GOTHIC ELEMENTS IN SELECTED FICTIONAL WORKS
BY NATHANIEL HAWTHORNE

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Gothicism is the primary feature of Nathaniel Hawthorne's fiction, and it is his skill in elevating Gothicism to the level of high art which makes him a great artist. Gothic elements are divided into six categories: Objects, Beings, Mental States, Practices and Actions, Architecture and Places, and Nature. Some devices from these six categories are documented in three of Hawthorne's stories ("Young Goodman Brown," "The Minister's Black Veil," and "Ethan Brown") and three of his romances (*The Scarlet Letter*, *The House of the Seven Gables*, and *The Marble Faun*). The identification of 142 instances of Hawthorne's use of Gothic elements in the above works demonstrates that Hawthorne is fundamentally a Gothic writer.
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INTRODUCTION

GOTHIC ELEMENTS IN SELECTED
FICTIONAL WORKS BY NATHANIEL HAWTHORNE

In the 121 years since the death of Nathaniel Hawthorne in 1864, a great amount of scholarly attention has been given to his many works of fiction. Writers and critics from Henry James on considered him to be a major force in mid-nineteenth-century American fiction, a force rivalled only by Edgar Allan Poe and Herman Melville. Even a casual examination of secondary bibliographies reveals the extent of Hawthornean criticism; for example, one source lists upwards of three thousand sources ranging from passages in books to complete volumes devoted to Hawthorne's works.¹

However, when one begins to consider the nature of many of Hawthorne's fictional works, a limitation in the body of criticism becomes evident. A substantial portion of his fiction depends upon the use of Gothic elements, yet only a tiny percentage—on the order of one per cent—of the critical works have as their focus the Gothicism of Hawthorne's works. This is not to say that the critics completely ignore the Gothic, for any broad discussion of Hawthorne demands at least a nodding acknowledgment of this feature of his writings, and the critics do provide this acknowledgment.

For anyone familiar with the body of Hawthorne's fiction, even the briefest reflection reveals that it is virtually
impossible to discuss many of his works without having at the center of the discussion the Gothic elements in those works. For example, among the short pieces "Young Goodman Brown" and "Ethan Brand" and among the longer works The Scarlet Letter and The House of the Seven Gables all spring immediately to mind as examples of works which do not merely employ Gothicism but which would not exist were their Gothicism removed. (This list is meant to be indicative only, not complete; any of several works could be included.)

The difficulty with most of the criticism addressing Hawthorne is that it displaces Gothicism from the center of the discussion. While it may be argued that analytical criticism may do so, certainly any evaluative criticism cannot. That is to say, the analytical critic must by definition be allowed to analyze as he will, for value judgments are beyond the scope of his criticism; one of my goals is to demonstrate that Gothicism in works by Hawthorne must be at the heart of those value judgments. Even most of the analytical criticism ends with the implied judgment that Hawthorne looms as one of the most important figures in American fiction, an assessment with which no one disagrees, however passionately one may argue for a particular rank among American authors.

I did not arrive at the above conclusions lightly, for it was difficult to believe that of the thousands of passages (in everything from notes to books), articles, and books addressing Hawthorne few or none had made Hawthorne's Gothicism the
centerpiece of evaluation. I directly checked several hundred sources, carefully examining all I could find that seemed as if they might explore Hawthorne's Gothic works in such a manner. Not all of the criticism was available to me, and for that which was not, I depended upon comments I found in the available criticism to help me determine if any of the unavailable criticism did approach an evaluation of Hawthorne's Gothic works from the perspective suggested above. I also took advantage of having personal access to a major scholar of Hawthorne, Professor David B. Kesterson, in making my assessment of the criticism. The result of this investigation was as indicated above: by and large, critics have addressed Hawthorne's Gothicism as at most a feature, not as the most important feature, even in his most Gothic of stories. On the other hand, I did find two critics who approach Hawthorne's works in the manner I am suggesting here, and these critics' works have proven enormously useful to me. These two critics are Jane Lundblad and Donald A. Ringe.

In 1947, Lundblad published an article in which she undertook to define what she perceived as the central elements of the Gothic genre, then to demonstrate that those elements are integral in much of Hawthorne's work. She identified twelve major Gothic elements, a list at which she arrived after briefly surveying the development of the Gothic tradition to the time of Hawthorne. Having reviewed that development and identified and defined major elements of the Gothic, she proceeded to work her way through many of Hawthorne's stories and romances, skipping
those works which are not heavily dependent upon such elements. However, despite the exhaustive nature of her article (which ran to some ninety pages), her purpose was to analyze, not to evaluate. As she indicates, "[i]n this essay, my subject is the influence that a particular earlier period can be shown to have exerted on Hawthorne's literary development." This subject she shows us admirably well. However, despite her thorough analytical examination, she stops short of an evaluative conclusion:

It is to be hoped that the facts adduced justify the view that Gothic Romance formed an important substratum of Hawthorne's productions—perhaps not always consciously used, but ever present and often employed for definite artistic purposes. It would be unjust to stamp him as a surviving Goth. His artistic ambition places him on a much higher level than the European authors that are generally referred to as "Gothic." 4

One notices that she refers to the Gothic as a "substratum," and further, he can easily see the implication that one cannot be both a Goth and an artist of the highest ambition, a point to which I will return. Now, however, I will turn to Donald A. Ringe.

Ringe's work *American Gothic: Imagination & Reason in Nineteenth-Century Fiction* is the single most thorough treatment of
the Gothic tradition in America. As the book's title suggests, it is concerned not with any one author. In fact, Ringe goes beyond American Gothicism to European Gothicism, convincingly arguing that it is at least fruitless and probably impossible to discuss the American in isolation from the European. In addition to broad-ranging chapters on the Gothic on both sides of the Atlantic, he has chapters exploring the Gothic in the works of Charles Brockden Brown, Washington Irving, Edgar Allan Poe, and Nathaniel Hawthorne. Ringe comes closer to making the Gothic the central focus of an exploration of Hawthorne than does Lundblad, but he stops short of actually doing so. He concludes:

The Gothic world of Hawthorne's fiction serves . . . an important thematic purpose. It provides the appropriate vehicle for expressing those somber truths which Hawthorne believed Americans of his generation needed most to know.\(^5\)

To call Hawthorne's Gothicism "the appropriate vehicle" is for Ringe to imply that he does not believe it to be the only—or even the most appropriate—vehicle for Hawthorne's purposes. Such an interpretation of Ringe's conclusion is reinforced by his telling us that Hawthorne's Gothicism serves "an important thematic purpose"; the use of "an" is significant, for it leads us to conclude that in Ringe's view Gothicism is but one particular vehicle for one particular purpose in Hawthorne's hands. To this point I will also return, but first mention of Ringe's identification of Gothic elements must be made.
Ringe's exploration of Gothic elements is far more thorough than Lundblad's; he identifies some fifty-five elements of the Gothic tradition. Some, such as a mysterious manuscript, are found in both Ringe's and Lundblad's pieces. Others, most notably "co-terminus worlds," are mentioned only in Ringe's book. If one first reads Lundblad's article and is convinced that the Gothic occurs repeatedly in Hawthorne's fiction, he will be even more convinced by Ringe that the Gothic is a major feature of Hawthorne's works.

As for my own list of Gothic elements in Hawthorne's fiction, it is a list at which I had arrived prior to reading either Lundblad or Ringe. No list drawn up by the modern student will be unique, not even Lundblad's or Ringe's, both of which are derivative. Anyone who reads even a representative sampling of Gothic works can readily draw up a list of the many devices used by the authors of those. However, though one may not be original in what to include in a list, he can be original in his grouping of them and in his analysis of their significance. It is in the grouping and interpretation of the importance of the Gothic elements in the fiction of Hawthorne that I differ from previous explorers. I plan to propose a basic list of the Gothic elements in the works of Hawthorne that is shorter than either Lundblad's or Ringe's, but with categories broad enough to include all Gothic elements (including those not found in Hawthorne's works), and I plan to assign more importance to the Gothic elements of Hawthorne's works explored in this thesis than has been assigned by previous researchers.
Lundblad does not go far enough, in a sense. For example, one element she lists is "ghosts." On the other hand, Ringe goes further than necessary for my purposes, listing not only ghosts, but at least nine other such entities, some of which are, for instance, unique to German Gothic writers, and, therefore, not relevant here. My own approach to the grouping of the Gothic elements is somewhere between those of Lundblad and Ringe. Using the above example, instead of being as restrictive as "ghosts" or as fine in division as Ringe's entities, I have chosen to identify one Gothic element as, simply, "Beings," a designation broad enough to include everything from demons to clerics gone astray (which "ghosts" is not) while narrow enough to avoid becoming buried under a lengthy list (as happens with Ringe's).

My list of Gothic elements is short: objects, beings, mental states, practices and actions, architecture and scenes, and nature. Each category includes a number of items, as can be seen in the discussion below of each category.

**Objects**

These include the obvious, such as the manuscript and pieces of armor. However, other items I am including here are not so obvious, such as blood and corpses. While one might assume that corpses would fit more reasonably into my category of Beings, I have not included them there because "beings" implies at least life of some sort, and often implies will and consciousness. Corpses do not exhibit these, leading me to treat them as objects. Objects can serve many purposes in Gothic writing. For example,
for the author to use a manuscript as the source of his story allows him to tell the tale without himself insisting that it is a true tale; he need only be faithful to his source. On the other hand, he can make the story more immediate in that he can claim the manuscript to have been written by someone with personal knowledge of the events related in the manuscript. Further, by dating the manuscript far in the past, he positions himself to relate a story that cannot be directly examined for veracity--i.e., the persons in the story are long since dead, and thus safely beyond cross-examination. To place a story in the distant past also adds to a general sense of mystery.

**Beings**

This group is especially rich in manifestations, including as it does everything from ghosts to demons to heathen Indians. It must be pointed out that some Gothic beings do not appear in Hawthorne's works. For example, the whole subcategory of nature spirits is absent. It is important to note that humans can be included, since this group is not restricted to supernatural creatures. Some examples of humans that serve ends of the Gothic writer are religious personages (monks, nuns, priests, et cetera), Italians, worshippers of Satan, and the Indians mentioned above.

Beings are used by Gothic writers in two major ways. One is the use of beings to represent projections of a character's inner conditions, such as a "ghost of conscience." A second use of beings is for the being to objectively exist while "personifying" some theme, principle, or moral. For example, a Wandering Jew
character indeed has an objectively real existence, but has an importance beyond it. There are other uses of beings, as we will see when we turn to some of Hawthorne's works.

Mental States

At first glance it might seem more profitable to subsume this category under that of beings, as mental states obviously exist only in people's consciousnesses. However, a mental state can serve the writer to as important a degree as a character. For example, madness is one manifestation of this category. In M. G. Lewis' eighteenth-century Gothic novel The Monk, the title character serves many purposes besides that which the monk's madness does. That is, the monk is the central figure in the plot, and he has qualities that inspire various emotions in the reader, while it is his madness--madness alone--which carries Lewis' moral point. Further, to continue with madness, it can be a punishment inflicted upon a character, which is also, of course, a type of punishment that makes some moral lesson clear. Obviously, mental states cannot be completely divorced from the characters in which they exist; by making of them a separate category here, I mean to emphasize that they are as important in degree as any of the other categories I am establishing here.

Practices and Actions

This group has a double title to differentiate between continuing or repeated actions (which I am calling "practices") and single actions. Magic is a practice; rape is an action. The uses
of practices and actions are widely varied. In the great majority of Gothic stories and novels, a crime occurs, fulfilling several purposes: it provides the basis for the plot, it serves to illustrate morally unacceptable behavior, it links the normal with the abnormal, or it points to a moral. It can also help create an atmosphere of terror and gloom. Practices perform these same functions, their difference from actions spelled out earlier.

Architecture and Places

These are staples of Gothic fiction. The castle is the most widely used device, though of course in American fiction, writers knew that to have a castle in an American landscape would be to ask readers to believe too much, so the castle is transformed in American fiction into, for example, an old house that is different from other old houses in some way, such as its having been the scene of a monstrous crime. Of course, the old house as a place does not function independently of its architecture. By definition, features such as tall, pointed windows, steeples, and secret passageways are Gothic. On the other hand, for there to be a structure exhibiting Gothic architecture is insufficient cause to call the structure a device of Gothic writers; there must be something else about the structure that inspires fear, terror, a sense of foreboding, et cetera, before such a structure becomes a device available to the Gothic writer. Some devices are examples of both architecture and places; for example, subterranean passages are a feature of Gothic architecture and an example of place. In the hands of Gothic writers, architecture tends to be used to foster
the desired atmosphere, tone, and mood. On the other hand, while places also perform these functions, that they do is of less importance than is true of architecture. However, not only do mysterious places allow events to occur and to go undiscovered, but they also can be symbols of a character's mind or heart or both—an important use, as we will see, in Hawthorne's works.

Nature

This is a wide-ranging category, and in one sense partially overlaps places, as it includes locations such as forests and caves. However, because this classification includes natural phenomena, it seemed reasonable to list places such as woods and caves here instead of under architecture and places. Other elements that are part of nature are weather phenomena (particularly storms and cold), disease, and lighting, to name but a few. For purposes of this thesis, the most important member of this list is that of "co-terminus worlds," the world of the "real" and the world of the "imagined"—and their junction. All the elements included in this category can be used variously. They may represent the state of a character's mind. They may reinforce a Gothic atmosphere, tone, and mood. They also reflect an individual's condition—e.g., they might be used to symbolize a character's isolation from humanity.

Having defined the six major Gothic elements I plan to use in this thesis, I can now turn to methodology and purpose. In this thesis I group each one of the six elements with one other element with which it logically fits, and devote one chapter to each pair. Those pairs are objects joined with beings, mental
states in union with practices and actions, and architecture and places linked with nature. Within each chapter, the pairs are again separated into their component members, and the order of discussion within each such subsection of the chapter is based on the order of publication of those works of Hawthorne examined herein. Each chapter also has a conclusion explaining the significance of the earlier discussion. After the three body chapters, there is a concluding chapter summarizing the entire discussion.

As for my purpose, I hope the reader will come away convinced that in a very real and important sense Hawthorne was a "surviving Goth" of the "highest [artistic] ambition" who succeeded in that ambition, contrary to Lundblad's conclusions. I will also mention the literary milieu to the degree necessary to demonstrate that the Gothic is more than merely an "appropriate vehicle," as Ringe concludes, for Hawthorne's purposes, but is the best, making of Hawthorne's fictional works examined here better works, in a literary sense, than they might have been otherwise.

There remain to be identified the limitations of this thesis, of which there are two: there were (and are) kinds of Gothic which Hawthorne never wrote; and not all of Hawthorne's work, not even all of his Gothic work, is addressed here. Some explanation for the former limitation and some justification of the latter are in order here.

There are two major kinds of Gothic, the "explained" and the "unexplained." An "explained" Gothic work ends with a rational explanation of the seemingly inexplicable. Typical of eighteenth-
century British Gothicists, the explained tales show a rational explanation of what had seemed supernatural: ghosts turn out to be flesh-and-blood people seen under unusual lighting; mysterious voices are proven to have been projected from behind panels; some horrible event ultimately is shown to have been the figment of a morbid imagination. This tradition, which reaffirmed the Age of Reason, continued in America most notably in the works of Washington Irving, though he turned the Gothic into a device of humor. The "unexplained" Gothic tale asks the reader to accept as having objective reality such Gothic elements as ghosts. Hawthorne does not fit into either tradition completely; that is, though he certainly did not write in the tradition of the explained, especially not as Irving carried on that tradition in America, neither did he go as far as some other writers did in asking us to accept the objective reality of his Gothic elements. However, Hawthorne did leave supernatural--unexplained--possibilities open to the reader, a fact which places him more in the tradition of the unexplained than the explained. Therefore, this thesis does not concern itself with the explained Gothic at all. This limitation and its justification now described, I will turn to the second limitation of this thesis, i.e., the selection of works for examination.

I have chosen three of the short stories and three of the romances of Hawthorne for consideration here. Those stories and romances, in the order of their publication with the year of their first publication shown parenthetically, are "Young Goodman Brown"
(1835), "The Minister's Black Veil" (1836), "Ethan Brand" (1850), The Scarlet Letter (1850), The House of the Seven Gables (1851), and The Marble Faun (1860). I have chosen the works I have because they are among the very best of Hawthorne's works, and they represent his highest achievements as an artist. As will be noted from the dates of publication, the above works cover a full quarter of a century, twenty-five years being almost the entire time during which Hawthorne was writing. This fact will show that Hawthorne returned again and again to the Gothic for his art. Implicit in my selection is my belief that one can examine many other works of Hawthorne and find the Gothic at their centers.
INTRODUCTION NOTES


3 Lundblad, p. 3.

4 Lundblad, pp. 89-90.


6 Ringe does not list these; I went through the book to count them.

7 Ringe, p. 69; see also p. 9 and p. 156.

8 Lundblad, p. 13.
CHAPTER I

OBJECTS AND BEINGS

As stated in the introduction of this thesis, objects include manuscripts, armor, blood, and corpses. They also include lamps (especially extinguished ones), mirrors, and art objects. In the category of beings, besides the ghosts, demons, and heathen Indians mentioned earlier, there are spectres, witches, religious figures, gone astray, Italians, American equivalents of the Wandering Jew, Satan, elemental spirits, and, sometimes, people who have contact with any of these. All of these examples of objects and beings appear in one place or another in those works of Hawthorne under consideration here. With these various instances of the two basic Gothic elements that are the subject of this chapter in mind, we can turn our attention to Hawthorne's works.

Objects

"Young Goodman Brown" is an excellent example of Hawthorne's Gothicism. An object is one of the first specifically Gothic elements introduced in the story: "But the only thing remarkable about [the man Brown meets in the opening scenes] that could be fixed upon as remarkable was his staff, which bore the likeness of a great black snake."1 This staff strongly reinforces a sense of terror, especially when its owner "threw it down at [Goody Cloyse's] feet, where, perhaps, it assumed life, being one of the
rods which its owner had formerly lent to the Egyptian magi.2 At this point any doubt the reader may have about the identity of the staff's owner is dissipated; we know Young Goodman Brown is in the company of Satan. Near the end of the story another inanimate "object" is introduced. Brown and his wife, Faith, are about to be confirmed into the hellish group around them. They are standing beside "[a] basin [which] was hollowed, naturally, in the rock. Did it contain water, reddened by the lurid light? or was it blood? or, perchance, a liquid flame?"3 Though we never learn what the substance in the "baptismal fount" is, we are struck, as are Brown and his wife, by the horror and terror it lends to the scene. The last significant objects in this story are Faith's pink hat ribbons. In the opening paragraph of the story, Faith is briefly described, when she "thrust her own pretty head into the street, letting the wind play with the pink ribbons of her cap."4 In this description, the pink ribbons suggest innocence and gaiety. When we next see them, they acquire an ominous meaning. This occurs at the point when Brown has resolved not to attend the ceremony for which he had set out. He hears voices, rising and falling in an indistinct but frightening chant, and hears Faith screaming, apparently from the company of voices. He shouts back to her, but the only reply he receives is a pink cap ribbon, which comes fluttering, inexplicably, down through the trees. His resolve vanishes instantly--there is no doubt in his mind or the reader's that the ribbon is Faith's.5 There is a subtle sense of horror attached to the pink
ribbons the next (and last) time we see them, which is when Brown has returned to Salem the day after his experience and "spie[s] the head of Faith, with the pink ribbons." The mysterious staff, the substance in the hollowed rock basin, and Faith's ribbons all three contribute to a sense of fear and of uncertainty.

In "The Minister's Black Veil" we encounter the story's primary Gothic object in the title. As the veil is present throughout much of the story, we need glance at only a few instances of it to establish its central role. We know early on that the veil will be of major significance in the story, when Mr. Hooper, the minister of the title, appears before his congregation dressed as always except for the addition of a black veil covering his entire face "except the mouth and chin, but probably . . . not [obscuring] his sight, farther than to give a darkened aspect to all living and inanimate things." Soon after this passage a clue to the veil's particular significance is given when Hawthorne lets us know of the first sermon Mr. Hooper delivers while wearing the veil that "[t]he subject had reference to secret sin, and those sad mysteries which we hide from our nearest and dearest, and would fain conceal from our own consciousness, even forgetting that the Omniscient can detect them." The veil so captures the terrified imaginations of the townfolk that a delegation is finally sent to the church to address the matter. So powerful is the effect of the veil upon the members of the delegation that they are unable to discharge their duty, for "that piece of crape, to their imagination, seemed to hang down before his heart, the symbol of a fearful secret between him and them." Were the veil
but cast aside, they might speak freely of it, but not till then." As the preceding quotation indicates, the veil provides much of the impetus for the action—all of the important action. The full impact it has on Mr. Hooper's relations with the world is forcefully brought home when we learn that:

Mr. Hooper spent a long life, irreproachable in outward act, yet shrouded in dismal suspicions; kind and loving, though unloved, and dimly feared; a man apart from men, shunned in their health and joy, but ever summoned to their aid in mortal anguish.10

Thus far, then, we have seen the veil operate as a device establishing a Gothic tone and as the object around which the plot revolves. Its full import as a symbol is not revealed until Mr. Hooper's deathbed speech:

'Why do you tremble at me alone?' cried he, turning his veiled face round the circle of pale spectators. 'Tremble also at each other! Have men avoided me, and women shown no pity, and children screamed and fled, only for my black veil? What, but the mystery which it obscurely typifies, has made this piece of crape so awful? When the friend shows his inmost heart to his friend; the lover to his best-beloved; when man does not vainly shrink from
the eye of his Creator, loathsomely treasuring
up the secret of his sin; then deem me a monster,
for the symbol beneath which I have lived, and
die! I look around me, and, lo! on every visage a Black Veil!'11

We cannot say what specific "secret sin" the minister hoped to conceal symbolically by wearing the veil, but we can see that Hawthorne meant for the veil to be something more than an emblem for Hooper's secret sin alone. It stands, finally, as a metaphor for what Hawthorne perceived the human condition to be. Though one can find optimism in Hawthorne's works if he digs deeply enough, the dark predominates. In the present instance, the veil is a symbol for all of our imperfections--sins--and isolation, and for the influence of the past. That is, even though Hooper's sin is secret, it occurred before the beginning of the story, making of it something from the past that haunts him throughout his life, throughout his present. In this story, the veil is made to carry a wealth of meaning.

Though the veil is by far the most important Gothic object in this story, there are others. Other than the veil itself, the first object we encounter is a corpse, and Hawthorne uses it to intensify greatly the mystery surrounding Mr. Hooper. One of his parishioners has died, and he is about to conduct the funeral, wearing his veil. He has bent over the corpse of the deceased young lady as it lies in a coffin, and the veil covering his face falls partly away. He immediately clutches the veil back, but
Hawthorne adds to the horror of the scene when he tells us:

A person, who watched the interview between the
dead and living, scrupled not to affirm, that,
at the instant when the clergyman's features
were disclosed, the corpse had slightly shud-
dered, rustling the shroud and muslin cap,
though the countenance retained the compo-
sure of death.12

This scene occurs relatively early in the story, and helps create
an atmosphere of mystery, gloom, and terror. The only other
corpse in the story is Mr. Hooper's. Though nothing of a super-
natural import is connected with it directly, the atmosphere
earlier established is maintained right through the story's con-
clusion, for Mr. Hooper, who in his last moments refused to let
the veil be removed from his face, is buried still wearing the
veil, continuing the mystery even into death. The closing words
of the story are "Mr. Hooper's face is dust; but awful is still
the thought, that it mouldered beneath the Black Veil!"13 In
this sentence we feel fear and revulsion, emotions that Gothic
writers seek to inspire. The last Gothic object Hawthorne used
in this story was a mirror. Immediately following the scene of
the young lady's funeral mentioned earlier, Mr. Hooper goes to
conduct a wedding. When he raises his glass to toast the bride
and groom, he"catch[es] a glimpse of his figure in the looking-
glass, [and] the black veil involve[s] his own spirit in the hor-
ror with which it overwhelmed all others." Here, the mirror is clearly reflecting more than his physical circumstances; it also reminds him of everything that is wrong with him. He certainly is aware of it, as indicated in the last quotation above, an awareness emphasized by Hawthorne when he writes "[i]n truth, his own antipathy to the veil was known to be so great, that he never willingly passed before a mirror, nor stooped to drink at a still fountain, lest, in its peaceful bosom, he should be affrighted by himself." [Here the fountain is obviously functioning as a mirror.] In avoiding mirrors and like objects, Mr. Hooper is trying to hide from his own consciousness. In this regard, the mirror interacts with the veil, as we can see if we recall an earlier quotation "the subject . . . would fain conceal from our own consciousness" [see page 18 of this thesis]. I will say more about this sort of interaction later, but now will turn to "Ethan Brand."

The Gothic object which is central to "Ethan Brand" is the lime-burner's kiln. The kiln is introduced in the story's opening sentence, and is quickly linked, in the sixth paragraph, to Ethan Brand and his mysterious history:

Bartram [the lime-burner] and his little son, while they were talking . . . sat watching the same lime-kiln that had been the scene of Ethan Brand's solitary and meditative life, before he began his search for the Unpardonable Sin. Many years . . . had now elapsed, since
that portentous night when the IDEA was first developed. The kiln, however, . . . stood unimpaired, and was in nothing changed since he had thrown his dark thoughts into the intense glow of its furnace, and melted them, as it were, into the one thought that took possession of his life.17

It is interesting to note that in this description of the kiln and Ethan Brand we are reminded of Lord Byron's poem "Manfred" and of the Faustus legend. To understand the kiln, we must turn aside a moment to understand what Ethan Brand has done. The French critic Jean Normand has observed that Brand's search for the Unpardonable Sin is a "theme of the journey and conquest of the world" and "invariably lead[s] back to a migration of the consciousness, to the quest for a lost sphere . . . or else to the exploration of a hidden sphere--the self, the human heart."18

In Brand's case, the quest is for a hidden sphere. The kiln is a complex image, with some of its complexity deriving from its symbolic relationship to Brand's quest, a quest into a moral hell. That it is such a quest is clearly shown in the passage in which we read of the kiln this description:

With the smoke and jets of flame issuing from the chinks and crevices of this door [i.e., the door of the kiln], which seemed to give admittance to the hill-side, it resembled nothing
so much as the private entrance to the infernal regions.\textsuperscript{19}

Just a few sentences later, certainly soon enough for the reader immediately to recall the description of the kiln, we read that Brand's eyes "gleamed like the fires within the entrance of a mysterious cavern."\textsuperscript{20} So far, then, the kiln is symbolic of Ethan Brand's moral destination in his search, and it is metaphorically linked to Brand himself. A further sense of terror attaches to the kiln a few passages later when Hawthorne tells us that "Ethan Brand, it was said, had conversed with Satan himself in the lurid blaze of this very kiln,"\textsuperscript{21} then goes on to tell us that the subject of these conversations was the Unpardonable Sin. Other metaphorical relationships for the kiln are established. Continuing his conversation with the lime-burner, Brand says, "I have looked . . . into many a human heart that was seven times hotter with sinful passions than yonder furnace is with fire. But I have not found there what I sought. No, not the Unpardonable Sin!"\textsuperscript{22} Thus is a relationship between the kiln and the human heart established, a relationship reinforced in Brand's next words, "It is a sin that grew within my own breast."\textsuperscript{23} Though he does not mention the kiln in this sentence, it is a sentence that comes just a few lines after the one quoted just before, allowing the reader to extrapolate the link between the kiln and the heart to Brand's heart in particular. This link to the heart is important in terms of Gothic objects, for it is Ethan Brand's physical heart that is the final object encountered in the story.
Before I cite that scene, I will explain why the heart is important even earlier in the tale.

Near the end of the tale, Brand is reflecting upon his life, recalling that when he began his search for the Unpardonable Sin he was a loving man, a compassionate man. However, when he began his quest there "ensued that vast intellectual development, which, in its progress, disturbed the counterpoise between his mind and heart." 24 Hawthorne continues by telling us how Brand's intellectual development has smothered Brand's heart, his emotional capacity, which "indeed, had withered--had contracted--had hardened--had perished! It had ceased to partake of the universal throb. He had lost his hold on the magnetic chain of humanity." 25 The frightening part of Brand's experience is that the action which led to his loss of humanity was a willful one. This reminds us again of a Faustus, a Manfred, or even Milton's Satan. However, Brand stands apart from those figures, as we discover in the story's final scene.

Certainly without losing any of its metaphorical meanings, Brand's heart becomes a physical object of Gothic horror in the story's closing scene. Brand has committed suicide by leaping into the kiln's flames, and when the lime-burner returns the next morning he sees Brand's skeleton in the midst of the kiln, and notices "[w]ithin the ribs--strange to say--was the shape of a human heart." 26 The horror of the situation is reinforced when we recall that the kiln was much earlier described in a manner linking it with hell, a metaphorical relationship underscored as
Brand stands poised to leap; his expression is described as "that of a fiend on the verge of plunging into his gulf of intensest torment." Along with the horror a reader feels a sense of pathos in the end, for the lime-burner's concern for the remarkable phenomenon of Brand's heart surviving the flames is momentary; he then becomes happy that Brand's skeleton will make his kiln "half a bushel the richer for him." The next sentence, which closes the story, shows the lime-burner crushing Brand's skeleton, an ignominious end for a man who pursued such a sweeping quest.

Now I can turn to the use of Gothic objects in *The Scarlet Letter*, the first to be published of the three novels I will examine here. Though Gothic objects are not the first Gothic elements encountered in the story, they do enter early in the introductory essay, "The Custom-House." Hawthorne is telling the reader about his ancestors in Salem, one of whom was a judge at the Salem witch trials. In that connection he tells us that his ancestor "made himself so conspicuous in the martyrdom of witches, that their blood may fairly be said to have left a stain upon him. So deep a stain, indeed, that his old dry bones . . . must still retain it." These, however, are but minor instances of the use of Gothic objects. It is somewhat later in "The Custom House" that Hawthorne introduced objects as major elements in his tale. The first is an ancient manuscript, about which he initially tells us little other than to establish that it is quite old—at least eighty years old—and is a private, not public, document, even though he found it in the Custom-House.
he turns his attention to the second major Gothic object, which will prove to be the central object, indeed, the central Gothic element of any kind, in the novel. Of this object he writes:

But the object that most drew my attention, in the mysterious package, was a certain affair of fine red cloth, much worn and faded. . . . [Its] stitch . . . gives evidence of a now forgotten art. . . . It was the capital letter A . . . [and] was a riddle . . . I saw little hope of solving. And yet it strangely interested me. . . . Certainly, there was some deep meaning in it, most worthy of interpretation. 31

Clearly, Hawthorne meant to weave an air of mystery around the scarlet letter. He adds terror by telling us that when he casually held the letter against his chest he "experienced a sensation not altogether physical, yet almost so, as of burning heat." 32 Having established something of the nature of this piece of cloth, he returns his attention to the manuscript he discovered, or, more specifically, to "a small role of dingy paper, around which [the scarlet letter] had been twisted. . . . [the paper provided] a reasonably complete explanation of the whole affair." 33 By telling the reader that the manuscript told the story of a lady named Hester Prynne who lived in the late seventeenth century, 34 Hawthorne is able to put the story he is about to tell even more removed in time. He also is able to say that even the writer of
of the manuscript had only second-hand knowledge of the story he related; this lets Hawthorne distance himself considerably from the tale, removing from him any responsibility for establishing the objective truth of it, and requiring of him only that he faithfully transmit the tale to us. This sort of use of an old manuscript is quite common among Gothic writers, some of whom use it to let them later provide a rational explanation of the events the manuscript relates. Few, however, use it with the skill Hawthorne does here, for Hawthorne proves (imaginatively) that the writer certainly did exist, eliminating any possible disbelief a reader might have about the manuscript's origin. Further, the writer was a government official, not the type of person one would suspect of deliberate misrepresentation. On the other hand, Hawthorne does allow his readers to believe the whole story to have been made up by making it yet another step removed; the writer of the manuscript can be held accountable for accurately recording the story as it was told to him, by people who may or may not have been reliable narrators. Incidentally, I wish to point out that in Hawthorne's hands the manuscript as a Gothic device is completely settled into the American landscape; there is no reason whatsoever that someone in his position could not have actually found such a document in his American setting. In this instance I think Hawthorne was clearly helping to establish a national literature. Having noted this I will turn to the story itself, in which the scarlet letter itself is by far the most important Gothic object.
Hawthorne already has made of the letter a Gothic device in the introduction. There he did so in the context of his own present; the letter seemed to burn him. Once he gets into the story, he does so in the context of Hester: "It had the effect of a spell, taking her out of the ordinary relations with humanity, and inclosing her in a sphere by herself." In this way, the reader learns that Hester has done something that places her far out-of-the-ordinary, and soon it becomes clear her crime is adultery, the evidence of which is the baby she carries with her as she is placed on the scaffold. Having refused to name the father, Reverend Dimmesdale, who is the very person to command her to do so, she is led back to jail, where, "[i]t was whispered by those who peered after her, that the scarlet letter threw a lurid gleam along the dark passage-way of the interior." The rest of the story is well-known; Hester wore the scarlet letter always. I wish to point to a last example of the horror it inspired. When Dimmesdale confesses on the scaffold, he tears away his clothing, and "[m]ost of the spectators [later] testified to having seen, on the breast of the unhappy minister, a SCARLET LETTER--the very semblance of that worn by Hester Prynne--imprinted in the flesh." If before the reader had insisted that the letter was merely a physical symbol of Hester's guilt--which would make it at most only faintly Gothic--he now must see that the letter, as it apparently appeared on Dimmesdale's breast, is supernatural. Hawthorne does tell the reader of the various theories put forth by witnesses of Dimmesdale's confession regarding how the letter came to appear,
and while he does implicitly acknowledge the possibility of a rational explanation when he writes "[a]s regards its origin, there were various explanations, all of which must necessarily have been conjectural," all of the theories he then relates go beyond the rational: magic, alchemy, Heaven's judgment. This is not to say that The Scarlet Letter is a Gothic tale of tricks, for it is far superior to any such tale. Hawthorne skillfully employs a traditional Gothic object, the manuscript, and a novel Gothic object, the letter itself, to achieve a superb tragedy. While some of Hawthorne's literary works hold forth some hope, The Scarlet Letter does not. Hawthorne himself wrote to a friend that it "is positively a hell-fired story into which I found it almost impossible to throw any cheering light." In view of Dimmesdale's and Chillingworth's deaths, and of Hester's ruined life, that Pearl apparently lived a happy life elsewhere is indeed scant "cheering light." Having discussed a book in which there are only two major Gothic objects, it is a happy coincidence that the next of the works to be published that I am addressing in this thesis is also one that employs many Gothic objects, as it shows that Hawthorne was able to draw upon elements of Gothicism to any degree he wished, and to do so effectively.

That next work is the novel The House of the Seven Gables. Hawthorne sets the story in the past about two centuries (he never gives an exact date), around the time of the Salem witchcraft trials of 1692. Almost as soon as the book opens, Hawthorne writes that two men are in conflict over a piece of ground.
Those two men, Matthew Maule and Colonel Pyncheon, are drawn into opposition on another plane as well; Hawthorne strongly implies that it is Colonel Pyncheon's greedy hand behind the trying of Maule as a wizard; Maule is found guilty of being a wizard, and sentenced to death by hanging. The thought of gallows can be merely discomforting, but a Gothic horror is achieved by Maule's last words as he stands on the gallows: "God will give [Colonel Pyncheon] blood to drink!" Though the reader may scoff at the pronouncing of a curse, when Colonel Pyncheon does unexpectedly die, the description of the scene recalls Maule's awful promise. The Lieutenant Governor has come to visit the Colonel, and as he and an entourage enter the Colonel's study, at first all seems in order, other than the fact the Colonel had not answered the loud knocks on his study door. However, Colonel Pyncheon's grandson runs ahead, but stops short, shrieking in terror. The rest of the group are shaken, and:

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\text{tremulous as the leaves of a tree, when all are shaking together—drew nearer, and perceived that there was an unnatural distortion in the fixation of Colonel Pyncheon's stare; that there was blood on his ruff, and that his hoary beard was saturated with it. . . . The iron-hearted Puritan—the relentless persecutor—the grasping and strong-willed man—was dead!}
\]

Dead, in his new house [which was built on the plot he had gained by Maule's death]! There
is a tradition . . . that a voice spoke loudly among the guests, the tones of which were like those of old Matthew Maule, the executed wizard:—"God hath given him blood to drink!"

The scene quoted above also introduces two other Gothic objects, blood and a corpse. Of course, that it is Colonel Pyncheon's corpse in particular, and blood suggestive of Maule's curse, adds to the terror. The working of Maule's curse through the generations is shown when Hawthorne informs the reader that another Pyncheon died about a century after the Colonel in similar circumstances to those surrounding the death of Colonel Pyncheon. Hawthorne also introduces a mirror as a Gothic object early in the story, a mirror that hangs in the Pyncheon mansion, the House of the Seven Gables. Rumor has it that the mirror contains within it the shapes of all that had ever been reflected there, and further has it that Maule's descendants have a particular ability connected with the mirror:

[B]y what appears to have been a sort of mesmeric process--they could make its inner region all alive with the departed Pyncheons; not as they had shown themselves to the world, nor in their better and happier hours, but as doing over again some deed of sin, or in the crisis of life's bitterest sorrow.

The mirror, then, does more than record as does a camera; in the
hands of a Maule it becomes something more, something to give a sort of dark gratification to the viewer. A picture adds to the Gothic atmosphere; it is a portrait of Colonel Pyncheon left hanging in the room in which he died. Of the picture Hawthorne writes "[t]hose stern, immitigable features seemed to symbolize an evil influence, and . . . darkly to mingle the shadow of their presence with the sunshine of the passing hour." The Gothic objects I have thus far mentioned link the Pyncheons to evil and retribution, albeit a well deserved divine retribution. Their link with evil is further reinforced by, for example, the following passage, which is descriptive of the shop the modern Pyncheons have had to set up to make money:

Another [item on a shelf] was a package of lucifer-matches, which, in old times, would have been thought actually to borrow their instantaneous flame from the nether fires of Tophet. I do not mean to suggest by citing the above passage that Hawthorne would have us take the matches to be literally instruments of the Devil, only that in using their name "lucifer-matches" and in telling the reader how a superstitious person might interpret their ability to flame, he is keeping thoughts of evil closely allied with thoughts of the Pyncheons, in this case Hepzibah. Doing so helps to foster the Gothic atmosphere. Hawthorne is not done with some of these objects yet. For example, in the scene in which
Judge Pyncheon dies, we have a corpse again, though Hawthorne does not tell us directly that the Judge is dead; the closest to telling the reader of the Judge's death he comes in this scene is to write that Hepzibah is seized by a sense of horror, and rushes into the room her brother Clifford has just quit, then returning to Clifford, looks at him with "an affrighted glance of inquiry." For the remaining paragraphs of the chapter in which the Judge's death occurs, and through the next chapter, which narrates the flight of Clifford and Hepzibah from the House of the Seven Gables, nothing more appears that lets the reader positively know that Judge Pyncheon is in fact dead. Then, in the chapter "Judge Pyncheon," Hawthorne gives numerous clues that the Judge is dead, though he stops short of actually saying so. The last vestiges of doubt, should any reader stubbornly cling to any, are eliminated when Hawthorne writes, almost as an aside, that it would not "be seemly in Judge Pyncheon, generally so scrupulous in his attire, to show himself . . . with that crimson stain upon his shirt-bosom." This of course immediately brings to mind Maule's curse upon the Judge's ancestor. The Gothic objects I have mentioned in connection with The House of the Seven Gables are but a few of those which Hawthorne uses in his novel, though they are some of the most important.

I wish to turn now to a later work, The Marble Faun, to show some examples from it of Hawthorne's use of Gothic objects. First, however, I will point out some unique features of The Marble Faun that are relevant in assessing the quality of the work.
The Marble Faun is Hawthorne's only major work to be placed in a European setting. That setting is, of course, Italy in particular. Many who have examined this work do not believe it to be as good a work as the others I have examined here, but that is not the same as saying it is an inferior piece of writing. In setting his tale in Italy, Hawthorne made available to himself as a romance writer some of the Gothic devices not so readily available (and sometimes not available at all) to him in his works with American settings; castles are such a device. Earlier in this thesis I said that there are some Gothic devices which never appear in Hawthorne's works. Besides those he uses throughout his works and those which never appear, there are a few that appear only in The Marble Faun. For example, Donatello is a curious figure, a Gothic being unparallelled in Hawthorne's other fictional works. I believe, then, that the two major distinctions of The Marble Faun are its setting and its employment of Gothic devices not found elsewhere in Hawthorne; I will return to these distinctions later, but for now wish to direct attention to Hawthorne's use of Gothic objects in this Italian romance.

The first objects encountered in the story are mentioned in its third sentence, and while they do not make the reader fearful, terrified, or horrified, they do contribute to a Gothic sense of remoteness in time:

Around the wall stand the Antinous, the Amazon, the Lycian Apollo, the Juno; all famous productions of antique sculpture . . . the marble,
that embodies them, is yellow with time, and
perhaps corroded by the damp earth in which
they lay buried for centuries.\textsuperscript{48}

The scene thus described is in "one of the saloons of the
sculpture-gallery, in the Capitol, at Rome."\textsuperscript{49} One can readily
see that Hawthorne is establishing a Gothic atmosphere here.
This becomes even clearer a few sentences later when Hawthorne
mentions the "dreamy character of the present."\textsuperscript{50} The marble
faun of the title is used in these opening pages of the romance to
set Donatello apart by suggesting he is, perhaps, a flesh-and-
blood manifestation of the statue, though doubt remains if for
no other reason than that Donatello's hair covers his ears, which
prevents a comparison of his ears to those pointed ones carved
in the marble statue.\textsuperscript{51} Hawthorne describes this statue in great
detail, both in a physical sense and in terms of the nature it
represents. His conclusion of the description is followed by a
speculation about the statue that reinforces a Gothic mood:

And, after all, the idea [that led the
sculptor of the statue to carve it] may have
been no dream, but rather a poet's reminiscence
of a period when man's affinity with Nature was
more strict, and his fellowship with every living
thing more intimate and dear.\textsuperscript{52}

In this manner, Hawthorne is able to blur the lines between the
real and the fanciful immediately and to establish a Gothic quality,
in the broadest sense of the term "Gothic," from the very beginning. However, his use of statues as Gothic objects is but his first use of such objects, as will be seen.

A bit later in the story the four friends introduced to the reader in the opening chapter, "Miriam, Hilda, Kenyon, Donatello," are touring the Catacomb of Saint Calixtus when Hawthorne introduces other Gothic objects. He mentions the "white ashes, into which the entire mortality of a man or woman had resolved itself. . . . [and] a skull. . . . [and] small chapels [that were] frescoed with scriptural scenes." Here one sees skeletal remains and art objects used in a Gothic manner. He also uses a corpse to help evoke a sense of terror in the reader. For my purposes here, it is enough to say that Donatello commits a murder, hurling Miriam's mysterious tormentor over a precipice; in so doing, he loses his innocence, and an awful bond is established between him and Miriam. The scene immediately following the murder is central to the romance, and therefore deserves to be cited at length here:

[Miriam and Donatello] threw [another] glance at the heap of death below, to assure themselves that it was there; so like a dream was the whole thing. Then they turned from that fatal precipice, and came out of the courtyard, arm in arm, heart in heart. Instinctively, they were heedful not to sever themselves so much as a pace or two from one another, for fear of the terror and deadly chill that would
thenceforth wait for them in solitude. Their deed—the crime which Donatello wrought, and Miriam accepted on the instant—had wreathed itself, like a serpent, in inextricable links about their souls, and drew them into one, by its terrible contractile power. It was closer than a marriage-bond. So intricate, in those first few moments, was the union, that it seemed as if their new sympathy annihilated all other ties, and that they were released from the chain of humanity; a new sphere, a special law, had been created for them alone. The world could not come near them; they were safe!54

"The heap of death" is, of course, the corpse, and while I do not mean to suggest that it is the corpse itself which created the terrible connection between Miriam and Donatello, I do point out that it is the sight of the corpse that makes them aware of the bond created by the deed itself. Therefore, in this scene the corpse plays a crucial role for the novel's entire plot. At the end of the chapter in which the above scene occurs, Hawthorne introduces other Gothic objects, which, while not made much of in terms of the space they take, are important as symbols. Before naming those objects, I need to mention that Hilda, one of the four primary characters in this romance, is consistently portrayed as good and innocent; knowing this is important in
understanding how Hawthorne is using the objects I am about to mention. After committing the murder, Donatello and Miriam wander the streets, and their wandering brings them to the street in which Hilda lives. There is a shrine to the Virgin Mary in this street. In both the shrine and Hilda's chamber, lights are burning. Hawthorne's skillful use of lights to reinforce the Gothic horror of the scene instead of, for instance, a mysteriously extinguished light to inspire fear in the reader, provides a contrast with Miriam's and Donatello's awful condition. They are wandering at night, in the dark; goodness, in the form of the Virgin and Hilda, is bathed in light. The contrast underscores the Gothic isolation of Donatello and Miriam. They observe Hilda lean out her window, which is in an upper story, and clasp her hands in prayer. Miriam calls out to her to pray for them, and then Hawthorne even further isolates the two:

Whether Hilda heard and recognized the voice, we cannot tell. The window was immediately closed, and her form disappeared from behind the snowy curtain. Miriam felt this to be a token that the cry of her condemned spirit was shut out of Heaven.55

Virtually every word of this quotation contributes to a Gothic atmosphere. Hawthorne implies that Hilda no longer knows Miriam and Donatello, in the sense that one claims no longer to "know" someone who has committed an unacceptable deed. The window is,
of course, a feature of architecture, but here it functions as an object in that it becomes a barrier, not only a barrier between Hilda on the one hand and Miriam and Donatello on the other, but shutting the latter two off from the rest of humanity. The curtain as an object reinforces the symbol of the window in two ways. In the first place, it too is a barrier, as is the window. In the second place, it is a snowy --i.e., white--curtain. White is associated with innocence, purity, and goodness, all of which are qualities Hilda possesses, and it is her curtain, a fact which further stresses the isolation of Donatello and Miriam.

Objects, then, play an important role in The Marble Faun. I have shown a representative sampling of those objects, as I did in the case of Gothic objects in The House of the Seven Gables. In both works, Hawthorne employs many more Gothic objects than I have mentioned here. Having now established a pattern of Gothic elements in the six fictional works I am examining in this thesis by showing in some depth Hawthorne's use of Gothic objects in particular, I will now turn to the remaining Gothic elements I defined in the introduction, citing sufficient instances of Hawthorne's use of those elements to strengthen my argument for the central role of Gothic elements in his fictional works examined herein. In this fashion I hope to keep the thesis focused on the pattern I am demonstrating.

Beings

Various types of Gothic beings people the pages of Hawthorne's fiction, and "Young Goodman Brown" is no exception. Before he
employs such a being, he first describes Brown's wife, Faith; she provides a contrast for the Gothic beings he soon introduces. Almost immediately after Brown enters the woods on his way to the meeting of Satan's disciples, he says to himself "[t]here may be a devilish Indian behind every tree." Though no Indian appears, some American writers, including Hawthorne, used them as Gothic beings peculiar to America. In the quotation above, Hawthorne is setting the stage for the encounter Young Goodman Brown is about to have with the major Gothic being of the story.

That Gothic being is Satan, though we do not know it immediately. As I mentioned in my discussion of Gothic objects in this story, it is not until Brown's companion throws down his staff in front of Goody Cloyse that the reader knows for certain that it is the Devil who is accompanying Brown on his journey, and the Devil is certainly one of the most Gothic beings an author can invoke to lend a sense of terror to a scene. Once Brown arrives in the midst of the unholy congregation gathered in the woods to witness the confirmation of the new converts, every being around him and Faith is a Gothic one. The interesting thing about this group of Gothic beings is that in another setting they would appear to be normal people, in that they are Brown's friends, neighbors, and fellow townspeople. Here, however, they are revealed not to be what they seem by the light of day; instead, they are shown for what they really are: disciples of the Devil, and, as such, hypocrites. The terror of the scene is that it shakes one's belief in his ability to distinguish good from evil, for these
are the people Brown knows best, yet he has badly misjudged them. This in turn introduces doubt, as the reader comes to question, as does Brown, if there is any right or wrong, much less any moral absolutes. As mentioned earlier, Faith provides a contrast to the others. Hawthorne goes a step further in establishing the contrast by dwelling upon what Brown had perceived to be the positive aspects of those now around him in the woods:

Among them, quivering to and fro between gloom and splendor, appeared faces that would be seen next day at the council board of the province, and others which, Sabbath after Sabbath, looked devoutly heavenward. . . . The lady of the governor was there. . . . Wives. . . . Widows. . . . And ancient maidens, all of excellent repute. . . . Good old Deacon Gookin had arrived, and waited at the skirts of that venerable saint, his revered pastor. But irreverently consorting with these grave, reputable, pious people, these elders of the church, these chaste dames and dewy virgins, there were men of dissolute lives and women of spotted fame. . . . It was strange to see that the good shrank not from the wicked. . . . [And there were] Indians. 57

Clearly, then, every being in this tale is a Gothic one. Even
Faith, by her very presence in the woods, is brought into question, as is the case with Brown himself.

"The Minister's Black Veil" has as its major Gothic being the Reverend Hooper, the minister of the story's title. Whereas in "Young Goodman Brown" the reader rightly assumes that the Gothic beings are those whose natures are completely given over to evil, Hawthorne's treatment of Hooper is more ambiguous. From the very beginning of the story, Hooper wears the veil. This sets him apart from the rest of the people in the story, though Hawthorne never shows him doing anything that can be classified as evil, unlike the congregation Brown meets in "Young Goodman Brown."

Earlier I discussed the impact of the veil on those who saw it; naturally, it would not have had its impact had it been worn by some other person, at least not necessarily. As I mentioned in the introduction, one of the major Gothic beings a writer employs is a religious personage, which of course Hooper is. I wish to refer again to contrast. Were Hooper an ordinary person, his wearing of a veil would not be so terrible, and therefore not nearly so Gothic as it is by virtue of his being a minister, a person who is presumably a model of goodness. Reinforcing the mystery surrounding Hooper is the fact that the reader never learns what secret sin it is that he is both symbolically concealing by his wearing of the veil and confessing to, in a sense, again by wearing the veil. Though Hooper is the only Gothic being to appear in this story, as the principal character he is of definitive importance. A reader is left with a mixture of feelings,
for Reverend Hooper spends that whole part of his life about which Hawthorne writes in an exemplary manner, yet clearly something is amiss. The latter fact leaves one in frightened mystery. No one can come away from this story without feeling he has had a close encounter with evil, and for that evil to remain unidentified terrifies one far more than it would were it identified. One need only think of the terror he would feel were he in a lake, for example, at night and felt some creature slither against him to see the truth of my statement in the last sentence.

The next story, to which I will now turn, is "Ethan Brand;" like "The Minister's Black Veil," it names its central Gothic being in its title. The very first specific mention of Ethan Brand sets him apart. That is, Bartram the lime-burner and his son hear something in the trees, but neither they nor the reader knows who is causing the noise. Then Hawthorne tells us that Bartram and his son "sat watching the same lime-kiln that had been the scene of Ethan Brand's solitary and meditative life, before he began his search for the Unpardonable Sin."59 In this manner Hawthorne makes from the very first of Ethan Brand a nearly mythic character, and certainly one set apart from the rest of the world. The description of the kiln that comes a few sentences later, a description I cited earlier, links the kiln to Hell. Since the kiln was once Ethan Brand's, he, too, is linked with hell in particular and evil in general. Strengthening this three-way link is another passage I cited earlier, the one which described Brand's eyes as "gleam[ing] like the fires within a mysterious cavern."60
One need only recall that Ethan Brand is a character from a mold similar to that of Manfred and Faustus to be convinced he is a Gothic being as I have defined that term. His connection with evil, as opposed to the merely mysterious, is shown when he says that he found the Unpardonable Sin within himself.\(^{61}\) This connection is further established by the legend that says Brand used to converse with Satan himself as he prepared to begin his search. In a way hard for one to define precisely, even Ethan Brand's remains isolate him, for as I quoted earlier, his heart is not consumed by the flames of the kiln, though an ordinary person's heart would have been completely consumed in such intense heat. Just as the minister's black veil concealed unidentified sin, Brand's heart symbolizes something of which the reader is unsure. In this regard, one might compare the final scenes of the two stories. There are other Gothic beings in "Ethan Brand" besides the title character. There is Satan, who is mentioned at various times throughout the tale. Two other Gothic beings are mirrors to Brand, even though their appearances are brief. The first is identified only as a German "Jew from Nuremberg," who hints that he knows what Brand's Unpardonable Sin is.\(^{62}\) The other is a dog which chases its own tail for no apparent reason, a chase which mimics Brand's unnatural quest. Like Brand, the dog is his own master—Brand somewhat earlier ways he has left even Satan behind. Also, just as Brand had been a kind and ordinary person before he became consumed with his search, the dog had been ordinary until he began chasing his own tail.\(^{63}\) One can see that Hawthorne used Gothic beings to people this story as well.
Turning now to the novels, I will mention first *The Scarlet Letter*. The first people mentioned in the novel proper are men wearing "steeple-crowned hats"; their headgear helps to locate the scene far in the past, a feature of the Gothic genre. The first major character of the story to be met is Hester Prynne, about whom a Gothic air is found. As an adulteress, she is certainly set apart from her Puritan townsfolk. She is not, however, herself evil, at least not to the modern reader. If one chose to locate her on a scale that had at one end pure evil and at the other end pure good, she would be nearer the good end, surely nearer than, for example, either Reverend Hooper or Ethan Brand. As is so often the case in Hawthorne's fictional works, there is an ambiguity surrounding Hester. Even a modern reader is put off by her adultery, but the circumstances surrounding it at least soften one's judgment; she thought her husband, whom she never loved in the first place, gone forever, whereas the Reverend Dimmesdale was both present and loved by her. That is, there are two different kinds of law in conflict, the law of man versus a higher law; by the higher law, there is at least some justification for Hester's and Dimmesdale's sin. Nonetheless, her sin and its outward symbol, the scarlet letter, permanently isolate her from her fellow townspeople.

This brings me to Reverend Dimmesdale, who, it might seem at first glance, is excusable on the same grounds as Hester. But this is not the case. Hester's sin is a public one; even
granted that given the fact of her child she could not conceal her adultery, I believe that Hawthorne has presented her in such a way that any reader believes she is honest about herself to others, and would have not hidden from her sin, once confronted with it, even if she could. Dimmesdale is another matter. He has the advantage of not being identifiable as Hester's lover other than by her accusation or his own confession. While it is true that ultimately he does confess, he is a much weaker character, in terms of integrity, than is Hester. In that sense, he is closer to evil than she is. Further, he is a minister, not just a man of the town. As is the case with Reverend Hooper, a character's being a minister heightens the reader's reaction. Not only has Dimmesdale committed an act which violates at least community standards; he has violated the standards for which he presumably stands in his role as minister. However, though he is not so good as Hester, neither is he so bad as Roger Chillingworth, who stands as the most darkly Gothic being of this romance.

The Gothic air about Hester is largely externally imposed; that about Dimmesdale is more from within him, but at least he finally confesses, even though he does so very late; Chillingworth never repents. Though none of the three is supernaturally Gothic, Chillingworth comes closer to embodying pure evil than do either of the other two. In his first conversation with Hester, he says he wishes her no harm, yet he says he will eventually find out who her lover is, and makes vague threats,
such as, "he will be mine!" Further, he thinks of himself first, demanding that Hester not reveal his true identity to anyone. When she asks why, when he could denounce her if all knew who he was, he says, "[i]t may be . . . because I will not encounter the dishonor that besmirches the husband of a faithless woman. It may be for other reasons. Enough, it is my purpose to live and die unknown." This part of the conversation concludes with an ominous threat, telling her that if she betrays his identity, then for her to "beware! His fame, his position, his life will be in my hands. Beware!"\(^65\) He obviously knows she still cares for her lover, or else she would have denounced Dimmesdale to him. By threatening to ruin whoever her lover is, Chillingworth reveals that he has no mercy on Hester, and it is clear he will not hesitate to do anything to seek revenge.

There are other factors that make of Chillingworth an especially dark Gothic being. Earlier in the conversation quoted above, he tells Hester, as he mixes some medicine, "I have learned many new secrets in the wilderness, and here is one of them,—a recipe that an Indian taught me."\(^66\) In that passage he is strongly associated with a stock American Gothic figure, an Indian, and with the wilderness, another device available to Gothic writers. Roger Chillingworth is as near the evil end of the scale as Hester is near the good. Throughout the whole book he is a hypocrite, pretending to be Dimmesdale's friend even as he seeks to destroy him. Of course, Dimmesdale finally sees through Chillingworth, and decides to
confess, and goes before the townspeople to do so. "Chillingworth thrust himself through the crowd,--or, perhaps, so dark, disturbed, and evil was his look, he rose up out of some nether region,--to snatch back his victim from what he sought to do!" In the exchange immediately following, Chillingworth again reveals himself a deceiver, for his stated reasons for trying to keep Dimmesdale from revealing his own crime are not his real reason: vengeance. For all of these, Roger Chillingworth must be considered to be the most fearfully Gothic being, even though he is human and not supernaturally, in the romance.

The last character from *The Scarlet Letter* whom I need to mention is the daughter of Hester's and Arthur Dimmesdale's adultery, Pearl. She is unique in the fictional works of Hawthorne that I am examining in this thesis, though there is some similarity between her and Donatello of *The Marble Faun*. That is, like Donatello she seems to be a creature of nature. However, she is not a nature sprite or any other Gothic being, nor is she a supernatural one. She is born of human parents, and herself is human. This is not to say that Hawthorne does not link her closely with nature, for he does, referring to her, for example, as "a lovely and immortal flower." To emphasize that she is apart from everyone around her, Hawthorne writes that she "could not be made amenable to rules. In giving her existence, a great law had been broken; and the result was a being, whose elements were perhaps beautiful and brilliant, but all in disorder." These qualities make of
her a Gothic being in the broad sense I defined earlier, but not in a sense that inspires fear or terror. Perhaps some readers are repulsed by her illegitimate birth, but I am not, nor do I believe that Hawthorne meant for anyone to be. In support of this opinion, I point to the last words that Hawthorne speaks of Pearl. He again emphasizes this "elf-child['s] . . . wild, rich nature" but goes on to finally say that the rumor was that "Pearl was . . . married, and happy" in some unknown distant land.

In this novel, then, Hawthorne never resorts to ghosts and hobgoblins; the demons he shows us are figurative ones. It is these demons of the heart that lend a Gothic aura to the characters, making of those characters Gothic beings in the broadest sense. Certainly, his handling of this category is superb, and he achieves high art here.

This brings me to the next novel, The House of the Seven Gables. Matthew Maule, tried and executed as a wizard, is the most traditional Gothic being in the story. Though in this romance as in others Hawthorne leaves open the possibility of coincidence and other rational explanations, no reader can come away from the book not believing that the curse Maule pronounced did not have more than a coincidental relationship to the misfortunes of the Pyncheon family, particularly the three deaths of Pyncheons that seemed to be the direct result of the curse. The curse, "God will give him blood to drink!" automatically leaps to mind when Colonel Pyncheon is found
dead with blood splattered down his clothing, when the Colonel's unnamed descendant is said to have died under similar circumstances, and when Judge Pyncheon dies also under like circumstances. Maule's descendents also are Gothic beings; I refer the reader to the quotation earlier in this thesis which indicated that they had the ability to manipulate the scene in the magical mirror in the House of the Seven Gables. What of the other characters in the story?

No other character in The House of the Seven Gables is traditionally Gothic, as the Maules are. However, some of the other characters are imbued with a Gothic aura. Clifford Pyncheon is a prime example. He was wrongly confined for much of his life, a confinement that associates him with jail, of course, which faintly echoes a dungeon, which is a traditional Gothic device. Further, Clifford's sanity is constantly in question. Insane people are also used often by Gothic writers. Clifford's sister, Hepzibah, is also somewhat Gothic, though less so. What tinges her with Gothicism is that she, too, suffers from "the sins of the father." As for Clifford and Hepzibah's sufferings, which result both from the general decline of the Pyncheon family and from their cousin's, Judge Pyncheon's, schemings, they are well-known, so need not be recounted here. I do, however, want to point to the romance's central chapter, "The Arched Window," which is central in terms of structure and meaning. Structurally, it comes in the very middle of the book. In terms of meaning, it is in this
chapter that Hawthorne most clearly reveals his attitude towards his material. To turn back to Clifford and Hepzibah specifically, their isolation from life is openly, albeit symbolically, shown in this chapter. An arched window is, of course, a feature of Gothic architecture. It is this window which is in Clifford's room, through which "Phoebe [Pyncheon] sometimes suggested that he should look out upon the life of the street."\(^72\) What is important in this quotation is that Clifford is to look out upon that life; he is not a part of that life. Further, Clifford lives, in a sense, in the past, as Hawthorne underscores when he writes that "[a]ll the antique fashions of the street were dear to him."\(^73\) Further, Hawthorne tells his reader of Clifford:

The baker's cart, with the harsh music of its bells, had a pleasant effect on Clifford, because, as few things else did, it jingled the very dissonance of yore. . . . Clifford listened [to the sound of the scissor-grinder's wheel] with rapturous delight. . . . [I]ts charm lay chiefly in the past; for the scissor-grinder's wheel had hissed in his childish ears.\(^74\)

Somewhat later in the chapter, Clifford, Hepzibah, and Phoebe are standing at the window watching a political procession in the street, and Clifford was so fascinated by this "mighty stream of life" that had not Hepzibah and Phoebe physically
restrained him, he might have leaped from the balcony, and in so doing "plung[ed] into the surging stream of human sympathies."

Further, on another occasion, Hepzibah is likewise influenced. She and Clifford are sitting at the window watching their neighbors go to church, and decide to join them. However, they both pause in fright at their threshold, and Clifford verbalizes their feelings:

"It cannot be, Hepzibah! --it is too late,"
said Clifford with deep sadness.--"We are ghosts! We have no right among human beings--no right anywhere, but in this old house, which has a curse on it, and which we are doomed to haunt...."

They shrank back into the dusky passageway, and closed the door.75

In closing the door, refusing to join the "mighty river of life," Clifford and Hepzibah acknowledge and accept their isolation from humanity. Though there are other characters in The House of the Seven Gables that are Gothic beings, I will leave that novel now and turn to the last.

Three characters in The Marble Faun are Gothic beings, though no one is Gothic in the same way as is either of the other two. The most traditionally Gothic of the three is Donatello. The first time that Hawthorne identifies him, he has one of the people with Donatello, Miriam, say that "[o]ur
friend Donatello is the very Faun of Praxiteles." The four
are comparing Donatello's appearance to a statue, which is the
marble faun of the title. Thus does Hawthorne immediately
associate Donatello with nature. The only point of comparison
between Donatello's appearance and that of the statue left in
question is their ears; the faun's are pointed, whereas Dona-
tello's hair covers his ears, so there is no way to know if
they too are pointed. Hawthorne goes on to give a detailed
description of the Marble Faun, a description not only of the
physical, but of the nature of the creature it represented.
It is the description of that nature which is important in
connection with Donatello:

The being, here represented, is endowed with
no principle of virtue. . . . But he would be
true and honest. . . . [H]e has a capacity
for strong and warm attachment. . . . It is
possible, too, that the Faun might be edu-
cated through the medium of his emotions;
so that the coarser, animal portion of his
nature might eventually be thrown into the
background, though never utterly expelled.

The animal nature, indeed, is a most
essential part of the Faun's composition,
for the characteristics of the brute crea-
ture meet and combine with those of humanity.
In this description, Hawthorne is actually describing Donatello. Reinforcing the kinship of Donatello to the faun is his refusal to expose his ears for comparison. Over and over, Hawthorne describes Donatello in ways that closely link him with nature, and thus with a heathen innocence. However, it is not only Donatello's connection with nature that makes of him a Gothic being. He commits murder for, he thinks, Miriam's sake, and in so doing loses his innocence, and becomes an isolated man. That is, in the same instant that he surrenders his claim to innocence he also surrenders any claim to joining the fraternity of men. In becoming isolated, he becomes Gothic in the dark sense. In a way, he can be compared to other Hawthornean characters like the Reverend Hooper, in that just as one expects a cleric to be above reproach, one expects Donatello, as a sort of mythical being, to be above reproach, yet neither of the two characters live up to that expectation.

Miriam is the second character whom I will mention as a Gothic being; she is darkly Gothic for the same reason Donatello becomes so. It is something in her look that spurs Donatello to kill. She is at first horrified, but Donatello defends himself by saying that the victim received "his sentence in that one glance, when your eyes responded to mine! Say that I have slain him against your will--say that he died without your whole consent--and, in another breath, you shall see me lying beside him!" Before the murder, she, like Donatello but for different reasons, seems essentially innocent. That
she has a tenebrous secret is clear, though the reader does not know what it is. However, regardless of what that secret is or of how innocent she may have previously been, she, too, has lost her innocence, as she herself is aware: "'Yes, Donatello, you speak the truth!' said she. 'My heart consented to what you did. We two slew yonder wretch.'" Though obviously she did not physically commit the murder, it is clear that it never would have occurred had she not somehow signalled Donatello that she desired him to commit it.

The last Gothic being of the story that I will examine is Hilda. In her Gothicism, Hilda is akin to Donatello before the murder and to Pearl of The Scarlet Letter. That is, she is goodness and innocence. However, she differs from those two characters in a way that is more important than her similarities to them: she is not associated with evil or with nature, but with Christian goodness. Her character provides a counterpoint to the condition in which Miriam and Donatello find themselves after the murder. Earlier I quoted the passage which shows Miriam and Donatello seeing Hilda as she prays in her window. It is in that scene that Hilda's isolation, which is a good one, is shown. Her chamber is, significantly, above the street, in a tower. There is the fact of her act of praying, an act of communing with God. Then there are her white curtains, their snowiness symbolizing purity. Hawthorne even mentions "the snowy whiteness of her fame." However, she too is stained by the crime, as Hawthorne shows us at length in the
chapter "Hilda's Tower." He notes, for example, that "[t]o this innocent girl, holding the knowledge of Miriam's crime within her tender and delicate soul, the effect was almost the same as if she herself had participated in the guilt." She did participate in the guilt in the same sense that the son participates in the sins of the father. Finally, there is Hilda's temporary disappearance near the end of this romance. She was gone for three days, an absence never explained, perhaps suggesting Christ's harrowing of hell, a suggestion strengthened by this passage:

That night, [after Hilda's return] the lamp beneath the Virgin's shrine burned as brightly as if it had never been extinguished; and though the one faithful dove had gone to her melancholy perch, she greeted Hilda rapturously, the next morning, and summoned her less constant companions, whithersoever they had flown, to renew their homage.82

The mysteriousness of Hilda's disappearance and her equally mysterious return, together with her freedom from her burden of guilt, make her a person clearly apart from humanity, and though she echoes Christ in this regard, there is, to ordinary mortals, something fearsome about her.
Conclusion

Clearly Hawthorne used Gothic objects and Gothic beings in the fictional works I am examining here. I have identified several of each from each work, and will list them and the works in which they appeared again here for the reader's convenience.

In "Young Goodman Brown" I examined Satan's staff, the liquid rock basin, and Faith's cap ribbons. As for beings, every person mentioned in the story is, as I noted earlier, a Gothic being as defined in this thesis. Objects I mentioned from "The Minister's Black Veil" were the black veil, corpses, a mirror, and a fountain that functions as a mirror. The only Gothic being in this tale is Reverend Hooper. As for "Ethan Brand," Gothic objects which I analyzed were the lime-kiln, smoke and flames, and Brand's physical heart, and Gothic beings I examined were Brand himself, Satan, the "Jew from Nuremberg," and the dog that chased its own tail. When I came to The Scarlet Letter I cited several Gothic objects: blood, bones, an ancient manuscript, and the scarlet letter, and I mentioned the men in steepled hats, Hester Prynne, Arthur Dimmesdale, Roger Chillingworth, and Pearl as examples of Gothic beings. Next I turned to The House of the Seven Gables, from which I identified as being Gothic objects the gallows upon which Matthew Maule was hanged, blood, corpses, a mirror, a picture, and lucifer matches. The Gothic beings I pointed out were Matthew Maule and his descendants, Clifford Pyncheon, Hepzibah
Pyncheon, Colonel Pyncheon, the unnamed descendent of the Colonel who died under circumstances similar to those surrounding his death, and Judge Pyncheon. In the last work I examined, The Marble Faun, I selected several Gothic objects for examination, those objects being statuary, particularly the marble faun of the title, white ashes that were all that remained of completely decomposed bodies, a skull, a corpse, lights in the shrine of the Virgin and in Hilda's window, Hilda's window, and the curtains over Hilda's window. As for Gothic beings in this romance, I mentioned Donatello, Miriam, and Hilda.

I do not suggest that I have examined every Gothic object or every Gothic being to be found in these stories and romances. I do suggest that the twenty-eight Gothic objects (or classes of objects, such as statuary) and the twenty-eight Gothic beings or classes of beings indicate by sheer number that Hawthorne frequently employed such Gothic objects and Gothic beings, frequently enough that the pattern is clear. A reader familiar with the six fictional works I am examining in this thesis will know that I could have chosen more examples than I did, but I hope will agree that the fifty-six examples I have chosen from these two broad categories, i.e., Gothic objects and Gothic beings, are a fair representation of those categories.
CHAPTER I NOTES


2 Hawthorne, "YGB," p. 58.

3 Hawthorne, "YGB," p. 67.

4 Hawthorne, "YGB," p. 53.


6 Hawthorne, "YGB," p. 68.


9 Hawthorne, "MBV," p. 45.

10 Hawthorne, "MBV," p. 49.

11 Hawthorne, "MBV," p. 52.

12 Hawthorne, "MBV," p. 42.

13 Hawthorne, "MBV," p. 53.

14 Hawthorne, "MBV," p. 43-44.

15 Hawthorne, "MBV," p. 49.

17 Hawthorne, "EB," p. 263.


19 Hawthorne, "EB," pp. 263-64.

20 Hawthorne, "EB," p. 266.


22 Hawthorne, "EB," p. 269.

23 Hawthorne, "EB," p. 269.

24 Hawthorne, "EB," p. 278.


26 Hawthorne, "EB," p. 281.


31 Hawthorne, SL, pp. 322-23.
32 Hawthorne, SL, p. 323.
33 Hawthorne, SL, p. 323.
34 Hawthorne, SL, p. 323.
35 Hawthorne, SL, p. 344.
36 Hawthorne, SL, p. 359.
37 Hawthorne, SL, p. 540.
38 Hawthorne, SL, p. 540.
41 Hawthorne, House, pp. 15-16.
42 Hawthorne, House, p. 21.
43 Hawthorne, House, pp. 20-21.
44 Hawthorne, House, p. 21.
45 Hawthorne, House, p. 36.
46 Hawthorne, House, p. 250.
47 Hawthorne, House, p. 275.
hereafter cited as MF.

49 Hawthorne, MF, p. 857.
50 Hawthorne, MF, p. 858.
51 Hawthorne, MF, p. 859.
52 Hawthorne, MF, p. 861.
53 Hawthorne, MF, pp. 871-72.
54 Hawthorne, MF, pp. 997-98.
55 Hawthorne, MF, p. 1000.
56 Hawthorne, "YGB," p. 54.
57 Hawthorne, "YGB," pp. 63-64.
59 Hawthorne, "EB," p. 263.
60 Hawthorne, "EB," p. 266.
61 Hawthorne, "EB," p. 269.
63 Hawthorne, "EB," pp. 275-76.
64 Hawthorne, SL, p. 337.
65 Hawthorne, SL, pp. 365-66.
67 Hawthorne, SL, p. 535.
68 Hawthorne, SL, p. 377.
69 Hawthorne, SL, p. 378.
70 Hawthorne, SL, p. 544.
71 Hawthorne, SL, pp. 544-45.
72 Hawthorne, House, p. 159.
74 Hawthorne, House, pp. 161-62.
75 Hawthorne, House, pp. 165-69.
76 Hawthorne, MF, p. 858.
77 Hawthorne, MF, p. 860.
78 Hawthorne, MF, p. 997.
79 Hawthorne, MF, p. 997.
80 Hawthorne, MF, p. 897.
81 Hawthorne, MF, p. 1126.
82 Hawthorne, MF, p. 1231.
MENTAL STATES, AND
PRACTICES AND ACTIONS

Mental States is a broad category; it includes such devices as superstition, prophetic dreams, guilt, madness, and obsession. In the category of Practices and Actions are included the Gothic devices of crime, especially murder and sexual crimes; deception, particularly as regards identity; hypocrisy, here religious hypocrisy; magic; and mesmerism. I remind the reader of the distinction I am drawing between practices and actions. Practices are those activities one habitually does, in the sense that magic is a practice, whereas actions are isolated and uncommon, as murder is an action. Now to turn to the works themselves.

Mental States

"Young Goodman Brown" is a story rich in the mental states shown within it. The first mentioned in the story is that of dreams. Brown has just bid farewell to his wife, Faith, when he thinks to himself that "[s]he talks of dreams... Methought as she spoke there was trouble in her face, as if a dream had warned her what work is to be done tonight." If Faith had such a dream, then it was a prophetic one. Later, when Brown thinks he hears Faith screaming, he rapidly goes through a series of mental states; each of the states he experiences is
by definition Gothic:

[Brown's] cry of grief, rage, and terror was yet piercing the night, when the unhappy husband held his breath for a response.

"My faith is gone!" cried he, after one stupefied moment. "There is no good on earth; and sin is but a name. Come, devil; for to thee is the world given."

Immediately after the above quotation Hawthorne tells the reader that Brown is "maddened with despair." Clearly, Brown's state of mind is one that inspires terror in the reader. As for the mental states of others in the story, the members of the group gathered in the woods are portrayed as being there willingly, and behaving as if it is utterly natural for them to participate in the pending unholy rites of initiation. The implication of such willing participation is insanity, though Hawthorne never calls it that. Dreams, in the sense of imagination, are mentioned again when Satan tells Brown and Faith that virtue is a dream. The most important mental state is shown when at the last moment Brown shouts to Faith to "look up to heaven, and resist the wicked one"; immediately the scene about Brown changes, and the assemblage is gone, and the reader is left knowing only that Brown went into the woods to emerge a changed man, changed for the worse. Hawthorne never says whether the whole incident was the work of Brown's imagination, or actually
occurred, or was the result of madness or hallucinations. Whatever the truth, Young Goodman Brown is deeply affected, and "they carved no hopeful verse upon his tombstone, for his dying hour was gloom." Though this story does many things, what I want to point out here is the Gothic tone on which it ends, for it addresses the question of the nature of reality, a nature, Hawthorne is saying, we cannot know. For Brown, nothing is certain in the end, and the uncertainty is as terrible for him as would be the certain knowledge that his experience had some sort of objective reality.

"The Minister's Black Veil" is a story as gloomy as "Young Goodman Brown." It is Reverend Hooper's mental state that is the central Gothic mental state of the story. As I showed in my discussion of Gothic objects and Gothic beings, Hooper has committed a secret sin, a sin symbolized outwardly by the veil. Though Hawthorne mentions madness only once, when a minor character, Goodman Gray, says "[o]ur parson has gone mad!" he obviously is offering madness as one possible explanation for Hooper's strange behavior. Mad or not, Hooper certainly is obsessed with keeping his face hidden by the veil; obsession with anything that hints of evil, as the veil does, is itself a Gothic mental state. That Hooper is so obsessed is clearly demonstrated in three scenes. In the first, he bends over the coffin of one of his parishioners, and snatches back the veil as it falls away from his face, thus keeping his visage hidden from even the dead. The second scene is the one in which
Elizabeth, Hooper's wife-to-be, asks him to remove the veil and to explain why he is wearing it. He refuses, and she continues to beg him to do so, and when he still refuses, she considers that his wearing of the veil is "perhaps a symptom of mental disease." When she makes a move to leave, Hooper begs her not to go, and not to ask him to remove his veil. She reduces her request, asking him to remove it just once and to look her in the face. Even though it is clear that he has only two choices, and despite the enormous consequence, losing Elizabeth, should he not agree, he refuses. To make the choice he did shows that his mental state was one of morbid obsession with whatever it is he is symbolically concealing by wearing the black veil. The third scene is Hooper's death scene. He is obviously weak and within moments of death when one of the ministers in attendance tries to remove the veil; "Hooper snatched both his hands from beneath the bed-clothes, and pressed them strongly on the black veil, resolute to struggle, if the minister of Westbury would contend with a dying man." It is clear that Hawthorne means for the reader to understand that nothing other than an attempt to remove the veil would meet with any resistance from Hooper, for it is only the veil—and the secret sin it conceals—that matters, in the end. Clearly, Hooper is a man obsessed with his own dark secret. The mental states Hooper and his black veil inspire in others are also Gothic ones. During the first sermon Hooper preaches after the story has opened, Hawthorne tells us that "more than
one woman of delicate nerves was forced to leave the meeting-
house, so frightening was the veil. Other of the parishioners
"felt as if the preacher had crept up on them, behind his awful
veil, and discovered their hoarded iniquity of deed or thought." In
other words, between the mystery of the veil and the subject
of the sermon, secret sin, they felt guilty, another Gothic
mental state, for it is partly the guilt feelings of those
around Hooper that isolate him. So fearful are those around
him that, as I mentioned earlier, the delegation sent to con-
front Reverend Hooper about the veil fails miserably in their
task. Though Hooper's Gothic mental state is different from
Young Goodman Brown's, both of their stories end in darkness,
with a sense of foreboding and hopelessness. A reader does
not shiver with a mild and pleasant horror as he reads this
story; he is truly horrified.

"Ethan Brand" is also the story of a man whose mental state
is, in part, one of obsession. This fact is indicated in several
ways. For one thing, the very nature of his quest inspires
fear, at least in the average person who believes in heaven and
hell, for to seek out the one Unpardonable Sin is unholy. Fur-
thur, Brand spent eighteen years in his search. There is a sense
of terrible irony, a Gothic irony, in the fact that he found
the Unpardonable Sin not out in the world he travelled, but
within himself, as he tells the lime-burner. By the time
the story begins, Brand has fulfilled his obsession, and during
that part of his life Hawthorne shows in the story proper--i.e.,
in the story's present--Brand's mental state is one that I can only call one of prideful despair. He is proud of his achievement, and of his moral isolation; he says to the lime-burner, "what need have I of the devil? I have left him behind me, on my track. It is with such half-way sinners as you that he busies himself." In his own mind, at least, Brand has surpassed even Satan. Having told Bartram, the lime-burner, that he found the Unpardonable Sin within himself, Brand laughs scornfully, "the madman's laugh," indicating that another part of Brand's mental state or condition is insanity. Another indication of insanity comes when the old doctor who joins the group gathered around Brand tells him that he is "but a crazy fellow--I told you so twenty years ago--neither better nor worse than a crazy fellow." Brand's despair is explicitly shown when he asks himself "[w]hat more have I to seek? what more to achieve? ... My task is done, and well done!" Though Hawthorne goes on a bit longer before he reveals Brand's suicide, he does finally show it, thus underscoring, among other things, Brand's despair. As the other instances of Gothic mental states in "Ethan Brand" are of far less importance than those I have detailed above, I will only summarize one or two here. In the children of the story Brand inspires fear and horror. These are Gothic emotions. Soon after learning Brand's identity, Bartram, the lime-burner, is reflecting on the legend surrounding Brand. "While he [Brand] was struggling with the horror of these thoughts, Ethan Brand rose from the log and flung open
the door of the kiln. The action was in such accordance with
the idea in Bartram's mind, that he almost expected the Evil One
to issue forth."17 Here the lime-burner is experiencing two
Gothic mental states, horror and superstitiousness.

Turning now to The Scarlet Letter, I believe that the most
Gothic person in terms of Gothic mental states in the entire
romance is Roger Chillingworth. Like Ethan Brand and Reverend
Hooper, he is obsessed, a person who has shorn himself of all
human emotion other than an all-consuming passion to identify
then to ruin Hester's lover. However, in his diabolical quest,
Chillingworth is himself damned, just as Brand's own quest led
him finally to damnation. Chillingworth consciously chose his
path, which lends it an aura of evil. After reminding us that
"Roger Chillingworth" is a false name, Hawthorne says of him
that "he chose to withdraw his name from the roll of mankind,
and, as regarded his former ties and interests, to vanish out
of life as completely as if he indeed lay at the bottom of the
ocean, whither rumor had long ago consigned him."18 Though Chil-
ingworth's goal is clear from very early, his suspicions of
Arthur Dimmesdale grow only slowly. Other than in the interview
with Hester, Chillingworth is portrayed as a good, loyal friend
and physician to Dimmesdale until Chapter IX. There Hawthorne
tells the reader that Chillingworth "deemed it essential, it
would seem, to know the man before attempting to do him good."19
It seems that Chillingworth is a genuine friend, for so far
Hawthorne has not said whether or not Chillingworth suspects
Dimmesdale. However, it is in this chapter that the reader is given a clue that Chillingworth has at least begun to suspect; some of the townspeople discuss one of their fellow's tale that he had seen Chillingworth thirty years before under suspicious circumstances. Then Hawthorne goes on to say that something "evil and ugly" has crept into Chillingworth's face since his arrival, that some suspect Chillingworth may be a fiend sent to try and torment Dimmesdale, and that Dimmesdale is terrified of Chillingworth's probings. Clearly, Chillingworth is being transformed. In the end, his transformation is complete, for he loses what has been his sole purpose for living: vengeance. His mental state has led him completely beyond the bounds of human sympathy. Hawthorne describes Chillingworth immediately following Dimmesdale's death:

All his strength and energy—all his vital and intellectual force—seemed at once to desert him. . . . This unhappy man had made the very principle of his life to consist in the pursuit and systematic exercise of revenge; and when, by its completest triumph and consumation, that evil principle was left with no further material to support it . . . it only remained for the unhumanized mortal to betake himself whither his Master would find him tasks enough, and pay him wages duly.
In the above quotation the ultimate effects of the mental state of obsession with revenge are shown. In willfully assuming this Gothic mental state, Chillingworth seals his own doom. As for the other characters, I will briefly mention the mental state of feeling guilty, which is shown as a Gothic device in this story in Arthur Dimmesdale especially. Dimmesdale carries a double burden of guilt: his adultery, and his concealment of adultery. His Gothic mental state of guilt leads him to the same end that Chillingworth's Gothic mental state of obsession with revenge takes him—death. As for Hester, though she is guilty of adultery, and though she feels that guilt, in terms of her mental states she remains outside the Gothic.

Now I come to The House of the Seven Gables. I will pass quickly over this romance, for no Gothic mental states as I have defined them in this thesis are present within it. Some may argue that Clifford suffers from some such mental state, but I believe he does not, because the closest to a Gothic mental state he comes is madness, and in the end he is shown not to be mad, just innocent. A slightly stronger argument may be made for judging his isolation from the "mighty river of life" as reflecting a Gothic mental state of isolation, but it seems to me that his isolation is the result of external forces, not any mental state of his. That is to say, to lack the ability to join life is not the same as being in a mental state that leads to one's isolating himself; the former applies to
Clifford— and to Hepzibah— while it is the latter that would qualify them as Gothic.

This brings me back to The Marble Faun. Certainly guilt is a Gothic mental state of Donatello and Miriam after Donatello has committed the murder Miriam desires. I have referred earlier to the guilt that seeps into Hilda's mental state after she learns Miriam's awful secret. Since I have included quotations earlier that support these contentions, I will move directly to a short analysis. Donatello's and Miriam's Gothic mental state of guilt for their crime partly echoes the guilt of Arthur Dimmesdale and Hester Prynne. Just as the latter two suffer the effects of their sins, so do Donatello and Miriam. The chief effect of their sin in the immediate sense is that they are driven apart. Miriam copes reasonably well with her guilt, unlike Donatello, whose innocence has been destroyed, and thus his perceptions. When Miriam makes reference to his loving her, his short response is, simply, "I did." Hawthorne emphasizes the change in Donatello soon after this:

Sometimes, poor Donatello started, as if he heard a shriek; sometimes, he shrank back, as if a face, fearful to behold, were thrust close to his own. In this dismal mood, bewildered with the novelty of sin and grief, he had little left of that singular resemblance, on account of which, and for their sport, his three friends had fantastically
recognized him as the veritable Faun of Praxiteles.\textsuperscript{23}

Miriam was not innocent even before the murder, at least not in the same sense as Donatello. Therefore, her Gothic mental state of guilt does not affect her nearly so much as Donatello's affects him; he is virtually completely transformed, as the last quotation above reveals. It is noteworthy that the next-to-last time Donatello is mentioned in the novel, Kenyon says that he is in prison.\textsuperscript{24} This certainly is a far cry from what one may have expected of Donatello at the beginning of the story. As for Hilda, she emerges from the guilt she acquired by a sort of spiritual osmosis essentially unscathed, so her relatively brief time spent in the Gothic mental state of guilt is much less important than in the cases of Miriam and Donatello.

Practices and Actions

Gothic practices and actions are at the heart of the plot of "Young Goodman Brown." The story opens with Brown in the midst of committing a Gothic action: he is taking his leave of Faith to go meet Satan. Because of his "excellent resolve for the future" to henceforth "cling to [Faith's] skirts and follow her to heaven. . . . Brown felt himself justified in making more haste on his present evil purpose."\textsuperscript{25} He obviously knows that his errand is an evil one. The next item from the present category encountered is a Gothic practice, religious hypocrisy, a hypocrisy that takes the form of Devil-worship.
Brown's fellow traveller, who turns out to be the Devil, tells him that "deacons of many a church have drunk the communion wine with me; the selectmen of divers towns make me their chairman; and a majority of the Great and General Court are firm supporters of my interest." Witchcraft, a Gothic practice, is suggested when Goody Cloyse remarks that her "broomstick hath strangely disappeared, stolen, as I suspect, by that unhanged witch, Goody Cory, and that, too, when I was all anointed with the juice of smallage, and cinquefoil, and wolf's bane." The distinction between Gothic practices and actions begins to blur as the story continues. For example, the reader sees Satan cast down his stick, which becomes a snake; the event is an action, but this action exemplifies the practice of magic. The major scene in the story, in which Brown and Faith are about to be received into the company of Satan, is a scene of the practice of Devil worship. In the context of Gothic practices and actions, there is a terrifying irony realized by contrasting Brown's original intent with the final result. He began determined to commit an act, and to do it only once, then to return to Faith and "follow her to heaven." However, in the end he is a dark, gloomy, hopeless man, one who makes a practice of shutting himself off from others. His practice of doing so, with all it implies, is a Gothic practice.

"The Minister's Black Veil" is an easy story with which to deal in terms of identifying Gothic practices and actions, for there are only two of the former and none of the latter,
though the two Gothic practices are what allow the story to exist in the first place. The first Gothic practice is the wearing of the black veil by Reverend Hooper. In wearing the veil, Hooper achieves two goals. The first is that he signals the world that he has a secret sin to hide. The second is that in wearing the veil he isolates himself from his fellow men, to the point of losing even his betrothed. The second Gothic practice is his isolating himself, which does not depend upon the veil alone; the veil is but a symbol in this regard. It is true that the veil itself causes others to draw away from Hooper, but what I am emphasizing here is that he too draws away, and he does so deliberately, albeit certainly not happily. In any case, without these two Gothic practices there would be no "The Minister's Black Veil."

In "Ethan Brand" there are both Gothic practices and Gothic actions. This story is similar to the last in that without the Gothic practices and actions manifested within it there would be no "Ethan Brand." [It is at least conceivable that "Young Goodman Brown" could make its same points in a fundamentally similar way as it does even if it were altered, which is why I do not mention it in this connection.] The first instance of this category in this story is an action of an unusual sort, Brand's quest for the Unpardonable Sin. Though the quest covers roughly two decades, it is a single, sustained effort, which is why I am calling it an action instead of a practice here. The first mention of this quest comes early in
the story, when Hawthorne makes a direct reference to it in
the sixth paragraph. It is this action which sets the stage
for the story to occur. One way to account for Brand is to
say that he is insane, as the doctor insists he is. While I
believe there is insufficient evidence in the text to support
that judgment, finally, even the mere fact that it has to be
considered transforms two of Brand's actions into Gothic
actions. Those actions are his pointing to his own breast as
he tells Bartram that it is there that he found the Unpardonable
Sin and his immediately thereafter laughing "the same slow,
heavy laugh, that had almost appalled the lime-burner when it
heralded the wayfarer's approach . . . the madman's laugh." Somewhat later, Hawthorne reveals that, according to legend
at least, Brand once made a practice of conversing with the
Devil; such a practice is as Gothic as possible. The last
item from this category of Gothic elements to which I will
point in this story is the Gothic action of Brand's suicide.
While one way to read the story is that Brand did not commit
suicide, that reading is not borne out by the text. Once
Brand decides there is no longer any reason for him to live,
since he has accomplished his quest, his final words are
"[c]ome, deadly element of Fire--henceforth my familiar friend!
Embrace me, as I do thee!" This passage indicates that he
is about to act of his own accord. No other agent is in the
scene to account for Brand's ending up in the lime-kiln. It
is evident that Gothic actions and practices are crucial to
this story.
In *The Scarlet Letter* there are two major Gothic practices and one major Gothic action. In order to follow the story, I will mention the Gothic action first; it is the crime of adultery which Dimmesdale and Hester have already committed when the romance opens. Though it is but an action, the adultery has far-reaching effects, directly altering the lives of Dimmesdale, Hester, and Chillingworth, and creating Pearl. Even today many feel an illegitimate child is somehow morally stained.

The first Gothic practice is Dimmesdale's concealing his guilt, a guilt compounded by the Gothic moral shades it evokes. Though the reader does not know for certain that Dimmesdale is Pearl's father until almost the very end of the book, any reader becomes suspicious when he reads of Dimmesdale's reaction to Hester's refusal to name the father of her child:

"She will not speak!" murmured Mr. Dimmesdale, who, leaning over the balcony, with his hand upon his heart, had awaited the result of his appeal. He now drew back, with a long respiration. "Wondrous strength and generosity of a woman's heart! She will not speak!"32

Surely Dimmesdale felt torment, not only for the adultery, nor even for the hiding of his guilt, but also for his own hypocrisy. An ordinary person is forgiven far more, and far more quickly, than is a cleric. Though a reader may sympathize with this one's
awful plight, nonetheless Dimmesdale's continued silence is a Gothic practice. He pays a heavy penalty for his sins, for he pays with his life—and there is no doubt that in dying he is paying for sin. The second major Gothic practice of this story partially overlaps Dimmesdale's, and it involves Chillingworth. Chillingworth too is guilty of a continuing deception: his identity, and in doing so he conceals his real motive for drawing close to Dimmesdale. However, at least Dimmesdale's deception is a Gothic practice of omission, whereas Chillingworth's is a Gothic practice of commission. As for the effects of his moral crimes, they were discussed earlier in this thesis in connection with my discussion of Chillingworth's mental states; I will not repeat those effects here, other than to say that they end in Chillingworth's death.

The House of the Seven Gables has some instances of Gothic practices and actions. The first example in this category is the execution of Matthew Maule on charges he is a wizard. There is a Gothic horror surrounding the frenzy that so possessed the inhabitants of Salem in 1692 that they hanged twenty people for witchcraft. The next instance is actually a Gothic act, but it is a practice in the sense that its effects are felt over and over during the two centuries following it. This is the curse Matthew Maule pronounces just before he is hanged: "God will give him blood to drink!" Considering that the descendants of the man upon whom this curse fell, Colonel Pyncheon, suffered, primarily financially, and considering that
the Colonel and two of his descendants all died mysteriously and suddenly, with the only clue to their deaths being blood spattered down their shirt fronts, it seems that Maule's curse may have had some effect. The Pyncheon family turns on itself as well. Though eventually it becomes clear that Judge Pyncheon is the guilty party, Clifford Pyncheon is sent to prison for the murder of his uncle, then the head of the family. With Clifford in jail, the next person in line to ascend the family throne was Judge Jaffrey Pyncheon, the cousin of Clifford and Hepzibah. Here, then, are two examples of the category I am presently discussing. Jaffrey Pyncheon commits a Gothic action in the form of a murder, and commits a Gothic practice by concealing his guilt. Further, there is a secondary Gothic action that arises from the murder and his concealing of his guilt; he makes Clifford the scapegoat. The Gothic practices and actions which I have detailed here are the primary examples of Hawthorne's use of this category in *The House of the Seven Gables*, examples which are fundamentally important in the novel.

Turning now to *The Marble Faun*, I will focus on one Gothic action and the Gothic practice that comes about as a direct result of that action. The Gothic action I want to emphasize in this discussion is Donatello's murdering of the mysterious monk; not only is this the major Gothic action of the novel, but it is the major action of any type to occur anywhere in the novel, for upon this the plot hinges. I have already cited the
transformation of Donatello from heathen innocence to guilt, so will now refer the reader to those chapters which most show the change. The first is "The Faun's Transformation," and the second is "The Medici Gardens." Miriam was already guilty of something, though the reader never learns exactly what, by the time the murder occurs, but nonetheless is as guilty as Donatello in the murder, for it is her facial expression that signals him to commit the act. Therefore, I can say that she acquires new guilt, though she is not transformed. The Gothic action which is the direct result of the murder is the concealing of their guilt by Miriam and Donatello. It is true that their guilt is not secret, in that Hilda witnessed the deed, as indicated in the last sentence of the chapter in which the murder occurs: "Then, a silence! Poor Hilda had looked into the courtyard, and saw the whole quick passage of a deed, which took but little time to grave itself in the eternal adamant." However, that the murder is not secret is certainly not due to any confession on the part of Donatello or Miriam; Hawthorne never shows Donatello confess, and Miriam's acknowledgment of her guilt to Hilda is a confirmation, not a confession. The murder, a Gothic action, and the concealing of guilt, a Gothic practice, provide the novel's reason for being, for without them, The Marble Faun would be what it largely already is, a travelogue that happens also to follow the adventures of the four major characters of the novel in their travels. Finally, Gothic practices and actions are as
important in The Marble Faun as they are in the other five works I have discussed.

Conclusion

As is clear from the preceding discussion, Hawthorne drew as freely from the category of Gothic practices and actions as he did from the other categories. Following is a summary of the instances of Gothic mental states and of Gothic practices and actions which I have examined here.

From "Young Goodman Brown" I drew several mental states. They were dreams, grief, rage, terror, despair, the implied insanity of Satan's congregation, imagination, Brown's possible madness, and hallucination. In "The Minister's Black Veil" I saw and mentioned the possibility that Hooper is mad, obsession, the terror the veil inspires in some in the meetinghouse, guilt, isolation and horror. From "Ethan Brand" I chose to mention Brand's obsession with his quest, the fear his quest inspires in children, and superstitiousness. As for The Scarlet Letter, the instances of mental states in that novel to which I pointed were obsession, isolation of all three of the major characters, vengefulness, and guilt. When I turned to The House of the Seven Gables, I said that there are no Gothic mental states as I have defined them in evidence. As for The Marble Faun, I paid particular attention to the guilt of Miriam and Donatello, and to their isolation. All told, from the six fictional works I am exploring in this thesis, I mentioned
thirty-two instances of Hawthorne's use of mental states as I defined Gothic mental states in my introduction.

In the category of Gothic practices and actions, I analyzed numerous instances of Hawthorne's employment of such devices. From "Young Goodman Brown" I selected Brown's journey, religious hypocrisy, witchcraft, Satan's staff becoming a snake, magic, Devil worship, and Brown's isolation as instances of Gothic practices and actions. From "The Minister's Black Veil," I identified two Gothic practices and asserted that the story contains no Gothic actions. The two Gothic practices I named were Hooper's wearing of the black veil and Hooper's deliberate isolating of himself from the rest of humanity. His secret sin may have also set him apart; but, since Hawthorne never identifies the sin, the only way I can account for Hooper's isolation is himself. In the story "Ethan Brand" there is Brand's quest for the Unpardonable Sin, Brand's pointing to his own breast as the location of the Unpardonable Sin, his "madman's laugh," conversing with the Devil, and his suicide. The two major Gothic practices and the one major Gothic action I bring before the reader from The Scarlet Letter are adultery; Dimmesdale's concealing of his guilt, which makes of him a hypocrite; and Chillingworth's concealing of his true identity. The House of the Seven Gables has several examples of Gothic practices and actions. They are the execution of Matthew Maule, Matthew Maule's curse on Judge Pyncheon, the murder committed by Jaffrey Pyncheon, Jaffrey Pyncheon's hiding his guilt for the murder,
and his making Clifford the scapegoat who is imprisoned for the murder. I selected one major Gothic action and the Gothic practice to which it led from *The Marble Faun*. The Gothic action is Donatello's murdering of the monk; the resulting Gothic practice is that Donatello and Miriam conceal their guilt.

Of course, I have not identified all of the occasions on which Hawthorne employs devices of Gothic mental states and Gothic practices and actions in the three short stories and the three romances analyzed here. However, as there are thirty-two instances of Gothic mental states and twenty-four examples of Gothic practices and actions, the pattern I mentioned is becoming increasingly clear. So far, I have pointed to a total of 112 examples of Hawthorne's use of the Gothic elements discussed to this point.
CHAPTER II NOTES


3 Hawthorne, "YGB," p. 66.

4 Hawthorne, "YGB," p. 68.


6 Hawthorne, "MBV," pp. 45-47.

7 Hawthorne, "MBV," pp. 51-52.


12 Hawthorne, "EB," p. 269.

17 Hawthorne, pp. 268-69.
19 Hawthorne, SL, p. 411.
21 Hawthorne, SL, p. 542.
23 Hawthorne, MF, p. 1019.
24 Hawthorne, MF, p. 1242.
26 Hawthorne, "YGB," p. 56.
27 Hawthorne, "YGB," p. 58.
28 Hawthorne, "EB," p. 263.

32 Hawthorne, SL, p. 358.


34 Hawthorne, House, p. 8.

35 Hawthorne, MF, pp. 996-1000.


37 Hawthorne, MF, p. 995.

38 Hawthorne, MF, p. 1026.
CHAPTER III

ARCHITECTURE AND PLACES, AND NATURE

Architecture and places constitute one element of Gothicism that springs immediately to mind when one thinks of a Gothic tale, for it includes castles, towers, cathedrals, hidden doors, dungeons, subterranean labyrinths, graveyards, secret rooms, arched windows, et cetera. As for Gothic nature, it includes storms, woods, death, disease and decay, darkness, wild animals, and caves, among other devices. For Hawthorne, not all of the devices from these two categories were directly available without modification in those five of the six works I am examining which have American settings; the American reader simply will not accept ancient castles set in New England. As I will show, in his one work with an Italian setting, *The Marble Faun*, Hawthorne was able to borrow directly from the European tradition of the Gothic without having to modify the devices he did borrow.

Architecture and Places

Gothic architecture does not figure in the story "Young Goodman Brown," since most of the action takes place in the woods, and what little action does occur inside the town is not a function of any architecture. There is one place which assumes a Gothic air at the end of the tale: the meeting-house.
It does not acquire a Gothic atmosphere because of any of its architecture, so far as the reader can tell, for none is described. However, Hawthorne writes:

On the Sabbath day, when the congregation were singing a holy psalm, [Brown] could not listen because an anthem of sin rushed loudly upon his ear and drowned all the blessed strain. When the minister spoke from the pulpit with power and fervid eloquence, and, with his hand upon the open Bible, of the sacred truths of our religion ... and of future bliss or misery unutterable, then did Goodman Brown turn pale, dreading lest the roof should thunder down on the gray blasphemer and his hearers.\(^1\)

It is because this is a religious structure that the horror, to Brown, is so great. He saw, or at least suspected that he did, this very minister among the Devil's congregation, and recoils from him for that reason, a reason which also applies to his self-imposed isolation from the rest of the congregation as well.

"The Minister's Black Veil" does not depend upon Gothic architecture for its Gothicism. Even the bell which tolls to signal a funeral, and which implies a bell tower,\(^2\) is certainly not unique to Gothic structures. There are, on the other hand,
two Gothic places worthy of mention. The first is a burial ground. Before assuming the veil, Reverend Hooper had been in the habit of walking there each evening; after donning the veil, however:

he could not walk the streets with any peace of mind, so conscious was he that the gentle and timid would turn aside to avoid him, and that others would make it a point of hardihood to throw themselves in his way. The impertinence of the latter class compelled him to give up his customary walk, at sunset, to the burial ground; for when he leaned pensively over the gate, there would always be faces behind the grave-stones, peeping at his black veil. A fable went the rounds, that the stare of the dead people drove him thence. 3

The Gothic quality of the above scene derives from the reader's understanding that there is no peace for Reverend Hooper with his secret sin, not even among the dead. The other Gothic place I will point out is Hooper's death-chamber. Such a room is by its very nature frightening and gloomy. Reverend Hooper's death-chamber is even more frightening and gloomy than it might otherwise be because even at the very brink of death he refuses to let the veil be pulled aside, then tells the others present
that they are as bad as he is. Of those present Hawthorne says that Hooper's "auditors shrank from one another, in mutual af-
fright." Though Hooper's death is a natural one, with no mys-
tery regarding its cause, the scene heightens the Gothic horror associated with the death-chamber.

I will pass quickly over "Ethan Brand," for neither Gothic architecture nor Gothic places plays any role in the story. The only structure is Bartram's hovel, and no Gothic features are associated with it. All of the story's main action is set outdoors, around the lime-kiln. While in the broadest and ordinary sense that constitutes a place, it is not a Gothic place as I have defined that term.

Turning now to The Scarlet Letter, the first example of Gothic architecture is the balcony from which the assembled ministers and dignitaries look down upon Hester Prynne as she stands on the scaffold. What makes this balcony Gothic is two-fold. It is symbolically important that the representatives of God are above Hester, looking down upon the fallen woman. Second, there is a Gothic irony attached to the balcony in that Dimmesdale is there on that symbol of goodness, above Hester, though he is as fallen as she—more so, because he has not confessed his guilt. The next Gothic architecture to appear in the romance is in the chapter "The Governor's Hall." It is the hall of the chapter title that is Gothic. For example, it is "decorated with strange and seemingly cabalistic figures and diagrams." The hall's door is "of an arched form, and flanked
on each side by a narrow tower or projection of the edifice."\(^6\)

This description echoes a castle. As for Gothic places, there are two of particular note. The first is the jail in which Hester is confined during the opening chapters of the novel. Its age is hinted at when Hawthorne says of it "[c]ertain it is, that, some fifteen or twenty years after the settlement of the town, the wooden jail was already marked with weather-stains and other indications of age, which gave a yet darker aspect to its beetle-browed and gloomy front."\(^7\) Wonder is inspired when the reader learns the legend about the rose-bush which grows beside the jail door: "The rose-bush . . . has been kept alive in history . . . [perhaps because] as there is fair authority for believing, it had sprung up under the footsteps of the sainted Ann Hutchinson, as she entered the prison-door."\(^8\) The rose-bush makes the jail seem gloomier by the contrast it provides. The preceding descriptions indicate the Gothic nature of the jail, a nature confirmed when Hawthorne mentions the "gray twilight of a dungeon"\(^9\) within it. The second major Gothic place is Hester's cottage. While no architectural features of it are given, its location imbues it with a Gothic air, for the location is symbolic:

On the outskirts of the town, within the verge of the peninsula, but not in close vicinity to any other habitation, there was a small thatched cottage. . . . It had been built by an earlier settler, and abandoned.
... [I]ts comparative remoteness put it out of the sphere of ... social activity.
... [H]ere was some object which would fain have been, or at least ought to be, concealed.  

The cottage, like Hester, was isolated, and one can readily see that it is Hester who is the object which ought to be concealed.

The next romance, The House of the Seven Gables, has examples of both Gothic architecture and Gothic places. The house of the title is itself a Gothic structure, by the very definition of its architecture. The novel opens with Hawthorne describing the house; it is a "rusty wooden house" that has "seven acutely peaked gables." It has turned "black in the prevalent east-wind," and is mossy. A few pages later Hawthorne continues the physical description, informing his reader that "the whole visible exterior was ornamented with quaint figures, conceived in the grotesqueness of a Gothic fancy." Soon he moves beyond the physical in his description when he writes that "the second story, projecting far over the base, and itself retiring beneath a third, threw a shadow and thoughtful gloom into the lower rooms." Further, "[t]he deep projection of the second story gave the house such a meditative look, that you could not pass it without the idea that it had secrets to keep, and an eventful history to moralize upon." As for the interior, I have elsewhere referred to the arched window in Clifford's chamber.
through which he watches the procession of life in the street below, and to the failure of Clifford and Hepzibah to enter that stream of life when they try to leave to go to church, but draw back. In the passage immediately following, the house becomes a symbol for the human heart, as Hawthorne shows:

[Clifford and Hepzibah] found the whole interior of the house tenfold more dismal, and the air closer and heavier, for the glimpse and breath of freedom which they had just snatched. They could not flee; their jailor had but left the door ajar, in mockery, and stood behind it, to watch them stealing out. At the threshold, they felt his pitiless grip upon them. For, what other dungeon is so dark as one’s own heart? 15

The only other one of the six works I analyze in this thesis that depends as heavily upon Gothic architecture as does The House of the Seven Gables is The Marble Faun, as I will show later.

But first I will mention Gothic places. Virtually all the action occurs within the house of the seven gables. Certainly, it is the place in which Maule’s curse does its work on the Pyncheon family. I discussed in previous chapters Gothic objects within the house and explained about some of the significant Gothic practices and actions that either occur within
the house or, as with Maule's curse, are effected there though initiated elsewhere. Those earlier discussions taken together with the Gothic architecture of the house clearly make the house the major Gothic place in the novel.

In terms of architecture, The Marble Faun is quantitatively the most Gothic of the six works under consideration here. By the very definition of Gothic architecture, every structure in this novel is Gothic, in the sense that all are ancient; the novel is, after all, set in Rome. After a brief description of various features, Hawthorne says:

> We glance hastily at these things—at this bright sky, and those blue distant mountains, and at the ruins, Etruscan, Roman, Christian, venerable with a threefold antiquity . . . in the hope of putting the reader into that state of feeling which is experienced oftenest at Rome. It is a vague sense of ponderous remembrances; a perception of such weight and density in a by-gone life . . . that the present moment is pressed down or crowded out.16

The reader familiar with this romance need not be burdened with a cataloging of all the Gothic architecture, so I will avoid it here. However, I will remind the reader of one scene which includes Gothic architecture that is of major importance. In
my discussion of Gothic objects I made reference to the scene immediately following the murder of the monk by Donatello, in which Donatello and Miriam are walking down the street when they see Hilda praying in her window. The architectural features I want to stress are the window of Hilda's chamber, and the chamber's location. The reader will recall that the window is a Gothic object because it symbolizes a barrier between Hilda on the one hand and Miriam and Donatello on the other. Despite my identification of the window as a Gothic object, it nonetheless remains a feature of the architecture as well. It also symbolizes a doorway between Hilda's chamber and heaven; the symbol is reinforced by the doves, which are traditional symbols of the Holy Ghost. As for the chamber's location, it is in the very top of a tower, several stories above the street. The significance of this location is clear in a comment Miriam makes to Hilda during a visit in the chamber:

"What a hermitage you have found for yourself, dear Hilda!" she exclaimed. "You breathe sweet air, above all the evil scents of Rome; and even so, in your maiden elevation, you dwell above our vanities and passions, our moral dust and mud, with the doves and the angels for your nearest neighbors."17

Architecture obviously plays an important role in this novel.
As for Gothic places, they too abound. For example, the Catacomb of Saint Calixtus is three Gothic places at once: a subterranean labyrinth, a place including abandoned chapels, and a tomb. Adding to an immediate sense of terror about the catacomb is the fact that Miriam vanishes while the four friends are in it. The setting itself, Rome, is Gothic in Hawthorne's hands, for as he tells his audience in his preface:

    Italy, as the site of [my] Romance, was chiefly valuable to [me] as affording a sort of poetic or fairy precinct, where actualities would not be so terribly insisted upon, as they are, and must needs be, in America. No author, without a trial, can conceive of the difficulty of writing a Romance about a country where there is no shadow, no antiquity, no mystery, no picturesque and gloomy wrong.

Obviously, Hawthorne implies that Italy does have the shadow, antiquity, mystery, and the picturesque and gloomy wrong necessary for the author of a romance. Though there are many other Gothic places in this novel, I believe that the two I have mentioned are sufficiently indicative of Hawthorne's use of Gothic places here, a use which enables him to find that "poetic or fairy precinct." It is in such precincts that Hawthorne explores his "co-terminus worlds."
Nature

Nature in "Young Goodman Brown" is of major importance, for virtually the whole story is set in the woods. In this story nature acquires a Gothic terror for the reader, for it is the home of evil. Brown's path is "darkened by the gloomiest trees of the forest" and he does not know "who may be concealed by the innumerable trunks and the thick boughs overhead . . . [Brown exclaims to himself] 'What if the devil himself should be at my very elbow!'

As Brown and Satan travel into the forest, "[i]t was now deep dusk in the forest, and deepest in that part of it where these two were journeying." Brown is, of course, journeying into a moral wilderness and isolation, symbolically represented by his journey. At one point Brown resolves to resist Satan, and as he is looking at the heavens a dark cloud obscures them from his sight; that is, he is blind. A few sentences later, Brown thinks he hears the voices of Satan's congregation coming from within the cloud; in other words, Evil has positioned itself between Brown and Heaven. Convinced that Faith is lost to him, Brown rushes through the "haunted forest" until the road "vanished at length, leaving him in the heart of the dark wilderness, still rushing onward with the instinct that guides mortal man to evil." Both Faith and faith are lost to Brown. Though other devices of Gothic nature appear in this tale, the ones I have analyzed sufficiently show Hawthorne's use of Gothic nature devices here.
Gothic nature plays only a small role in "The Minister's Black Veil." Two specific deaths occur in the story, one of a parishioner of Hooper's, the other of Hooper himself. However, those deaths are not dwelt upon as Gothic devices; the horror associated with the first death comes from the rumored reaction of the corpse to Hooper's visage when the veil momentarily fell away as he leaned over the corpse. Hawthorne doesn't even tell how the parishioner died. The same holds true for Hooper's own death. It is not his death per se that inspires horror. There is a passing reference to natural elements that is faintly tinged with the Gothic: "Even the lawless wind, it was believed, respected [Hooper's] dreadful secret, and never blew aside the veil." However, the only contribution of that sentence is to reinforce the Gothic atmosphere of the story.

"Ethan Brand" does have Gothic nature in it, but as in the last story, the role of this Gothic element is not large. Hawthorne does say that "the reflection of the [lime-kiln] fire quivered on the dark intricacy of the surrounding forest." Here the forest is a symbol similar to the woods in "Young Goodman Brown." I say this because Ethan Brand emerges from the forest, and he has been gone on an evil quest, a quest into moral darkness. I must point out that the light of the kiln is not a counter-symbol to the forest, for divine goodness is not represented in this story. There is darkness, since the story takes place at night. As the kiln is connected with Hell, which I showed in my discussion of the kiln as an object, by
loose application I might call the kiln a cave, though this is stretching the definition. The reader need only contrast the role nature plays in this tale with its role in "Young Goodman Brown" to see immediately that Gothic nature is present here in smaller degree, and with a correspondingly less important role.

Gothic nature is important in The Scarlet Letter in three ways. The first is that Gothic nature in the form of lighting functions symbolically. When the reader first sees Hester, she is emerging from the dark interior of the jail. That is, she is confined in darkness because she has committed a black deed. It is noteworthy that the first face-to-face encounter between Roger Chillingworth and Hester takes place in the jail. Here the darkness of the jail assumes an added meaning. Whereas Hester's deed is history, Chillingworth's is not yet come to pass. There is yet another meaning of the darkness of the jail regarding both Hester and Chillingworth. Hester is isolated in the dark, away from the "light" of human interaction. Chillingworth, by entering the jail, begins to isolate himself from humanity. The other major instance of Gothic nature in the form of lighting—or, more properly, the absence of it—is found in the chapter "The Minister's Vigil." In it, Dimmesdale goes out in the dark of night and stands on the scaffold where Hester had been publicly displayed early in the novel. Before Hester and Pearl appear in the chapter, the darkness reflects Dimmesdale's double guilt, which I mentioned earlier, and his
isolation. When Hester and Pearl join him, Pearl asks him if he will "stand here with mother and me, tomorrow at noontide?" He tells her he will not, and in doing so assumes yet more guilt, for this is the first time he is shown actually denying Hester and Pearl, as Peter denied Christ. Gothic nature is found in *The Scarlet Letter* as well. The second Gothic nature device has to do with Hester's cottage. As I have previously noted, the cottage is away from the town, and near no other habitation; further, it is partially concealed by a "clump of stubby trees." Related to this slightly in the present context is the fact that Hester and Pearl spend time in the forest. However, the third instance of Gothic nature modifies the second, so I must move directly to it. Pearl is, in a sense, a personification of Gothic nature. If Hester and Dimmesdale had committed adultery but not had a child, but were found out anyway, then Hawthorne might have employed the Gothic nature devices of geographical isolation and woods in much the same way he employed them in "Young Goodman Brown." However, Pearl changes the device. As I said in my discussion of Gothic beings, Pearl is not a nature child in the sense that, for example, a faun is. Nonetheless, she is not precisely ordinary, either. She is the embodiment of whatever justification there is for Hester's and Dimmesdale's adultery. The nature images used to describe Pearl throughout the book set her apart, on the surface because Hawthorne does not employ like imagery to describe any of the other characters. This affiliates Pearl with a natural law
that is at least different, and perhaps, one suspects, a higher law, than the law of man.

In the context of this thesis, Gothic nature plays a very small role in *The House of the Seven Gables*. The most significant instance of Hawthorne's use of this category is the natural spring that was on Matthew Maule's piece of land. Of the spring Hawthorne writes that "[i]t was a curious, and, as some people thought, an ominous fact, that, very soon after the workmen began their operations [i.e., building the House of the Seven Gables], the spring of water... entirely lost its pristine quality." This anticipates what is in store for the Pyncheon family as they take possession of their ill-gotten land. I need to say why I don't mention the garden of the house. It is not a natural garden, though it does have something of an air of Gothicism about it. Here I am rejecting the garden as a device from my category of Gothic nature on the same grounds I hesitated to use the kiln in "Ethan Brand" as an example; to do so stretches the definition too far. As the action of the novel takes place in the house, on the street, or somewhere indoors, there is scant opportunity for Hawthorne to create or borrow devices of the Gothic nature category to use in this romance.

Though much the same can be said of *The Marble Faun* as *The House of the Seven Gables* regarding the use of Gothic nature devices, since the setting is in a city, nonetheless Gothic nature does figure into *The Marble Faun* somewhat more prominently
than it does in the novel just discussed. This is because of Hawthorne's depictions of Donatello and Hilda. Earlier I examined Donatello as a possible Gothic being, and though finally no one can really know, since Hawthorne never says for certain whether or not Donatello is a faun, in the present context it does not matter that the reader is left in ignorance about the question. Regardless of Donatello's true nature, he is, in a metaphorical sense at least, a child of nature. In connection with him Hawthorne says of him when he is looking imploringly at Miriam that his look had in it "the aspect of a hound, when he thinks himself in fault or disgrace."\(^{32}\) Hawthorne further says:

> [I]n social intercourse, [Donatello's]
> familiar friends . . . habitually and instinctively allowed for him, as for a child or some other lawless thing, exacting no strict obedience to conventional rules, and hardly noticing his eccentricities enough to pardon them. There was an indefinable characteristic about Donatello, that set him outside of rules.\(^{33}\)

When Donatello goes to the Villa Borghese, he is in almost one breath connected with Gothic nature and dissociated from it. Hawthorne says that malaria exists there, and that the visitor who comes during the summer will find that "Fever walks arm in
arm with you, and Death awaits you at the end of the dim vista. . . . But Donatello felt nothing of this dreamlike melancholy that haunts the spot. 34 The connection is that Donatello, already described repeatedly in ways that link him with nature, is there, in the garden. The dissociation from at least the darker atmosphere pervading the villa and its ground is revealed in the last sentence of the quotation above. As for Hilda, it is necessary only to recall the doves that flock about her chamber window. She is even called "Dove" a few times. When I discussed Hilda as a Gothic being, I said that she provided contrast with Donatello and Miriam. Here it is necessary to say only that she again provides a contrast to Donatello.

Conclusion

In the final two categories of Gothic elements that I established and defined in the introduction to this thesis, I have cited many of Hawthorne's applications of the devices of those elements, architecture and places, and nature. As I did in the first two chapters, I will here summarize the instances I identified both of Hawthorne's use of Gothic architecture and places and his use of Gothic nature in his six fictional works I have examined here.

From the category of Gothic architecture and places, "Young Goodman Brown" had only one device, the Meeting-House. "The Minister's Black Veil" had two Gothic places, the burial ground and Hooper's death-chamber. "Ethan Brand" had no instances of either Gothic architecture or Gothic places. The Scarlet
Letter had the balcony above Hester, the Governor's hall, the jail in which Hester is confined, and Hester's cottage. In The House of the Seven Gables, Hawthorne made the house of the title Gothic in its architecture; in a central way, he used the arched window through which Clifford looks; and he uses the house as a Gothic place as well. Concerning The Marble Faun, I said that Rome is a Gothic place filled with Gothic architecture, and mentioned Hilda's chamber as an example of the former, and the chamber's window and location as examples of the latter. I also identified the Catacomb of Saint Calixtus as a Gothic place device that is three devices simultaneously— an underground labyrinth, a place with abandoned chapels, and a tomb. I also showed that Italy itself is a Gothic place.

"Young Goodman Brown" depends upon Gothic nature. It has woods, which I analyzed at some length. I also pointed out the dark cloud. The only device from this category that I mentioned for "The Minister's Black Veil" was the wind. As for "Ethan Brand," the only Gothic nature device I identified was the forest; as I indicated in my discussion, it is really stretching matters too much to call the kiln a cave. In The Scarlet Letter I described Hawthorne's use of three Gothic nature devices: lighting, as it pertains to the jail, and in the context of night; the remoteness of Hester's cottage; and Pearl. I cited only Matthew Maule's spring from The House of the Seven Gables as I believe it is the only Gothic nature device Hawthorne uses in the novel, at least as I have defined Gothic nature. As for
the final work, *The Marble Faun*, I pointed out three instances 
of the use of Gothic nature devices in connection with Donatello, 
and one instance in connection with Hilda.

As was true in my examinations of the other four categories 
of Gothic elements, in this chapter I have again been selective 
rather than exhaustive. I analyzed seventeen instances of 
Hawthorne's use of Gothic architecture and places, and thirteen 
instances of his use of Gothic nature. The instances mentioned 
in this chapter added with the 112 from the first two chapters 
give a total of 142 instances, all told, of Hawthorne's use of 
the six Gothic elements I identified and defined at the beginning 
of this thesis. Though figures can be misused, I think it is 
fair to say that 142 instances of the use of Gothic elements in 
just six works, especially when one considers that even 142 does 
not include every instance, establish convincingly the fact that 
the Gothic is of primary importance in the six works I have 
explored.
CHAPTER III NOTES


4 Hawthorne, "MBV," p. 52.


6 Hawthorne, SL, p. 391.

7 Hawthorne, SL, p. 338.

8 Hawthorne, SL, p. 338.

9 Hawthorne, SL, p. 342.

10 Hawthorne, SL, p. 369.

12 Hawthorne, *House*, p. 11.


14 Hawthorne, *House*, p. 27.


17 Hawthorne, *MF*, p. 896.

18 Hawthorne, *MF*, p. 873.


20 Hawthorne, "*YGB,*" p. 54.

21 Hawthorne, "*YGB,*" p. 55.

22 Hawthorne, "*YGB,*" p. 61.

23 Hawthorne, "*YGB,*" p. 62.

24 Hawthorne, "*MBV,*" pp. 48-49.


26 Hawthorne, "*EB,*" p. 65.


29 Hawthorne, SL, p. 439.
30 Hawthorne, SL, p. 369.
31 Hawthorne, House, p. 10.
32 Hawthorne, MF, p. 863.
33 Hawthorne, MF, pp. 863-64.
CONCLUSION

As I said in the introduction of this thesis, a great many scholars have brought their attention to bear on Hawthorne's fictional works, and devoted part of their attention to Gothic elements in those works. Nonetheless, no scholar has based an evaluation of any of Hawthorne's fictional works squarely upon Hawthorne's use of Gothic elements. In my introduction, I summarized the work of the two major scholars of Hawthorne's Gothicicism, Jane Lundblad and Donald A. Ringe, and showed what I believe are limitations in their approaches. Further, I showed where I was going to go beyond their work, and the work of everybody else, in evaluating a selection of Hawthorne's fictional works in that my plan was to make Gothic elements the basis of my judgment. In the body of my thesis, I have demonstrated that the Gothic is essential to each of the six fictional works I selected to hold up against the Gothic genre to see how much they overlapped. Here I will extrapolate a judgment of those works based upon the Gothic pattern I showed. But first, I will turn to some critics besides Lundblad and Ringe to mention some of the things they say, and, more importantly, what they do not say.

One standard introductory text to American authors is *Eight American Authors: An Anthology of American Literature*; it contains a section which is devoted to some of Hawthorne's fictional
works. Prefacing that section is an introductory essay by Walter Harding. Harding explores several facets of Hawthorne, including his ambiguity, his light and dark imagery, his imagination, and his artistic skill. However, this otherwise very good essay not once mentions Gothicism, even though the story upon which Harding focuses most closely is "Young Goodman Brown." Though Harding has a highly favorable view of Hawthorne and since it is not based on the Gothic in Hawthorne, I can only speculate that he agrees with Lundblad that one cannot be "a surviving Goth" and have high artistic ambition.¹

Maria M. Tatar addresses mesmerism in Hawthorne in her book Spellbound: Studies on Mesmerism and Literature in her chapter "Masters and Slaves: The Creative Process in Hawthorne's Fiction."² She begins well enough, arguing quite cogently that mesmerism is an important tool of Hawthorne's. However, her focus is so narrow that it precludes making any evaluation of Hawthorne as an artist or his works as literature. Further, like Walter Harding, she does not connect mesmerism in Hawthorne to the Gothic. The most objectionable thing she has to say is objectionable because it is incorrect: "The romance, by Hawthorne's own definition, weds the real to the fantastic: it stimulates the reader's imagination, yet remains within the bounds of the plausible."³ It is the second half of the quotation that I am disputing. Hawthorne is ambiguous if he is nothing else, and in the stories and romances I have examined here, there are several instances in which Hawthorne allows
the reader several choices, including the implausible ones. "Young Goodman Brown" is an example. While Hawthorne lets the reader see that Brown may simply have imagined his whole experience, he also lets the reader see the possibility that it was a real experience.

Now I come to one of the better critical works dealing with the Gothic genre, David Punter's *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*. In such a wide-ranging book there can be little room to devote to any one author, and this proves true with Hawthorne. However, Punter says enough to signal his estimate of Hawthorne: "American Gothic seems to be a refraction of English Gothic in that it can only attempt to transplant the English themes into American soil; in Hawthorne, the European legacy holds it spellbound." While generally Punter confines himself to analytical criticism in his discussion of Hawthorne, the statement quoted above is an implicit evaluation: namely, if all Hawthorne could do was attempt, the only option left is to fail. Further, the statement says that Hawthorne did not succeed in escaping the European legacy. Earlier, Punter says Hawthorne was impressed with two matters while he was in Europe, "Gothic art and architecture, and the strength of persisting class relations." While this is true, it implies that Hawthorne's art derived from Europe. I contend that he Americanized Gothic architecture, at least, in works such as *The House of the Seven Gables*; its description hardly reminds a reader of Continental castles.
Also, America had persisting class relations as well—if by this Punter means conflict—as much as Europe. Finally, then, Punter does emphasize the Gothic in Hawthorne, of course, but ends by judging Hawthorne to be a lesser writer for it.

What I am driving at is that Lundblad and Ringe are not the only scholars who fail to place the Gothic at the center of their evaluation of Hawthorne's fictional works, nor are they the only ones to believe that the Gothic is inherently limiting in terms of artistic achievement. Any student can readily satisfy himself that this is the case by randomly surveying the criticism addressing Hawthorne.

Hawthorne is not only one of the best American authors [a judgment with which few will disagree]. He is both one of the best and indeed is "a surviving Goth." It is important to note that during Hawthorne's lifetime people were much more willing to accept the possibility of such Gothic devices as ghosts and prophetic dreams than people are today. There was widespread interest in the supernatural, indicated, for example, by the serious attention given by respectable scientists to phenomena such as spiritualism and prophecy. Many of these phenomena remained open questions throughout Hawthorne's life.

How did Hawthorne use Gothicism to achieve his art? He did so, in a word, through ambiguity. Hawthorne left it to the reader to choose from several possibilities for an explanation for the events of his Gothic tales, at least in the three stories and three romances addressed here. He places his reader on the
boundary between the actual and the imaginary, thereby achieving a tension never attained by any of his forerunners, and few of his literary inheritors. There is something terribly dissatisfying about explained Gothicism; the reader feels cheated, for he has been titillated, at best, and manipulated at worst. On the other hand, neither is it satisfying to have Gothic elements function as deux ex machina, for so doing stretches credibility too far. Hawthorne avoided both failings, and more: Hawthorne, the "surviving Goth," achieved in large measure his highest artistic ambitions in the six works I have explored.
CONCLUSION NOTES


3 Tatar, p. 212.


5 Punter, p. 211.
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