways of life. Mother
Ceres lives in a world of organic images. Proserpina is used to simple
fare, not the sweetmeats and elegant cuisine of King Pluto. Proserpina
prefers violets to rubies. Located deep in the earth far from the sunlight,
Pluto's world is marked by artificiality and gloom. Ceres is used to
spending all her days in the sun.

The story teaches many lessons and can be appreciated on several
levels. Phoebus represents all sunlight, and Hecate all darkness. Like the
opposite extremes of "The Maypole of Merry Mount," where "jollity and
gloom are contending for an empire," neither of these extremes is
acceptable. Ceres learns a lesson in priorities, and Proserpina learns that
few things, including the underworld, are entirely bad.

Finally, the frame device used in much of the children's fiction is
extremely effective for linking dissimilar entities. The child characters of
The Whole History of Grandfather's Chair, are important for their questions
and comments, which allow Hawthorne to make smooth transitions and to bring out important data. Hawthorne has a high opinion of children; thus, he does not speak down to them, nor does he sugarcoat history. He does embroider the myths and embellish the historical accounts to make them more appealing to children. Hawthorne adds details that will help children visualize the concepts. In addition, he often omits questionable data. Myths are alive in the major works as well as in the "baby tales," for they are replete with images from mythology.
CONCLUSION

CHAPTER TEN

In conclusion, Hawthorne's tales designed especially for children, as well as his depictions of children in the adult works, stem from the powerful imagination and sensitivity of the writer of *The Scarlet Letter*. Thus, the juvenile literature should be treated as a vital part of the Hawthorne canon, not as a stepchild. In his adult writing, as well, Hawthorne uses a child or childlike character to speak his deepest thoughts and to represent important ideologies. Hawthorne's children's literature closely relates to the major works as far as theme, technique, character, and style are concerned. Moreover, it can be demonstrated that the child is the key to open the eyes of understanding of Hawthorne's readers.

We see many similar ideas in both the adult and children's writing. The children's writing and the major romances and tales both show the effects of sin. Hester's isolation from the community does not accomplish its intended purpose. The children's literature inculcates the theme of the necessity for a right relationship with the community. After all the famous quests from *A Wonder Book* and *Tanglewood Tales*, the hero has to return home and take up a useful life. Many are the means of isolation: the scarlet letter, the black veil, the prison, a false sense of superiority or
inferiority. Hawthorne considers any one of these to be bad if it prevents one from being a part of his community.

Another theme discussed repeatedly in Hawthorne's fiction is the warfare of good against evil. Clifford suffers a painful, ignominious prison sentence because of evil in the person of his cousin Jaffrey Pyncheon. King Pluto kidnaps Proserpina, taking her to Hades. Hollingsworth deserts Zenobia in favor of Priscilla when the latter inherits her father's money. The Puritan children are unspeakably evil to both Pearl and Ilbrahim. Colonel Pyncheon builds his home over the ruins of the house of a man whom Pyncheon had cheated. The evils of the witchcraft delusion are mentioned in the adult works and in Grandfather's Chair.

Another idea that we see repeatedly is a denigration of property and money as a way of measuring an individual. In Grandfather's Chair, Hawthorne praises the teacher Ezekiel Cheever and the missionary to the Indians, John Elliot, much more than he praises any of the Revolutionary War heroes, with the exception of George Washington. He also chooses to remember Ben Franklin as the writer of Poor Richard's Almanack, rather than as an important diplomat. In "The Golden Touch," Midas learns how foolhardy it is to put all his emphasis on gold. The romances and sketches have many characters who are like Midas; Westervelt, Gervayse Pyncheon, and Jaffrey Pyncheon are Midas characters.
Another theme found in both adult and children's literature is the fragility of innocence. Hawthorne praises the character who keeps youthful innocence and the sympathies of childhood. Clifford survives prison because he keeps childhood in his heart. Ilbrahim is an innocent who cannot live in the evil world. Pearl survives because of the tenacity of her spirit. Beatrice Rappaccini is also an innocent who does not survive because there is far more evil in the world than there is poison in her system. Bellerophon and the child who advises him about Pegasus are examples of characters who remain pure in heart. The child who advises Bellerophon grows up to be a great poet. The poet is an artist with the sensitivity of childhood. Many poets and most artists recapture the landscape and Edenic enthusiasms of childhood (E. H. Miller 328).

In both juvenile literature and adult writing, Hawthorne uses many of the same techniques. For example, he contrasts characters, settings and scenes. In his arrangement of the Grandfather's Chair episodes, he places a positive situation after a negative one; thus, the positive sketch of Master Cheever's school follows his discussion of the witchcraft delusion. Lady Arabella, a fragile woman who cannot withstand the harsh New World, is contrasted with John Endicott, one of the iron Puritans. The pale females such as Priscilia, and Hilda are contrasted with the oriental, dark beauties such as Zenobia and Miriam. In "My Kinsman Major Molineux," the rural
area is contrasted with the city.

Hawthorne uses the technique of ambiguity more sparingly in the children's literature than in the adult writing. Complexity is one thing that Hawthorne believes children cannot handle. Thus, there are multiple meanings for the scarlet letter, but the Midas touch stands only for materialism. Hawthorne gives several plausible explanations for the puzzling episodes Giovanni witnesses in Rappaccini's garden. The motifs in *Biographical Stories* having to do with vision are straightforward. However, he ends "Young Goodman Brown" with the idea that the entire journey could have been merely a dream.

Hawthorne uses the technique of characterization by association in both children's writing and in adult literature. Zenobia's exotic flower suggests her sensual nature. Priscilla's thin diaphanous appearance suggests her spirituality. The gluttony of Ulysses's men reveals them as swine. In "Lady Eleanor's Mantle," the mantle is used to show Lady Eleanor's pride. Cheever's flowing beard suggests his age and wisdom. Hercules' lion skin reveals his fierceness of heart. Light is associated with Phoebe, and black is the color for Parson Hooper. Queen Christina is characterized by her masculine clothes and her dirtiness.

Many of the children's works share the same events and characters seen in the adult writing. The scaffold scenes of *The Scarlet Letter* are
repeated in Johnson's penance in the Uttoxeter marketplace. We see the same spirit in the presence of the brazen Pope in the square of Perugia in *The Marble Faun*. Endicott appears in *Grandfather's Chair* and in "The Maypole of Merry Mount," and in "Endicott and the Red Cross." A boat's figurehead comes to life in "Drowne's Wooden Image" and in "The Golden Fleece."

The language and sentence structure surprisingly are about the same in both adult and children's literature. The word "little" occurs repeatedly in the juvenile literature. The complex sentence style of the adult fiction is illustrated by this sentence from "Rappaccini's Daughter":

> In the midst, by the shattered fountain, grew the magnificent shrub, with its purple gems clustering all over it; they glowed in the air, and gleamed back again out of the depths of the pool, which thus seemed to overflow with colored radiance from the rich reflection that was steeped in it. (CE 10: 101)

A simpler but not particularly shorter sentence from "The Paradise of Children" follows:

> But--and you may see by this how a wrong act of any one mortal is a calamity to the whole world--by Pandora's lifting the lid of that miserable box, and by the fault of Epimetheus, too, in not preventing her, these Troubles have obtained a
foothold among us, and do not seem very likely to be driven away in a hurry. (CE 7: 77)

Much hyperbole is present in the children's works. For example, Antaeus, the giant is paired with "a million or more of curious little earth-born people, who were called Pygmies" ((CE 7: 213). In the major works, Hawthorne has characters with all bad or all good traits; this characterization renders the individuals mere exaggerations. Such characters are Westervelt and Judge Pyncheon, who are evil personified. On the other hand, Phoebe is goodness personified. Finally, the children's tales and children in Hawthorne's fiction give important clues regarding the remainder of the Hawthorne canon. Childhood is an Edenic retreat, a place far removed from the world into which one can slip when the troubles of the world intrude. Hawthorne embellishes history and adds the morals and manners of New England to the myths. On the other hand, in writing the romances and sketches, the myths are not far from the surface. Thus, he speaks of "sowing the dragon's teeth," of "having the Midas touch," of "a Crossandra of the depths," and of "opening Pandora's box." The children's literature and the adult literature are inextricably linked in theme, character, and style and should not be separated.


Brothers, 1903.


Houston, Neal and Fred A. Rodewald. 1969 Proceedings of CCTE of
Texas. 34 (September 1969) 18-22.


Schorer, Calvin Earl. *The Juvenile Literature of Nathaniel Hawthorne.*


