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GOLD-SPECKLED WINGS:
Hawthorne and the English Romantics

Eng Office



A Thesis

Presented to

the Faculty of the School of Arts and Science

Morehead State University



In Partial Fulfillment

of the Requirement for the Degree

Master of English



by

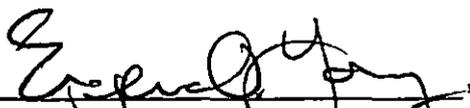
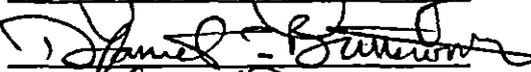
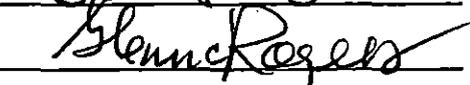
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May 4, 1990

Accepted by the faculty of the School of
Arts & Science, Morehead State University,
in partial fulfillment of the requirements for the
Master of English degree.



Director of Thesis

Master's Committee:  Chairman



5-4-90
Date

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This study of Hawthorne seeks to link his theories and practice of the imagination to English Romanticism. Sources for establishing this link include for the English Romantics: Wordsworth's Excursion, The Prelude, "Tintern Abbey," "The Cumberland Beggar," "Resolution and Independence," and prefaces, both to the "Lyrical Ballads" and to the 1815 edition of Collected Poems; Coleridge's Biographia Literaria, "The Eolian Harp,"

"Kubla Khan," "This Lime-Tree Bower, My Prison," "Frost at Midnight," "The Nightingale," and "Dejection: An Ode;" and Shelley's "Defense of Poetry" and "Alastor." Of Hawthorne's works, the sources are The Scarlet Letter, The House of the Seven Gables, "The Haunted Mind," "The Wedding Knell," "Mosses From an Old Manse," "Rappaccini's Daughter," "Ethan Brand," "Young Goodman Brown," and "Artist of the Beautiful." Secondary sources include literary criticism dealing with both English Romantics and American literature written during the Romantic period, and most importantly, a compilation of Hawthorne's reading list which shows that he read works by most of the English Romantic poets and the complete works of the major English Romantic poets, Wordsworth and Coleridge.

An examination of these works revealed that fascination with the function of the imagination is the key to a connection between Hawthorne and the English Romantics. Both Hawthorne and the English Romantics viewed imagination as the creative and modifying faculty of the mind that shapes experience and the perception of reality. Hawthorne agreed with the English Romantics that the creative imagination facilitates in acquiring self-knowledge and empathetic love. Shelley articulated, in "Defense of Poetry," the concept that

empathetic love is basic to the moral health of society, thus distinguishing imagination as the instrument for morality in ethical science. Hawthorne concerned himself especially with the issue of empathetic love and its effect on the artist or intellectual, particularly those who chose to be solitaries. His ambivalence about solitary figures was much more pronounced than was that of the English Romantics. He demonstrated in his works that he was more repelled by the fact of isolation from community than were the English Romantics who often depicted the solitary as a positive figure. However, both Hawthorne and the English Romantics were agreed on the role of imagination in producing empathetic love and self-knowledge.

The major conclusion to this study is that Hawthorne's theories of the imagination indicate that he considered English Romantic notions of the imagination to be valid argument of epistemology. His kinship to the English writers is not negated by the fact that he revised some of those notions to fit his own inner vision. The evidence stands that Hawthorne's preoccupation with how the imagination functions to modify the apprehension of the exterior world and to enable the mind to participate in creating its own experience links him to the English Romantics'

preoccupation with the same.

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Introduction

Despite the fact that the intellectual community of Hawthorne's time and place was predominantly fascinated by Romantic theory according to Transcendental interpretation, Hawthorne's application of Romantic ideals more closely resembled that of Wordsworth, Coleridge, and the rest of the English Romantics than did it follow the trend of his friends and associates. Indeed, examining Hawthorne's reading list leads one to conclude that the English writers, especially Coleridge, were influential in Hawthorne's writing. As Jane Lundblad notes: "There is much in Hawthorne that belongs to Romanticism, though he may not be included in any group. He stands alone, an heir to European literary traditions as well as to the rich and unexploited resources of his own continent" (80). The focus of this study is to establish a basis for claiming Hawthorne's kinship to the English Romantics and to demonstrate of how he applied English Romantic theories of art to his writing.

According to Marion Kesselring's compilation of Hawthorne's reading list taken from the Salem Athenaeum charge-book, Hawthorne checked out the complete works of Wordsworth between May 26, 1837 and April 4, 1838

(64). Moreover, the charge-book records that Hawthorne borrowed the poetical works of Lord Byron between August 4, 1834 and August 20, 1838 (46); and the poetical works of Coleridge, Shelley, and Keats between July 22, 1833 and June 25, 1835. Not only did he read their poetry, but he read Coleridge's essays as well. He borrowed Coleridge's "Aids to Reflection" July 13, 1833; Biographia Literaria October 29, 1836; "The Friend: a Series of Essays to Aid in the Formation of Fixed Principles in Politics, Morals and Religion" November 16, 1835; and Specimens of the Table Talk of the late Samuel Taylor Coleridge May 28, 1836 (47). Hawthorne was living as a recluse, writing his first collection of tales, The Twice-Told Stories during most of this time. He had no particular contact with the Transcendentalists until after his first book was published in 1837. Hawthorne's social isolation during this period placed him more in contact with literary and philosophical tradition than with current social and literary movements, including Transcendentalism. Therefore, we can safely say that during his formative years as a writer, the sphere of influence around Hawthorne included English Romantics to a much greater degree than American Romantics as practiced by the Transcendentalists.

The English Romantics viewed the imagination to be the capacity whereby the familiar is illuminated and endowed with the charm of the unusual. They also held the imagination to be the human faculty that most closely resembles the divine creative principle, the capacity by which the human mind participates in creating the nature of its own experience. Shelley, in particular, articulated in his "Defense of Poetry" the Romantic belief that the imagination was crucial to the moral agency of the human mind whereby we experience empathetic love. These Romantic concepts are illuminated for our study through an examination of Coleridge's Biographia Literaria, Wordsworth's Prelude and prefaces, both to the "Lyrical Ballads" and to the 1815 edition of his Poems, Shelley's Defense of Poetry, and particular poems by English Romantics that explore these theories of imagination that can be connected to Hawthorne's art.

Although Hawthorne wrote no lengthy essays of Romantic or literary theory, he tucked ample evidence into all of his works that indicates his perception of imagination's role in the human experience, and we can trace this evidence by implication. Jesse Bier tells us that, in his prefaces, Hawthorne's "brevity of statement and his soft-spoken and unassuming tone are deceptive"

(17), because they give us a "remarkably homogeneous" view of Hawthorne's "rather deep artistic view" when studied along with his total works. The ambition of this study is to examine these prefaces along with pertinent passages from Hawthorne's stories to discover his artistic view, especially of the creative imagination. In addition to the stories and prefaces, I will also examine a few excerpts from Hawthorne's notebooks. Four of Hawthorne's short stories will be examined minutely for evidence of Romantic theory in practice: "Rappaccini's Daughter," "Ethan Brand," "Young Goodman Brown," and "Artist of the Beautiful". In this manner I will support my thesis that Hawthorne's adherence to Romantic theories of the imagination, indicates his decided kinship to the English Romantics. The power of the imagination is the key to what Hawthorne shares in particular with the English Romantics.

CHAPTER ONE

Romanticism, an elusive term to define, embraces so many facets of thought and theory that many legitimate definitions can be seriously considered. Northrop Frye says that the great Romantic theme is "the attaining of an apocalyptic vision by a fallen but potentially regenerate mind" (A Study of English Romanticism 37). Judging the Romantic movement a revolution, Frye concludes that an important element he has isolated from the myriad segments of meaning is "the recovery by man of a good deal of what he formerly projected on God. Creative power, the desire for liberty, and the capacity to make myths and to design the structures of civilization are increasingly regarded as originating in the human mind" (87). Considering Romanticism from this angle, the movement is a revolutionary way of viewing man and the significance of his mind. Man can manipulate his own destiny by his imaginative powers; he does not need to remain trapped in conditions beyond his control. Robert Langbaum says that Romanticists, unlike sentimentalists, were "out to transform reality, to show that it had no existence apart from the emotional apprehension of it" (31-32). This concept of transforming reality defines the aspects of Romanticism

that apply to this study of Hawthorne's kinship to the English Romantics.

Three primary aspects of English Romanticism are especially important to this study of Hawthorne's work. They are: the function of imagination, how the mind participates in shaping experience, and how imagination modifies the external world in our apprehension. These three aspects of Romanticism dealing with the imagination have specific bearing on the principle of empathetic love and the creation of that figure often present in Romantic literature, the solitary. As a basis for examining Hawthorne's application of Romantic theories to his own work, let us look at the ways in which Wordsworth, Coleridge, and Shelley articulated their theories of imagination and applied them.

The English Romantics apprehended the imagination as a participant in shaping, coloring, and unifying the human experience. Coleridge spells this out quite concisely in the thirteenth chapter of his Biographia Literaria, wherein he discusses the primary, or inherent, imagination, and the secondary, or deliberate, imagination. The primary imagination, according to Coleridge, is "the living power and prime agent of all human perception," while the secondary imagination "dissolves, diffuses, dissipates, in order to recreate"

(190). In other words, the imagination is vital to the human experience, both on the primary level of image-making that is a constant element in the ordinary course of life, and on the secondary creative level that craves insight and attempts to understand and articulate higher truth.

The process of image-making fascinated the Romantics with its far-reaching possibilities and consequences in each individual, particularly in the artist who, by nature, is more sensitively attuned to the "spirit of life that is in him" (Wordsworth 793-794). Philosophers had long exercised their minds in an attempt to fathom the thinking process. C.C. Clarke, in Romantic Paradox, explores elements of Romantic epistemology and focuses on the relationship between the perception of actual matter and the ideas of the matter existing in the mind. He says that Wordsworth's "conviction that the natural world is solid . . . had to come to terms with his conviction that what we perceive is inevitably mind-dependent" (10). He goes on to say that this dilemma takes on wider significance in describing "Romantic sensibility: i.e. the kind of new 'life' the Romantics had to offer" when we discover "that an attempt to resolve precisely the same dilemma is the main impulse behind the philosophic writings of

Coleridge" (10). In this context we can discern that, at the beginning of the Romantic movement in literature, Wordsworth and Coleridge grappled with the basic function of the imagination in the human experience.

Although Coleridge and Wordsworth differed in the specific definitions of imagination and fancy, they both agreed that the image-making function of the imagination was of primary importance, the faculty of the mind that connected creativity to the eternal. In his preface to the 1815 edition of Collected Poems, Wordsworth writes,

Imagination is the power of depicting, and fancy of evoking and combining. The imagination is formed by patient observation; the fancy by a voluntary activity in shifting the scenery of the mind. The more accurate the imagination, the more safely may a painter, or a poet, undertake a delineation, or a description, without the presence of the objects to be characterised (803).

In other words, Wordsworth is saying that imagination is the image-making faculty of the mind, and fancy dresses and arranges those images. Fancy depends "upon the rapidity and profusion with which she scatters her thoughts and images" to win one's attention, for "Fancy is given to quicken and to beguile the temporal part of our nature, Imagination to incite and to support the eternal" (805). Coleridge, however, defines Fancy as a "mode of Memory," whereas imagination, in its primary agency, is "à repetition in the finite mind of the eternal act of creation in the infinite I AM," and in

its secondary agency "dissolves, diffuses, dissipates, in order to re-create; or where this process is rendered impossible, yet still at all events it struggles to idealize and to unify" (Biographia Literaria 190). Both men affirm that the imagination's power to manipulate form and imagery is the function in the mind that elevates us and facilitates us in the search for unity, truth, and a method for making sense out of our existence.

Wordsworth identified passion in his preface to the "Lyrical Ballads" as the driving force behind artistic creativity, supplying "endless combinations of forms and imagery" (796). Since the imagination is also, according to Wordsworth's preceding argument, the initiator of images, passion must also be the force behind imagination. This is further borne out by Wordsworth in his essay supplement to the preface for his 1815 edition of Collected Poems: "To be moved, then, by passion, is to be excited, often to external, and always to internal, effort" (815). The internal effort that always is the result of the workings of passion is embodied in the image-making function of the imagination, whether the outcome is pleasurable or painful. The purpose of this exercise is to "send the soul into herself, to be admonished of her weakness, or

to be made conscious of her power; wherever life and nature are described as operated upon by the creative or abstracting virtue of the imagination" (816). In this sense, a purist definition of imagination's function is to reveal truth. Richard Fogle identifies this function of the imagination by inference when he states that "[t]he germ of Romantic doctrine is transcendental idealism and the Platonic belief in the ultimate identity of Goodness, Truth, and Beauty" (Hawthorne's Fiction 77).

Coleridge addresses this search for truth through the faculty of the imagination in his Biographia Literaria, in his discussion of how the power of thought can dominate the apprehension of the mind. According to Coleridge, there are two kinds of geniuses, or artists, depending on the degree to which they apply the powers of their minds. The commanding genius who possesses the "faculty of appropriating and applying the knowledge of others" (19) has more than mere talent, but the absolute genius searches for deeper insight and understanding within his imagination. The commanding Genius may "rest content between thought and reality," where "their own living spirit supplies the substance, and their imagination the ever-varying form" (19), but the absolute Genius "must impress their preconceptions on

the world without, in order to present them back to their own view with the satisfying degree of clearness, distinctness, and individuality" (19). In short, both minds are searching for the truth, but the absolute Genius searches more earnestly by checking their internal truth against the measure of the external world. The imagination, thus, facilitates the absolute genius in discovering the true form and image of man and nature that Wordsworth says is the province of poetry (794). Shelley corroborates this province of poetry in his "Defense of Poetry" thus: "A poem is the very image of life expressed in its eternal truth" (10).

Imagination, then, enables the mind to apprehend insight deeper into the truth of the human experience by measuring intuitive perception by external perception and vice versa. The imagination, further, excites the poet's mind with the poetry to express these truths.

The imagination not only discovers truth, but facilitates the mind's shaping of its experience. Coleridge, in his Biographia Literaria, speaks of how necessary the imaginative powers are for the health of the mind thus: "A debility and dimness of the imaginative power, and a consequent necessity of reliance on the immediate impressions of the senses, do, we well know, render the mind liable to superstition and

fanaticism" (18). The problem lies in the inability of unimaginative minds to balance passion with insight, having no "foundation within their own minds" (18) for envisioning the instruments of their safety and happiness. Coleridge says that "anger is the inevitable consequence" (18) of this lack of imagination, rather than the apprehension of truth and insight that is the consequence of the imaginative mind's participation in its experience. Coleridge says about the imagination's participation in its experience, "But where the ideas are vivid, and there exists an endless power of combining and modifying them, the feelings and affections blend more easily and intimately with these ideal creations than with the objects of the senses; the mind is affected by thoughts, rather than by things" (19). In other words, the imagination produces insight that enables one to take charge of both external circumstances and the passions, thus participating in the shaping of experience. The imaginative mind replaces ideal creations for mere sensory experience, thus modifying at least the perception of experience with the inward power of thought.

Although many of Wordsworth's poems depict the mind's interaction with the elements of experience, none do so more beautifully than The Prelude and "Lines

Written Above Tintern Abbey." Wordsworth's descriptive journey in Book First of The Prelude begins with a panoramic view of a pastoral landscape, then focuses particular attention on the breeze. As the breeze fans his cheek his imagination perceives a closer connection than just the breeze and the material cheek that it caresses; his imagination ascribes to the breeze consciousness of the joy it carries across the green fields and through the blue sky (ll. 2-4, 124). He has modified his experience with the landscape and the weather, material elements surrounding him on this particular day, simply by exercising his imagination to internalize them as idealized elements. The soft breeze becomes a symbol for the author of his own new-found freedom to wander as he pleases. Herbert Lindenberger explains that Wordsworth "represents the external world only in order to get beyond it" (96) and we can see how quickly Wordsworth advances from the material world of green fields and breezes to the idealized and symbolic world of the imagination. Revelling in his experience of interaction with nature, Wordsworth says:

The earth is all before me. With a heart
 Joyous, nor scared at its own liberty,
 I look about; and should the chosen guide
 Be nothing better than a wandering cloud,
 I cannot miss my way. I breathe again!
 Trances of thought and mountings of the mind
 Come fast upon me: it is shaken off,

That burthen of my own unnatural self,
The heavy weight of many a weary day
Not mine, and such as were not made for me.
(ll. 14-23, 125)

Wordsworth, at the outset of his journey, is setting the tone, both for the journey and for the telling of the story. He has every intention of exercising his imaginative faculty to shape this experience into a pleasant, joyous, instructive time. This is an intense reintegration with nature, when the mind can discern a connection to, and a consciousness in, the very elements of nature. The reintegration with nature brings with it freedom of movement and freedom of thought, so that his thoughts crowd into his mind in a rush of impressions so fertile that they actually enable him to shed the burden of his unnatural self foisted upon him by the society of the city. In the following lines he anticipates the enjoyment of peace and "Long months of ease and undisturbed delight" (l. 26, 125). His anticipation was not ill-founded. Reading the remainder of the poem reveals that Wordsworth's experience along his journey continued to be intensely stimulated by his fertile and unfettered imagination. This intensity is captured in the vivid imagery of his poem that often forms a close association between the exterior world of nature and the interior world of his mind.

As we have seen, Wordsworth was intrigued by how the mind perceives and participates in the context of its environment. C.C. Clarke says that this preoccupation with the mind's processing of sensory material in Wordsworth is demonstrated by his predilection for using words such as "image," "form," and "shape;" "for the images of nature which the mind receives and stores are the 'colours and the forms' (or shapes) of visible landscapes" (13). Certainly, Wordsworth would agree with that idea, for his imagery began with the external landscape and progressed inwardly as his imagination internalized the truth contained in the experience and gave it idealized form. As we shall see, Hawthorne appropriated this idea of the integration between the internal and external world within the imagination, and in a slightly different context, he successfully used it in Hester's experience on the scaffold in The Scarlet Letter. I think especially of the passage that introduced the letter "A": "It had the effect of a spell, taking her out of the ordinary relations with humanity, and enclosing her in a sphere by herself" (65). Hester's imaginative faculty internalized the outward symbol, a letter, and it became a protection, a barrier against the intensely unpleasant situation she was experiencing, altering her perception and enabling

her to bear an unbearable trial.

Wordsworth's truth is often communicated to him through the forms of the external or material world. For example, the truth about obtaining freedom dawned upon Wordsworth's mind through the touch of the breeze; thus he embodies that truth in our concept of "breeze". Clarke points out that any writer endeavoring to "record the behavior of images" must also use "terms normally applied to external objects;" thus "he will do a least some justice to the general human assumption that what the observer sees in nature is both detached from him and part of his mental experience" (16-17). In other words, the writer, by using concrete images to embody internal truth, will affirm that the imagination can participate in forming the nature of its experience with the detached, external world. Another of Wordsworth's poems that, like "The Market-Place" chapter of The Scarlet Letter, deals specifically with the participation of the mind in forming its own experience is "Tintern Abbey."

First of all, Wordsworth acquaints us with how his memories of his former visit to the banks of the River Wye have provided him with pleasant images that have consoled him in times of distress and depression during the five years since his last visit. By turning inward

in these bad times, he could rely on his imagination to improve his present experience "with tranquil restoration" (l. 30, 91) through images of nature at the Wye. Wordsworth then ruminates on the varied responses to nature throughout life, depending upon the spiritual growth individually experienced. This leads us into Wordsworth's observation that he is still a lover "of all the mighty world/Of eye, and ear,--both what they half create,/And what perceive" (ll. 105-107, 92). He seems to be saying here that his senses, inspired by his imagination, not only perceive actualities of nature, but also manipulate that perception by embellishing it. Consequently, each involvement with nature is new and different regardless of the sameness of the location. The senses detect fresh forms and the mind creates new accompanying sensations for internalizing the experience.

Wordsworth concludes the poem with a soliloquy to his sister, Dorothy, wherein he instructs her on the maturing process that will change her response to the landscape as his has matured from "wild ecstasies" of youth "into a sober pleasure; when thy mind/Shall be a mansion for all lovely forms" (ll. 138-140, 93). By inference, we can discern the role of the imagination in manipulating the two responses to nature. On the one

hand, the impulsive, immature response of "wild ecstasies" is mostly sensory, vividly colored by primary imagination. The more mature response of "sober pleasure" is controlled by the secondary imagination, penetrating beneath sensory experience to distinguish deeper truth:

A presence that disturbs me with the joy
 Of elevated thoughts; a sense sublime
 Of something far more deeply interfused,
 Whose dwelling is the light of setting suns,
 And the round ocean and the living air,
 And the blue sky, and the mind of man:
 A motion and a spirit, that impels
 All thinking things, all objects of all thought,
 And rolls through all things.

(ll. 94-102, 92).

According to Wordsworth in this passage, the mature imagination perceives within the sensory images the Presence, the spirit that moves and motivates all of nature as well as the thoughts of mankind. Thus the imagination fulfills its function of discovering truth, while empowering the mind to participate in forming its reality, its experience. Again and again this Romantic concept is affirmed by Coleridge in his poetry. A few examples that I want to examine are contained in "This Lime-Tree My Prison," "Frost at Midnight," and "Kubla Khan."

"This Lime-Tree My Prison," an excellent example of how the imagination can manipulate experience, recounts the feelings of the author on being left behind with a

hurt foot by some guests and friends who have gone for a walk. He has walked in time past across the countryside where his company will be hiking, so in his mind's eye he visualizes the route. As Wordsworth had done during the five years he was absent from the River Wye, Coleridge drew from the images recorded in his memory to escape to prison of his actual situation. In spirit, he was with his friends on that walk:

On springy heath, along the hill-top edge,
 Wander in gladness, and wind down, perchance,
 To that still roaring dell, of which I told;
 The roaring dell, o'erwooded, narrow, deep,
 And only speckled by the mid-day sun;
 Where its slim trunk the ash from rock to rock
 Flings arching like a bridge;--that branchless ash,
 Unsun'd and damp, whose few poor yellow leaves
 Ne'er tremble in the gale, yet tremble still,
 Fann'd by the water-fall! and there my friends
 Behold the dark green file of long lank weeds,
 That all at once (a most fantastic sight!)
 Still nod and drip beneath the dripping edge
 Of the blue clay-stone.

(Selected Poetry ll. 7-20, 46)

Clearly, Coleridge has given minute attention to detail during his former walks this way, and as his imagination recreates the scenery, now peopled with his friends, he experiences a radical shift in his perspective. The shift comes when he wishes for his friend, Charles, to experience the "deep joy" that he had enjoyed as he stood "silent with swimming sense; yet gazing round/On the wide landscape" (ll. 39-40, 46). His creative imagination serves him a "delight" that

"comes sudden on my heart, and I am glad/As I myself were there!" (ll. 44-46, 47). The bower is no longer a prison. The power of his imagination has transformed his experience from hateful to tolerable; he actually takes pleasure in watching "some broad and sunny leaf, and lov'd to see/The shadow of the leaf and stem above/Dappling its sunshine!" (ll. 49-51, 47). He concludes that Nature never "deserts the wise and pure" (l. 60, 47); that no "plot," or circumstance, is so narrow and no waste is so vacant but that Nature can reveal her presence and make them "well employ/Each faculty of sense, and keep the heart/Awake to Love and Beauty!" (ll. 62-64, 47). Nature cannot do any of this of herself; she must be assisted by the quickening power of the creative imagination inspiring the participation of the mind and heart in this experience.

Coleridge's imaginative experience in "Frost at Midnight," again, as with Wordsworth at the River Wye, deals with past and present time; his imagination projects former experiences over present circumstances. The author sits musing by a nearly dead fire with his baby son sleeping at his side. Everyone else is in bed; the hour is midnight. The only sounds in the "extreme silentness" are the two loud cries of an owlet outside and the gentle breathing of the child inside. But the

"solitude, which suits/Abstruser musings" (ll. 5-6, 92) does not fulfill its function this night, and the calm "disturbs/And vexes meditation with its strange/And extreme silentness" (ll. 8-10, 93). A film of soot flapping on the grate arrests his attention and recalls to his mind how he had, as a child away at boarding school, gazed upon the flapping soot and dreamed dreams of home. In both cases, then and now, Coleridge's mind concentrates on the soot as a base from which his imagination can operate to manipulate the situation that he does not particularly like to a more pleasant situation, at least to a plain of greater understanding.

"Kubla Khan" can be interpreted as an idealized image of the workings of the mind, a demonstration of the creative power of the secondary imagination. The author declares that if he could revive within his mind the symphony and song sung by the Abyssinian maid, he would build again Kubla Khan's sunny pleasure dome in the air with caves of ice:

It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!

A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid,
And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me,

That with music loud and long,
 I would build that dome in air,
 That sunny dome! those caves of ice!
 (Selected Poetry ll. 35-47, 121)

In other words, he would use his imagination to literally manipulate his situation and surroundings by re-creating the pleasure dome with a song. The Abyssinian maid's symphony is imagination's inspiration, and should imagination attain to the level of that inspiration, creation is no longer limited to known realities.

The poem functions, in one respect, as an image of how the mind works to create its own reality and experience by virtue of this creation that resembles Divine creation related in the Judeo-Christian tradition, wherein the original Creator imagined his creation, spoke the word of creation, and the all that is came into being (John 1:1-3, II Peter 3:5, Psalms 33:6-9, Jeremiah 10:11-13, Hebrews 11:3). The pleasure dome and caves of ice become, not only tangible evidence of creative thoughts, but the pleasure dome symbolizes the mind itself, the capacity to think. The head is a dome and Coleridge, as any thinker does, found thinking to be a pleasure, hence, a pleasure dome made so by the imagination. The sacred river Alph that originally ran out of the pleasure dome and "Through the caverns measureless to man" (l. 4, 121), can easily be construed

as the flow of language out of the "pleasure dome," the mind. The pleasure domes in air could also be seen as a metaphor for poetry, the ultimate expression of the human experience. In any case, the poem can be read as a visual image of the mind's ability to think, articulate, and even create its perception of reality.

Sometimes the creative imagination only modifies our perception of the external world by, as Coleridge says in Biographia Literaria, throwing "modifying colours" over the scene--"the sudden charm, which accidents of light and shade, which moon-light or sunset diffused over a known and familiar landscape" (190). Wordsworth writes, in the preface to his 1815 edition of Collected Poems, that "the law under which the processes of Fancy are carried on is as capricious as the accidents of things, and the effects are surprising, playful, ludicrous, amusing, tender, or pathetic" (805), which, perhaps, confuses the issue of the distinction between "Fancy" and "Imagination." For our purpose, the characteristics attributed to both fancy and imagination are relevant, since they are both mental processes that affect experience. Speaking specifically of the imagination, Wordsworth says that the "abstracting, and the modifying powers of the Imagination" (804) can endow a stone "with something of the power of life to

approximate it to the sea-beast; and the sea-beast stripped of some of its vital qualities to assimilate it to the stone" (804).

The imagination, according to Coleridge and Wordsworth, then, modifies our apprehension of the material world in two distinct manners. In the first case, they argue that the imaginative process modifies by unexpected plays of light or darkness on familiar territory, by accidents or capricious surprises of nature. In the second case, Wordsworth says that the imagination can also modify the properties of the external world without the benefit of any change such as in the light, merely by leaning perception to one side or the other of the solid reality of the objects in question--a stone and a sea-beast in this example. We will see that Hawthorne perceived this property of the imagination, for instance, when he wrote in his Custom House preface to The Scarlet Letter, "[A]ll these details, so completely seen, are so spiritualized by the unusual light, that they seem to lose their actual substance, and become things of intellect. Nothing is too small or too trifling to undergo this change, and acquire dignity thereby" (43).

Examples abound in Romantic poetry of the imagination's power to modify the external world in our

perception, but for the sake of brevity, I will confine myself to a few. In The Prelude, Wordsworth tells of robbing the bird's nest and how the excitement of the perilous adventure sensitized his perception of the situation. His imagination worked overtime: "While on the perilous ridge I hung alone,/With what strange utterance did the loud dry wind/Blow through my ear! the sky seemed not a sky/Of earth--and with what motion moved the clouds!" (I, ll. 336-339, 128). Wordsworth's imagination had evoked feelings within him that colored his perception of the external world, bathing it in a strange and sinister light. Even the dry wind spoke strange things to him in his state of heightened sensitivity to imagination.

Wordsworth's imagery is nowhere more beautifully drawn than in The Prelude. In the following passage, he integrates the world of nature with the world inside his mind so skillfully that the imagery becomes interchangeable:

But, ere night-fall,
 When in our pinnacle we returned at leisure
 Over the shadowy lake, and to the beach
 Of some small island steered our course with one,
 The Minstrel of the Troop, and left him there,
 And rowed off gently, while he blew his flute
 Alone upon the rock--oh, then, the calm
 And dead still water lay upon my mind
 Even with a weight of pleasure, and the sky,
 Never before so beautiful, sank down
 Into my heart, and held me like a dream!

(II, ll. 164-174, 135)

The approaching night-fall, no doubt, is responsible for the subdued tones of the landscape, but the imaginative capacity of the author conveys the mood by using such terms as "leisure," "gently," and especially, "shadowy lake." This half-light throws a mantle of mystery over the scene that follows and is the territory where imagination works best according to Hawthorne (Scarlet Letter 43-44). Certainly, the sensory material furnished by the outside world--the shadowy lake, the gentle rowing, the lone flute player, the calm water--integrated well with the workings of the imagination and became a part of him. The water not only forms the lake but lays upon his mind, and conversely the idea of pleasure becomes a weight. Concerning this phenomenon, C.C. Clarke says, "The passing forms in the mind behave so like the near objects that intrude on the listless sense as though they were within the mind as well as outside it that rigid distinctions between outer and inner become irrelevant" (27). Wordsworth employs imagination to blur his perception of ordinary distinction between the ideal and reality, until the exterior world becomes one with his mind. Again, his integration with nature is so complete that he feels as though Beauty, in the form of the sky, sinks into his heart and holds him like a

dream. Insight, understanding, and love enter as well, for his "sympathies enlarged, and thus/Daily the common range of visible things/Grew dear to me" (II, ll. 175-177, 135). Thus imagination casts a modifying light over the landscape and the external world is changed in Wordsworth's perception.

Coleridge found, like other Romantics such as Keats with his "Ode to the West Wind," the wind in its varying forces to be a useful purveyor of imagery for the work of the imagination. In his poem "The Eolian Harp," Coleridge speaks of the "witchery of sound" as the wind caresses the strings of the harp in the window casement. Certainly, the wind is just an ordinary breeze and has no witch in it, but Coleridge's imagination perceives a charming quality to the sound that suggests magic and he conveys the idea with the image of witchery. Imagination portrays the breeze as a lover; the harp is a coy maid. The "desultory breeze" caresses the harp and

It pours such sweet upbraiding, as must needs
Tempt to repeat the wrong! And now, its strings
Boldlier swept, the long sequacious notes
Over delicious surges sink and rise,
Such a soft floating witchery of sound
As twilight Elfins make, when they at eve
Voyage on gentle gales from Fairy-Land,
Where Melodies round honey-dropping flowers,
Footless and wild, like birds of Paradise,
Nor pause, nor perch, hovering on untam'd wing!
(Selected Poetry ll. 16-25, 15)

We will see that Hawthorne followed the Romantic tradition of utilizing the wind as symbolic of one's mental state, an illustration of how the imagination can modify one's view of the exterior world. The chapter "The Flight of the Owl" in The House of the Seven Gables, begins with the wind, an east wind that "set Hepzibah's few remaining teeth chattering in her head, as she and Clifford faced it, on their way up Pyncheon Street, and towards the centre of town" (263). The wind contributed to the couple's perception that "the world's broad, bleak atmosphere was all so comfortless," but more than this exterior perception, it symbolized an inward condition. Hawthorne writes, "In Hepzibah's mind, there was the wretched consciousness of being adrift. She had lost the faculty of self-guidance; but in view of the difficulties around her, felt it hardly worth an effort to regain it, and was, moreover, incapable of making one" (263). Her imaginative faculty has not failed her, but her strength to act on her apprehensions has vanished, blown away in the wind.

Returning to the passage from Coleridge's "The Eolian Harp," we can see the imaginative progress that carried the imagery from the ordinary and familiar forms of a breeze and a harp to a lover and a maid, to witchery sounds of music, and to Fairy-Land and birds of

Paradise. The music is the primary sensory element, and from the sound, Coleridge builds the complex imagery that prepares the way for his vision of "the one Life" where light and sound are integrated: "A light in sound, a sound-like power in light, / Rhythm in all thought, and joyance everywhere" (ll. 28-29, 15). Another of Coleridge's poems that is built on music/sound and light is "The Nightingale."

The nightingale's voice permeates the poem and the contrasts of light and darkness, both internally and externally, modify the way the mind interprets the scene. Defending the nightingale against the tradition in poetry that casts him as a symbol of melancholy, Coleridge hears "Nature's sweet voices, always full of love/And joyance" in the song of the "merry nightingale" (ll. 42-43, 109). Coleridge's imagination perceives the woods and thicket to be transformed by the music of the birds answering and provoking one another to sing:

Stirring the air with such a harmony,
That should you close your eyes, you might almost
Forget it was not day! On moonlight bushes,
Whose dewy leaflets are but half-disclosed,
You may perchance behold them on the twigs,
Their bright, bright eyes, their eyes both bright
 and full,
Glistening, while many a glow-worm in the shade
Lights up her love-torch.

(Selected Poetry ll. 62-69, 109)

Coleridge provides in this passage a formula for engaging the imaginative faculty of the mind to modify

the external world, to perceive a magical world in the garden, any garden of nightingales. By closing the eyes one must look inward and rely solely on the sound of the music for connection to the material world. Again, Coleridge integrates light and sound, for the double darkness of the closed eyes and the night passes away as the mind recognizes the light in the nightingale's song.

The English Romantics, in short, concerned themselves with articulating their ideas of the importance of the imagination in the human experience. They endeavored to establish that the imagination's power to modify the mind's perception of the exterior world and to empower the mind to participate in shaping its experience is an integral part of being human, and just as important as the mind's power to reason. Recognizing the considerable effect of the imagination on the human experience, becomes even more urgent, as we will see, in Shelley's treatment of the imagination's role in fostering empathetic love, and how the well-being of society is contingent on it. As we will see, Hawthorne grapples with the issue of imagination's power and its use and misuse in the community of mankind, and is even more apprehensive of the evil effects of imagination's misuse than are the English

Romantics.

CHAPTER TWO

A study of Hawthorne's relationship to the English Romantics can hardly be complete without examining their notion of the role imagination plays in the human experience of empathetic love. Of equal importance is the study in Romantic literature of the solitary, sometimes the product of the negative side of empathetic love. All four of Hawthorne's stories chosen for this study--"Rappaccini's Daughter," "Artist of the Beautiful," "Young Goodman Brown," and "Ethan Brand"--demonstrate Hawthorne's interest in the nature of a solitary. It seems important, then, to devote some time to how the English Romantics dealt with the solitary and empathetic love. To this end, I will examine representative poems and works from Wordsworth and Coleridge, but most particularly the works of Shelley, who contributed significantly to our understanding of the imagination's role in empathetic love.

The Romantic philosophy was concerned with love of man, of nature, of the spiritual life, as can easily be shown by noting how often the poets wrote on the subject. Love is often coupled with truth and beauty, as in Shelley's poem "Julian and Maddalo," when Julian

asks Maddalo, "Where is the love, beauty, and truth we seek/But in our minds?" (Complete Works I, 183, ll. 174-5). The nature of the whole discussion between these two men makes us to understand that the love they speak of is empathetic love, and the quoted lines indicate that love's importance is equal to beauty and truth in Romantic philosophy. Wordsworth and Coleridge both were very concerned with love of man in their poetry, but Shelley formalized the concept for the Romantics in his essay, "Defense of Poetry." Shelley also wrote extensively about the evil that results from a lack of empathetic love when an intellectual or artist chooses to be a solitary. Indeed, the solitaries that Wordsworth and Coleridge wrote about were usually benign characters, forced by circumstances beyond their control to be wanderers or solitaries.

Hawthorne patterned the protagonists I intend to look at after the type of solitary that Shelley examined in "Alastor." Although there is no evidence from Hawthorne's reading list that he read Shelley's "Defense Of Poetry," we do know from Marion Kesselring's compilation that he did read Shelley's poetical works sometime between July 22, 1833 and June 25, 1835 (47), and thus had access to the intellectual solitary in "Alastor" and the prefatory note in which Shelley

expounded on the evils of such. The solitaries that Shelley wrote about in "Alastor" and that his wife, Mary Shelley wrote about in Frankenstein, were not physically cut off from the company of men as were the Leech-gatherer in Wordsworth's "Resolution and Independence" or the mariner in Coleridge's "Rime of the Ancient Mariner." The two Shelley solitaries became so by separating themselves intellectually from interaction with the human race in a manner that fostered empathetic love. They are what Richard Fogle calls the "Romantic paradox of the fool of a genius" analyzing "without love" (Hawthorne's Fiction 214-15).

Shelley wrote his "Defense of Poetry," as a reply to an essay, "The Four Ages of Poetry," written by his friend, Thomas Love Peacock. Shelley's essay articulated in detail a theory of poetic art and the role of imagination in the wide spectrum of human experience, but most particularly, he discussed the role of the imagination in empathetic love. He began his argument by saying that reason is a contemplation of known qualities, "the relations borne by one thought to another." Shelley argued that "[r]eason is to imagination as the instrument to the agent, as the body to the spirit, as the shadow to the substance" (1). Imagination, on the other hand, perceiving the value of

the facts, or known qualities, acts upon those thoughts to create new thoughts with their own integrity. Hence, reason is dead without imagination to give it life. This argument which elevates imagination to equal status with reason, that had been the preoccupation of the thinkers of the Renaissance and Enlightenment periods, captures the essence of Romantic epistemology.

According to Shelley's essay, the "expression of the imagination" (2) is poetry. He identified poets as the initiators of not only the visual arts: music, dance, architecture, language, painting, and sculpture but also as the "institutors of laws and the founders of civil society, and the inventors of the arts of life" (5). As Richard Fogle expressed this idea, the Romantics glorified "the artist as the moral sage of all men and as the repositator and revealer of Beauty and Truth" (Hawthorne's Fiction 77). Shelley points out that at the dawn of civilization man first communicated his knowledge about himself and the world as he perceived it in poetry, the expression of the imagination. Only later as societies diversified and their knowledge became sophisticated did prose gain importance. By this logic, imagination is essential to the elemental, i.e., natural and spiritual, well-being of humanity. Essential to the connectedness of humanity and to moral

sensibility is the power to create empathy for our fellow human beings.

According to the Romantics, ethical science rests on this creative ability of the imagination to arouse empathetic love. Perhaps, Shelley's most important contribution to the theories of the imagination, is the passage he wrote concerning empathetic love:

The great secret of morals is love; or a going out of our own nature, and an identification of ourselves with the beautiful which exists in thought, action, or person, not our own. A man, to be greatly good, must imagine intensely and comprehensively; he must put himself in the place of another and of many others; the pains and pleasures of his species must become his own. The great instrument of moral good is the imagination; and poetry administers to the effect by acting upon the cause (14).

The love Shelley is speaking of here is the same love, that when coupled with truth and beauty, encompasses the spectrum of mankind's necessary knowledge, the apprehension of which fully employed the Romantics. Reason and knowledge of facts were not sufficient for the human experience. In consequence, exercising the creative imagination to put oneself into the place of others, not only makes one morally good, but also brings one closer to knowing the truth about what it is to be human.

In The Prelude, Wordsworth speaks much about love, kindness, and the maturity that brings sympathy for all

of creation. For the sake of space, few passages must suffice for our perusal. Speaking of how a child's character and sensibilities are formed, Wordsworth says:

For me, when my affections first were led
 From kindred, friends, and playmates, to partake
 Love for the human creature's absolute self,
 That noticeable kindness of heart
 Sprang out of fountains, there abounding most,
 Where sovereign Nature dictated the tasks
 And occupations which her beauty adorned,
 And Shepherds were the men that pleased me
 first . . .

. . . Love survives;
 But, for such purpose, flowers no longer grow:
 The times, too sage, perhaps too proud,
 have dropped
 These lighter graces; and the rural ways
 And manners which my childhood looked upon
 Were the unluxuriant produce of a life
 Intent on little but substantial needs,
 Yet rich in beauty, beauty that was felt.
 But images of danger and distress,
 Man suffering among awful Powers and Forms;
 Of this I heard, and saw enough to make
 Imagination restless; nor was free
 Myself from frequent perils; nor were tales
 Wanting,--the tragedies of former times,
 Hazards and strange escapes, of which the rocks
 Immutable, and everflowing streams,
 Where'er I roamed, were speaking monuments.
 (VIII, ll. 122-28 and 156-72, 180-81)

Wordsworth's claim is not so much that we are capable of empathetic love, a given for him at any rate, but rather the claim that pastoral tutelage is most desirable to prepare one for dealing with the wider world in sympathy. Judging from his own experience with a simple life, Wordsworth considered, in the first several books of The Prelude, that the closeness to

Nature encouraged finer sympathies and perception of beauty. Shepherds were his ideal--men who worked constantly in the elements and learned Nature's secrets. These men were often isolated for long periods of time from congregations of people, but Wordsworth believed that their ability to love empathetically was not impaired by their lot, but rather, enhanced by their communion with Nature. The wanderer's education in Book I of The Excursion also demonstrates this principle of communion with nature being an enhancer of empathy. Wordsworth treats us to a lengthy introduction of this intellectual wanderer before he recounts the story the wanderer tells him about poor Margaret. The story of Margaret exhibits the empathetic love the wanderer possesses as a result of Nature's education. The following concerns the significance of nature's tutelege:

Oh! many are the Poets that are sown
 By Nature; men endowed with highest gifts,
 The vision and the faculty divine;
 Yet wanting the accomplishment of verse . . .

. . . But he had felt the power
 Of Nature, and already was prepared,
 By his intense conceptions, to receive
 Deeply the lesson deep of love which he,
 Whom Nature, by whatever means, has taught
 To feel intensely, cannot but receive.

Such was the Boy--but for the growing Youth
 What soul was his, when, from the naked top
 Of some bold headland, he beheld the sun
 Rise up, and bathe the world in light! He looked--
 Ocean and earth, the solid frame of earth

And ocean's liquid mass, in gladness lay
 Beneath him:--Far and wide the clouds were touched,
 And in their silent faces could he read
 Unutterable love (I, ll. 77-80 and 191-205, 412-13).

Wordsworth seems to claim, in Book VIII of The Prelude, that his own sensibilities at maturity were more aware of humanity's sufferings and the abuses imposed on people by their despotic governments, because of his simple childhood. His imagination, well exercised in placing himself in other's shoes, became "restless," driving him to political activism. His imagination enabled him to see signs of long-standing governmental abuses in Nature: "speaking monuments" to tragedy in the very rocks and streams. Thus we can perceive in Wordsworth's poetry the operation of the imagination that Shelley declared was the instrument of moral good.

Wordsworth touches on one of the problems that too much isolation can bring to a solitary, the problem of ignorance. Further on in Book VIII of The Prelude he describes the spiritual conflict that his naivete cost him. After seeing, on his world travels, the ravaged side of civilization, he writes:

The effect was, still more elevated views
 Of human nature. Neither vice nor guilt,
 Debasement undergone by body or mind,
 Nor all the misery forced upon my sight,

Misery not lightly passed, but sometimes scanned
 Most feelingly, could overthrow my trust
 In what we may become; induce belief
 That I was ignorant, had falsely taught,
 A solitary, who with vain conceits
 Had been inspired, and walked about in dreams.
 (VIII, ll.644-653, 186-87)

The problem, arising from unrealistic expectations for human nature, caused him to suffer disillusionment when faced by reality. Disillusioned that his theories about the nature of, and potential for, man were disproved, Wordsworth says he turned his meditations from such sad scenes. By comparison to them, "everything that was indeed divine/Retained its purity inviolate,/Nay brighter shone" (IX, ll. 655-57, 187). The divine vision may have improved within Wordsworth, but his understanding of empathetic love needed to mature. This maturity came in time with experience, and Wordsworth describes this painful process when he writes in his conclusion in Book XIV: "A humbler destiny have we traced,/And told of lapse and hesitating choice,/And backward wanderings along thorny ways" (ll. 136-38, 218). Well worth the effort, the end product of this spiritual exercise was the experience of a higher love:

This spiritual Love acts not nor can exist
 Without Imagination, which, in truth,
 Is but another name for absolute power
 And clearest insight, amplitude of mind,
 And Reason in her most exalted mood.
 This faculty hath been the feeding source
 Of our long labour: we have traced the stream

From the blind cavern whence is faintly heard
 Its natal murmur; followed it to light
 And open day; accompanied its course
 Among the ways of Nature, for a time
 Lost sight of it bewildered and engulfed;
 Then given it greeting as it rose once more
 In strength, reflecting from its placid breast
 The works of man and face of human life;
 And lastly, from its progress have we drawn
 Faith in life endless, the sustaining thought
 Of human Being, Eternity, and God.

(XIV, ll. 188-205, 218-19)

Wordsworth argues here, as Shelley argued in "Defense of Poetry," that we cannot experience love, whether termed empathetic or spiritual, without the instrument of the imagination. Wordsworth identifies imagination as absolute power, the best the mind can aspire to. Tracing the "stream" of his imagination through the process of his love's maturation, Wordsworth notes the period of time when he was disillusioned in mankind. His subsequent recovery sounds like an epiphany, a rising up of love in reborn strength out of the ruins of the past experience. This renewed empathetic Love reflects "from its placid breast," the true "face of human life" with all the suffering, depravity, goodness, or beauty that might be there.

Coleridge, like Wordsworth, believed that love and concern for mankind can only grow within one from a deepened sense of self-awareness, from self-knowledge apprehended through the imaginative faculty. He writes

thus in stanza four of "Dejection: An Ode":

O Lady! we receive but what we give,
 And in our life alone does Nature live:
 Ours is her wedding garment, ours her shroud!
 And would we aught behold, of higher worth,
 Than that inanimate cold world allowed
 To the poor loveless ever-anxious crowd,
 Ah! from the soul itself must issue forth
 A light, a glory, a fair luminous cloud
 Enveloping the Earth--
 And from the soul itself must there be sent
 A sweet and potent voice, of its own birth,
 Of all sweet sounds the life and element!
 (11.47-58)

Unlike Wordsworth in The Prelude, Coleridge has no illusions about the nature of the world of humanity; cold and powerless to move or act, it is crowded with poor loveless ever-anxious souls. However, Coleridge sees contained within the soul the instrument of its own salvation from this unpleasant loveless condition: awareness, or knowledge, of ones own being and significance, the soul's "sweet and potent voice, of its own birth." We have seen that Wordsworth says imagination is the power within us, so to attain a "higher worth," one must use the power of imagination, the internal power emanating from the soul, to discover itself and to animate its sweet voice. Having apprehended its own being, the soul can then empathize with the "poor loveless ever-anxious crowd" and respond with love that envelopes the earth with "a light, a glory, a fair luminous cloud."

Coleridge's poem "This Lime-Tree My Prison" is an excellent example of how empathetic love enables the imagination to place one in another's condition. As we have already seen, Coleridge, unable to go with his friends, follows them in his mind by visualizing their route from his own memories of it. Empathizing with Charles' thirst for the joys of nature ("In the great City pent"), Coleridge says, "So my friend/Struck with deep joy may stand, as I have stood,/Silent with swimming sense; yea, gazing till all doth seem/Less gross than bodily" (Selected Poetry 46, ll. 37-41).

Coleridge experienced a release from his own imprisoned feelings of rebellion against his circumstances as his empathetic love for his friend encompassed his mind. Although he sat physically alone, he was not alone in his thoughts.

Shelley's argument for empathetic love, plainly delineating the importance of the imagination to a healthy society or individual, considers only the positive side of the issue of how the imagination enables humans to interact with each other--empathetically. However, Coleridge also considered the reverse side of the issue in his preface to "Fire, Famine, and Slaughter." Passion of evil--hate, anger, revenge--originates also in the mind,

and the characteristics of "such imaginary representations as spring from a real and earnest desire of evil to another" usually are real life images "of pain and suffering which he has himself seen inflicted on the object of his hate" (Selected Poetry 178). The imagination, then, is an instrument for both good and evil.

Sometimes the evil that the imagination leads one into is not so overtly evil as the condition Coleridge described, but is a negative force nonetheless. This happens when the heart and the head that Coleridge speaks of in Biographia Literaria are not in balance. Speaking of the furor over Jacobinism, Coleridge noted that we have a "fortunate in consequence of our nature, which permits the heart to rectify the errors of the understanding" (137). Likewise, the head, or reason, must balance the feelings of the heart. Imbalance in either direction is not good, but when the intellect wins out over the heart, usually empathetic love diminishes and intellectual isolation intrudes to separate that person from the community of ordinary men. In a state such as this, the moral sense of the individual is usually stunted or withers, as the case may be. Neither consciously villainous nor driven by evident evil intentions, a solitary of this kind falls

into evil from a lack of a proper sense of morality. Such was the case with Dr. Frankenstein, Alastor, and Epipsychidion, as well as Hawthorne's Ethan Brand, Dr. Rappaccini, Almyer, and Chillingworth. Since this is the type of solitary that Hawthorne primarily deals with in several of his most important stories, we will only briefly mention the other kind of solitary, the wanderer or the beggar Wordsworth and Coleridge wrote about, before we move on to examine Shelley's intellectual solitary.

Although solitude is a desirable element in the pattern of one's life, necessary for productive meditation, sometimes a person experiences seasons of enforced solitude because of economic conditions. This was the case with the old man in Wordsworth's "Old Cumberland Beggar" and the Leech-gatherer in "Resolution and Independence." Both are old men eking out a living as best they can. The leech-gatherer wanders the moors looking for a pool of water that contains leeches that he can collect for sale to doctors. The beggar collects alms of the villagers; Wordsworth says of him, "He travels on, a solitary Man" (l. 24, 94). Wordsworth was always concerned with social issues, and one can read these concerns for the prevalence of poverty in these poems. On the other hand, he was concerned with

questions of epistemology, and by emphasizing the isolation of these men, Wordsworth could better examine the isolation of the mind, the mind in nature, and the ways we feel for other people. Wordsworth concludes that such solitaries are beneficial in society as a conscience and inspiration to empathetic love.

An entry in Hawthorne's American Notebooks for August 30, 1842 reminded one of Wordsworth's enforced solitaries and their usefulness as a conscience to society. The entry records his reaction to watching an old woman pass down the street and knock at his door:

After the visitors were gone, I sat at the gallery window, looking down the avenue; and soon there appeared an elderly woman--a homely, decent old matron enough, dressed in a dark gown, and with what seemed a manuscript book under her arm. The wind sported with her gown, and blew her veil across her face, and seemed to make game of her; though, on a nearer view, she looked like a sad old creature, with a pale, thin countenance, and somewhat of a wild and wandering expression. She had a singular gait, reeling, as it were--and yet not quite reeling--from one side of the path to the other; going onward as if it were not much matter whether she went straight or crooked. Such were my observations as she approached through the scattered sunshine and shade of our long avenue, until, reaching the door, she gave a knock, and inquired for the lady of the house (352).

Hawthorne discovered that the lady was a widow from a foreign land, and had neither family nor friend to support her in her old age. Hawthorne saw in her "a character fit for romance and poetry," for despite her

vagrant state, there is yet "something of the homeliness and decency of aspect, belonging to one that has been a wife and mother, and has had a roof of her own above her head" (353). Hawthorne seems to be admiring the same dignity in this old woman that Wordsworth found in the leech-gather's resolve to cheerfully carry on in the face of difficult circumstances. Certainly Hawthorne entertains the same sentiments as Wordsworth in believing such solitaries serve as a conscience for the community. He writes, "It is desirable, I think, that such persons should be permitted to roam through our land of plenty, scattering the seeds of tenderness and charity--as birds of passage bear the seeds of precious plants from land to land, without ever dreaming of the office which they perform" (353).

Different questions of epistemology arise with an examination of Coleridge's wanderer, the Mariner in "Rime of the Ancient Mariner." One question in particular that Coleridge examines is the nature of mankind's spiritual knowledge. The Mariner's dream-like experience probes into the unconscious depths of the mind of every person, and the knowledge gained can only be revealed by the retelling of the story. Each new hearer will interpret that knowledge in relation to individual experience. The Mariner, another enforced

wanderer, serves also as a conscience and his story serves as a lesson in the consequences of acting without understanding or love.

The intellectual solitary in Shelley's "Alastor" isolates himself from the community of men because he seeks for perfection and can be satisfied with nothing less. Alastor thirsts after knowledge from infancy, and as a youth he leaves home "To seek strange truths in undiscovered lands" (Complete Works I, l. 77, 179). He studies pristine nature and, "Obedient to high thoughts" (l. 107, 180), he studies the ruins of civilization, but avoids learning about living people. While he listens to the mute thoughts of dead men hung on the walls of "memorials of the world's youth" (ll. 121-22, 180), the Arab maiden who ministers to his physical needs falls madly in love with him. He, however, is oblivious to her passion. In his "self-centered seclusion" (preface 173) devoted to knowledge, he never grasps the fact that human beings need to share love on some level. Leaving the maid, none the wiser in the ways of love, he continues his quest for knowledge.

He comes to the beautiful vale of Cashmire and there he lies down beside a sparkling rivulet. He sleeps and dreams of a veiled maid who "sate near him, talking in low solemn tones./Her voice was like the voice of his

own soul/Heard in the calm of thought" (ll. 151-555, 181). Shelly explains that the maid in the dream was a composite image of all the speculations of sublime and perfect natures Alastor has been conversant with. She is the embodiment of his own inner vision, and in her his imagination "unites all of wonderful, or wise, or beautiful, which the poet, the philosopher, or the lover could depicture" (preface 173). As the dream advances, Alaster is not only pleased with her mind so congenial with his own, but is also treated to a very erotic adventure, almost like a lifetime of sexual and conjugal love rolled into one intense experience. But the climax is less than fulfilling, for she dissolves as they embrace. The erotic experience coupled with the sudden realization that this is a cruel dream, is quite shocking to the mental and emotional stability of this, apparently celebrate, young man. Not only has he not sought the company of women, neither has he enjoyed the company of men, in a meeting of the mind. He is a confirmed solitary. He starts up out of the trance, and the vacantness in his brain is echoed in his spirit and his perception of the landscape about him. His peace of mind and mental frame of reference has been totally disrupted and now he flees or wanders depending on how urgent are the fiends of passion that pursue him.

The disquiet of his soul causes him to brood and wither, and now his behavior and wild appearance put a distance between him and the people he encounters more surely than his intellectual superiority had separated him from the general run of people before:

[H]is listless hand
 Hung like dead bone within its withered skin;
 Life, and the lustre that consumed it, shone
 As in a furnace burning secretly
 From his dark eyes alone. The cottagers
 Who ministered with human charity
 His human wants, beheld with wondering awe
 Their fleeting visitant. The mountaineer,
 Encountering on some dizzy precipice
 That spectral form, deemed that the Spirit of wind
 With lightning eyes, and eager breath, and feet
 Disturbing not the drifted snow, had paused
 In its career: the infant would conceal
 His troubled visage in his mother's robe
 In terror at the glare of those wild eyes,
 To remember their strange light in many a dream
 Of after-times (ll.250-266, 184).

Alastor's imaginative powers have never been in question, but his neglect until now of that part of his imagination that enables him to love empathetically, compels him to remain a non-participant in the common bond of friendship with these kind people who take the time to help him. He can only repay them with nightmares for their children. Turning from the community of men, Alastor sought "in Nature's dearest haunt, some bank,/Her cradle, and his sepulchre" (ll. 429-30, 189). Wild imagery depicts the land he traverses, a reflection of the wildness in his mind.

Aging rapidly, the poet's selfish way of life is "avenged by the furies of an irresistible passion pursuing him to speedy ruin" (preface 173).

Alastor comes upon the fountain of another rivulet that arrests his attention:

He heard
The motion of the leaves, the grass that sprung
Startled and glanced and trembled even to feel
An unaccustomed presence, and the sound
Of the sweet brook that from the secret springs
Of that dark fountain rose (ll. 474-79, 190).

A Spirit seems to call him to follow the "leaping rivulet," so "obedient to the light/That shone within his soul, he went, pursuing/The windings of the dell" (ll. 492-94, 191). No longer an aimless wanderer, he follows the stream over many miles until it becomes a broad river. Perhaps analogous to the outpourings of solitary poets who have failed to learn about empathetic love, the waters "howl/The thunder and the hiss of homeless streams/Mingling its solemn song, whilst the broad river,/Foaming and hurrying o'er its rugged path,/Fell into that immeasurable void/Scattering its waters to the passing winds" (ll. 565-570, 193). With the dissipation of the waters, Alastor has nothing left to live for. He sinks down on the bank in despair waiting for death:

Upon an ivied stone
Reclined his languid head, his limbs did rest,

Diffused and motionless, on the smooth brink
 Of that obscurest chasm;--and thus he lay,
 Surrendering to their final impulses
 The hovering powers of life (ll.634-39, 194-94).

Alastor's "untimely tomb" is there in the wild woods, and "the charmed eddies of autumnal winds/Build o'er his mouldering bones a pyramid/Of mouldering leaves" (ll. 50-54, 178). Ironically, this studier of the ancient pyramids of men, lies, unmourned, under a pyramid of leaves. Shelley explains this phenomenon in his preface thus:

They who, deluded by no generous error,
 instigated by no sacred thirst of doubtful
 knowledge, duped by no illustrious superstition,
 loving nothing on this earth, and cherishing no
 hopes beyond, yet keep aloof from sympathies with
 their kind, rejoicing neither in human joy nor
 mourning with human grief; these, and such as
 they, have their apportioned curse. They
 languish, because none feel with them their
 common nature. They are morally dead. They
 are neither friends, nor lovers. nor father,
 nor citizens of the world, nor benefactors of
 their country (174).

A poet, "[h]e lived, he died, he sung, in solitude" (l. 60, 178), and no human hands "with pious reverence reared" (l. 51) his "untimely tomb" (l. 50). His life seems null and his passage on the earth is a void; he touched no one and no one touched him in a meaningful way. His quest for knowledge, a cerebral curiosity for collecting facts, benefits neither himself nor society because that knowledge never embraces empathetic love.

The implied evil consequences to the manner of

Alastor's life, devoid of empathetic love, and culminating in a lonely tragic death, are often echoed in Hawthorne's protagonists. The consequences of neglecting the imagination's capacity to engender empathetic love is of pressing importance in Hawthorne's message. A solitary man himself for a good portion of his adult life, he probably understood the importance of empathetic love more perfectly when his solitary life was reflected in the happiness of his family life after he met and married Sophia Peabody. He came to enjoy many aspects of the community as well.

We will see elements of the intellectual solitary who cut himself off from the scrutiny of the community in "Rappaccini's Daughter" and "Ethan Brand," but also to a lesser degree it can be discerned in "Young Goodman Brown," and "Artist of the Beautiful." Richard Fogle tells us in Hawthorne's Fiction that Hawthorne's artists are either visionaries, "the fool of genius," or amorals who "analyze without love and thus violate the sanctity of the human heart" (214-215). He says that Ethan Brand and Miles Coverdale are of the latter kind of artist. Eric Homburger, speaking of this element of isolationism in Hawthorne's work, says:

"The solitude which young Fanshawe hugged about himself is, in The Scarlet Letter, diffused throughout the Puritan community

itself. And it is the community, in its fully totalitarian and repressive aspect, which Hawthorne shows to be the profound enemy of the 'sweet society' possible between individuals" (Lee 173).

In other words, the repressive government of the village made it a village of solitaires, each afraid of punishment should he express the truth of what he felt and believed.

Perhaps Hawthorne discerned that questions of epistemology could be ideally examined by emphasizing the isolation of the mind, and the Puritan psyche lent itself appropriately to this end since their beliefs and manner of life molded each person into a Solitary to a certain degree. At any rate, Hawthorne examined the human experience quite thoroughly with the Puritan character; Puritan allusion abounds within his work wherever Puritans are not the primary focus. This revealing of the epistemological process is, of course, one of the purposes of Romantic writers. Northrop Frye explains thus:

Literature, then, is not a dream-world: it's two dreams, a wish fulfillment dream and an anxiety dream, that are focused together, like a pair of glasses, and become a fully conscious vision. Art, according to Plato, is a dream for awakened minds, a work of imagination withdrawn from ordinary life, dominated by the same forces that dominate the dream, and yet giving us a perspective and dimension on reality that we don't get

from any other approach to reality
(The Educated Imagination 102).

Hawthorne brought together the two dreams and focused our attention on the essential elements of human nature, both for good and evil. Indeed, some of his stories, such as "Young Goodman Brown," accomplish this revealing of psychological and epistemological questions, as it were, in a waking dream.

CHAPTER THREE

Like the English Romantics, Hawthorne was fascinated with the mind and the significance of the imaginative faculty in the human experience. His works reveal the depths of his perception of that significance, and considering the following three questions can help us to discover what Hawthorne apprehended of imagination's power. What is his perception of the function of the imagination? How does the imagination participate in creating its own reality? How does the imagination modify our apprehension of the external world? An examination of Hawthorne's prefaces and certain of his stories other than the four chosen for minute study, as well as a few passages from his notebooks should suffice for discovering what Hawthorne thought about the imagination and its power in the human life. The prevailing tenor of life in young America was Hawthorne's medium, and from this he created characters who were often idealized versions of a mental attitude common in society. The power and strength of most of his stories rests not on recounting great deeds or dangerous exploits, but on the excitement generated by an examination of the characters' psychological responses to their given situation. In short, Hawthorne

examines how minds act and react to create their realities. He depicts the mind's workings like a landscape on a canvas, what F.O. Matthiessen terms, "tableaux:"

From what we have learned of the operations of Hawthorne's imagination, it seems most natural that when he wanted to express Hester's and Dimmesdale's moment of recognition of themselves, he would cast it in terms of a caught image . . . "The soul beheld its features in the mirror of the passing moment." This gives the lead to why Hawthorne built his important situations as pictures, or rather tableaux, which were the closest the dramatic inexperience of his milieu could come to a scene (300).

Hawthorne was concerned with how the artist attuned himself to the creative imagination through the influence of nature. Hawthorne displayed this concern, as did the English Romantics, by selecting subjects from ordinary life and employing the imaginative faculty to endow them with the excitement of unusualness. We are reminded that Coleridge expressed that this aim of the imagination is "to give the charm of novelty to things of every day and to excite a feeling analogous to the supernatural, by awakening the mind's attention to the lethargy of custom" (Biographia Literaria 191). And again he says, "The sudden charm, which accidents of light and shade, which moon-light or sunset diffused over a known and familiar landscape" (190) was the province of the imagination. Wordsworth, also, wrote

lucidly in his preface to the "Lyrical Ballads" about the role of imagination in transforming everyday scenes:

The principal object, then, proposed in these Poems, was to choose incidents and situations from common life, and to relate or describe them throughout, as far as was possible, in a selection of language really used by men, and at the same time, to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect; and further, and above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature: chiefly, as far as regards the manner in which we associate ideas in a state of excitement.

(Complete Works 791)

Hawthorne, likewise, was privy to the modifying power of the imagination to transform. In his Custom-House preface, he speaks of how his imagination saw such spiritualization in the "unusual light" of the moon on the familiar objects of the room, that those objects lost their "actual substance" and became "things of intellect" (43). For Hawthorne, also, the power of the imagination could elevate things of a commonplace reality, such as chairs, tables, and book-cases, to spiritualized forms of themselves, images in the intellect. Hawthorne is, of course, demonstrating his conception of the English Romantic theory of the imagination's power to modify the objects of the external world in our apprehension.

In "The Old Manse," Hawthorne paints a word picture

of his house and grounds, garnishing his everyday surroundings with the unusual light of his contentment and love of life. One passage in particular impresses on one this principle of the charm of novelty: "The variety of grotesque shapes, into which apple-trees contort themselves, has its effect on those who get acquainted with them; they stretch out their crooked branches, and take such hold of the imagination that we remember them as humorists and odd fellows" (Tales and Sketches 1130). Trees as objects are not people nor do they have characteristics, such as humor, that are the province of thinking minds. However, Hawthorne, in describing these particular trees, presents them in a new light cast about them by his own imaginative experience with the trees. He saw their crooked branches and grotesque shapes as forms full of imaginative potential for creating correlations to comic human forms: "humorists and odd fellows." F.O. Mattheissen writes that when Longfellow first read Hawthorne's Twice-Told Tales, he was not only delighted "with Hawthorne's use of native legends, but also with his discovery that there is beauty in the commonplace" (209).

Hawthorne's notebooks record abundantly his mind's constant search for possible character types and

scenery. Wherever he went he recorded what he saw, describing the texture and color of the people and places around him, through the imaginative glow of his perception. The familiar took on new and interesting aspects under the auspice of his pen, whether he was describing a walk near Salem's hospital (American Notebooks 17), or a remarkable travelling "Surgeon Dentist" (American Notebooks 96). From these notebook shells, Hawthorne fashioned universal characters of considerable depth in his published stories. F.O. Matthiessen observes that the test of Hawthorne's success was "not whether his material was contemporary or from the past, but whether it could be impregnated with his kind of inner theme. The human problems that he scrutinized were the same in both settings" (219). Hawthorne's "inner theme" is part and parcel with the subject of his imaginative faculty, for the success of one depends on the other. Therefore, Hawthorne's characters, the product of his imagination, reflect his inner theme that the imaginative faculty of the mind is a powerful influence on one's perception of, and reaction to, the experiences in life.

Hawthorne embraced the Romantic theory that one of the functions of the imagination is to enable the mind to take part in creating the nature of its experience.

Often the imaginations of the characters that Hawthorne created caused them to participate in creating experiences that were far from pleasant, a demonstration of the reality of the human experience of fear, guilt, anger, revenge, and melancholy. In The Scarlet Letter, the agonizing soul-searchings of Dimmesdale; the insidious effect of Chillingworth's presence on Dimmesdale; the patience, strength, and enduring power of Hester; and the precocious insight and behavior of Pearl document Hawthorne's classic probings into human nature with the light of the imagination that reveals truth. The struggle, particularly for Dimmesdale and Chillingworth, is not overcoming outside terrors or obstacles, but rages inside their minds where each is ruled by his own imagination. Chillingworth could have had no power over Dimmesdale except for the guilt Dimmesdale imagined belonged to him and the punishment he imagined he deserved. Dimmesdale created his own hell; Chillingworth merely helped him along, but in the process Chillingworth built a hell for himself inside his own unforgiving and vengeful heart.

One passage in particular from The Scarlet Letter illustrating Hawthorne's perception of how the imagination clearly helps the mind to mold the sense of its own reality is the final paragraphs of "The

Market-Place". Hester has been on the scaffold of the pillory, exposed to the stares and taunts of the towns-people for some time, and

her mind, especially her memory, was preternaturally active, and kept bringing up other scenes than this roughly-hewn street of a little town, on the edge of the Western wilderness, other faces than were lowering upon her from beneath the brims of those steeple-crowned hats (70).

She saw, in the mirror of her mind, the faces of people from the past who were important to her: her mother, her father, the scholar whom we later discover is her husband, and her own childish countenance. She saw "in memory's picture-gallery" (71) her native home and scenes of the village and countryside around it in England. At last her mind focused back on the scene before her of the market-place and herself on the pillory. The last paragraph shows her taking stock of what her reality will be:

Could it be true? She clutched the child so fiercely to her breast that it sent forth a cry; she turned her eyes downward at the scarlet letter, and even touched it with her finger, to assure herself that the infant and the shame were real. Yes! these were her realities, all else had vanished! (72).

Hester's imaginative faculty was re-aligning her perceptions of her situation in an effort to create a future she could deal with. Hester exhibited, throughout the rest of the story, a tremendous coping

power, and, without doubt, her imaginative faculty's power to adjust her perception of reality, was largely instrumental in her coping ability. In other words, she possessed the imaginative power to structure such realities as would be bearable to her.

The "Custom-House" preface to The Scarlet Letter is one of the best prefatory references that Hawthorne made to the imagination as the mind's faculty responsible for enabling one to participate in shaping experience. Although the inspiration for the story, he says, came from the archives of the Custom-House, as long as he worked there he could never develop the story: "My imagination was a tarnished mirror. It would not reflect, or only with miserable dimness, the figures with which I did my best to people it" (42). In his excellent article relating and examining Hawthorne's prefaces, Jesse Bier poses the question concerning this passage: "If mirrors, as traditional literary fixtures and as symbols on Hawthorne's stories, conventionally reflect truth and reality and if in this particular prefatory passage Hawthorne directly equates the mirror with his imagination, is not the implication clear? The human faculty which reflects reality and truth is one's imagination" (19). In other words, Hawthorne has not only conformed his simile to conventional symbolism, but

has also embraced Romantic theory that the imagination functions by revealing truth as well, when he suggests that his ill-functioning imagination, a tarnished mirror, distorts the forms reflected from it. By contrast, a clean mirror, or sharply functioning imagination, would reflect a more perfect image, the truth and reality of the form before it.

Mirrors, or reflecting devices, were important to Hawthorne's revelation of the power of the imagination. Jacobson says that the mirror is his "most persistent metaphor" (Jacobson 31). His imagination, we will recall from the above passage, is a tarnished mirror, imperfectly reflecting the truth because of the distracting cares of the Custom-House. In the "Governor Pyncheon" chapter of The House of the Seven Gables, Hawthorne treats the reader to the moonlit realm of the Pyncheon family ghosts, and uses the mirror as a metaphor for the imagination. The moonbeams "dance hand-in-hand with shadows, and are reflected in the looking-glass, which, you are aware, is always a kind of window or doorway into the spiritual world" (293). The only entrance into the spiritual world is by the faculty of the imagination, by which the mind comprehends its particular perception of higher thoughts.

Hawthorne writes, in his "Old Manse" preface to

Mosses, that he "found bits of magic looking-glass among the books, with the images of a vanished century in them (Tales and Sketches 1136). Here again the mirror is obviously a metaphor for the power of the imagination to create vivid images from the bright bits of information in the books. In the same preface, Hawthorne employs water as a reflecting device. In this mirror-like medium, "[e]ach tree and rock, and every blade of grass, is distinctly imaged, and however unsightly in reality, assumes ideal beauty in the reflection. The minutest things of earth, and the broad aspect of the firmament, are pictured equally without effort, and with the same felicity of success" (1126). In this passage, Hawthorne attributes to the reflecting water the idealizing powers of the imagination, by which all of nature, beautiful or unsightly, minute or cosmic in size, attains equal idealized beauty. As these mirror metaphors indicate, Hawthorne, then, sees the imagination as a reflector of the spiritual world, of idealized truth. The imagination, and thus the mind, becomes the measure of everything. Even an unclean stream can reveal some truth about the universe it reflects, and by the same token, the imagination of any individual authenticates its measure of everything:

We will not, then, malign our river as gross and impure, while it can glorify itself

with so adequate a picture of the heaven that broods above it; or, if we remember its tawny hue and the muddiness of its bed, let it be a symbol that the earthliest human soul has an infinite spiritual capacity, and may contain the better world within its depths (Tales and Sketches 1127).

Hawthorne viewed the half-light of moonlight, candlelight, or firelight as the atmosphere most conducive to romance. In this "neutral territory" (Scarlet Letter 44) only partially lit, the mind can fully engage the imagination in the creative process. Continuing, he says, "If the imaginative faculty refuse to act at such an hour, it might well be deemed a hopeless case. Moonlight . . . is a medium the most suitable for a romance-writer to get acquainted with his illusive guests" (43). Halflight, particularly moonlight, is an enhancer for the imagination according to Hawthorne. Connecting Hawthorne's ideas about the moonlight and imagination to the English Romantics, Edwin Eigner reminds us that "both Wordsworth and Coleridge had written on the power of moonlight to transfigure reality" (151). Richard Fogle tells us in Hawthorne's Imagery that this "moonlight of imagination is primary . . . but by itself it could produce only snow images" (8). Referring to Hawthorne's own words, we discover that the warmer light of the dim fire helps the imagination to "convert" the snow images into real

men and women with "human tenderness," indicating that the primary factor is the imagination's power to use available atmosphere, whatever the degrees of light that may provide, to create an excitingly new reality.

Another situation, according to Hawthorne, favorable for the working of the imagination is the fuzzy mental state when one first begins the climb out of warm sleep, particularly waking from a dream. In his short story "The Haunted Mind," Hawthorne explores this territory, telling us that, in our waking moments, heightened sensitivity opens up a panorama of sensual perceptions where imagination has power unrestrained by our reason. We can hardly distinguish between dream thoughts and conscious thoughts, and imagination can, in an instant, flash scenes of powerful significance into our minds that are "but imperfectly" in our control. The mind, vulnerable to the slightest suggestion, functions with heightened emotional response to the "truth" it perceives "[i]n an hour like this, when the mind has a passive sensibility, but no active strength; when the imagination is a mirror, imparting vividness to all ideas, without the power of selecting or controlling them" (202). F. O. Matthiesson says of this passage that "in those few words you share in Hawthorne's creative process, in his apprehension of the fertile

state that Keats described as 'negative capability,' the relaxed indolence that alone is receptive to the inwelling of fresh impressions" (232). The experience of this "singular moment" of waking and the uncontrolled freedom of the imagination to work is analogous, for Hawthorne, to the state of mind necessary for precipitating the creative insight (Jacobson 15).

Terence Martin, in his essay "The Method of Hawthorne's Tales," tells us that "on the borders of sleep and wakefulness, dream and reality meet and merge" (Pearce 13). Hawthorne used this territory more than once to weave reality and illusion together. "Young Goodman Brown," with its visionary tone, falls into this area, as do several sections of The House of the Seven Gables, particularly the "Governor Pyncheon" chapter.

One would be remiss, therefore, in defining Hawthorne's theory of the artistic process, to neglect the supernatural side of his imagination. He used hauntings, ghosts, and visions, often in an ambiguous manner, as an effective medium in his examination of every facet of the imaginative faculty. Indeed an apparition--but the reflection of a dead person--can be considered just as real as an image reflected in a mirror, and thus an important instrument in the imaginative process. Thus supernatural phenomenon are

useful to the imagination's function of revealing truth. To this end, Hawthorne employed the parade of ancestors in the "Governor Pyncheon" chapter of The House of the Seven Gables, to reveal truth about the Judge as well as the long line of his ancestors who lived in the house. By their agitated scrutiny of the portrait, the ghosts direct one's attention to the picture, thus, leading one to believe that some important clue to the truth is there. These ghosts seem as real as the Judge sitting in the chair. Indeed, they are as real in the fiction of the story as he is. We only discover the judge is dead at the end of the parade when his apparition brings up the end of the line. Hawthorne uses the ambiguity of the situation to merge our sense of reality and spirituality in order to peel back the layers of facts to reveal some truth about the greed and scheming inherent in human nature.

Likewise, "The Wedding Knell" mingles reality with ghostly language to the point that one has a difficult time discerning if the participants are dead or living. As the wedding party marched in, the widow-bride "recognized in every face some trait of former friends, long forgotten, but now returning, as if from their old graves, to warn her to prepare a shroud" (Tales and Sketches 357), while the groom came dressed in his

shroud, and with "a ghostly pace" took his place at the widow's side, a rebuke to her for giving her youth and vigor to other husbands.

Like Coleridge's supernatural manifestations in "The Rime of the Ancient Mariner," these signs from the dead are sent to jolt the mind to a consciousness of its duty, or to warn those who can understand of the follies of greed and selfishness. Hawthorne demonstrates that imagination spiritualizes the ordinary with its modifying or unusual light, and animates the soul with a sense of delight (Scarlet Letter 30-31). This, according to Hawthorne, happens in the "neutral territory, somewhere between the real world and fairy land, where the Actual and the Imaginary may meet" (S. L. 44). This combining of the familiar with the unusual is, Richard Fogle reminds us, "central to the Romanticism of Coleridge and Wordsworth . . . this is the Romantic conception of the picturesque" (Hawthorne's Imagery 8). The importance of the imagination to Hawthorne's writing may be understated in his preface discussions, but is never denied in the body of his works.

Another interesting parallel that I would like to draw between Hawthorne's Romantic experience and that of certain English Romantics lies in the ingenious way they

each deal with the disappearing vision or indolent imagination. In "The Custom-House," Hawthorne deprecates his own imaginative faculty when he says, "A better book than I shall ever write was there; leaf after leaf presenting itself to me, just as it was written, out of the reality of the flitting hour, and vanishing as fast as written, only because my brain wanted the insight and my hand the cunning to transcribe it" (The Scarlet Letter 46). Since the material he was speaking of, as well as the story (one of the best of his works) that he created from the material, were both products of his imagination, this exercise in humility seems to be intended as a demonstration of how he perceives the imaginative faculty operates. More than that, it also places him in the company of Coleridge and Keats who both lamented at times their inability to capture the vision they had seen.

"Kubla Khan," Coleridge's best known poetic fragment, is so termed because he says he was disturbed before he could complete recording a fantastic dream and the end of the vision escaped from his memory. Keats constantly, despite abundant evidence to the contrary, reminds his readers of his dissatisfaction with his skill and inspiration as a poet. His poem "To Charles Cowden Clarke" uses a lovely metaphor for how the muses

treat him who is "little fit" to pen a line of poetry:
 "With shatter'd boat, oar snapt, and canvas rent/I
 slowly sail, scarce knowing my intent;/Still scooping up
 the water with my fingers,/In which a trembling diamond
 never lingers" (ll. 17-20). The poet sifts through life
 experiences for a gem of inspiration only to have the
 inspiration drain away like water before he can create
 his masterpiece. Addressing this problem for the artist
 of the discrepancy between the vision and the work of
 art, John Stubbs, says that with his story, "The Artist
 of the Beautiful", Hawthorne

raises the question whether the artist can
 even match his vision perfectly to a
 concrete artifact A comparison is
 implied between the crushed "flitting mystery"
 in the work of art and the butterfly destroyed
 by the child at the end. Both are, in their
 own degrees, destructions of the original
 vision (57).

Hawthorne was in good company making artistic grist from
 a seemingly empty mill, actually using the situation to
 examine the process of imagination and the limitations
 of the mind in relaying the imagination's message. All
 of his apologies for inadequacies in his Custom-House
 preface to The Scarlet Letter are part and parcel with
 this elaborate frame of finding the papers and the
 letter "A" that he built around the story to give it an
 air of history and authenticity. Such could not hurt a

romance presented to the practical American mind.

Examining Hawthorne's unedited notebooks, particularly the one (1835-1841) recently discovered and transcribed by Barbara Mouffe, reveals an abundance of story ideas jotted down for future reference. The seeds of imagination, only a few of which ever actually became a part of a story, exhibit how the creative imagination could work to create its own reality or a parallel reality:

To make a story out of a scarecrow--giving it queer attributes. From different points of view, it should appear to change sex, being an old man or woman, a gunner, a farmer, the Old Nick & c. (plate 1).

An old looking-glass--somebody finds out the secret of making all the images that have been reflected in it pass back again across its surface (plate 65).

A man living a wicked life in one place, and simultaneously, a virtuous and religious one in another (plate 58).

A person, while awake and in the business of life, to think highly of another and place perfect confidence in him; but to be troubled with dreams, in which this seeming friend appears to act the part of a most deadly enemy. Finally it is discovered that the dream-character is the true one. The explanation would be--the soul's instinctive perception (plate 81).

A person to look back on a long life ill spent, and to picture forth a beautiful life, which he would live, if he could be permitted to begin his life over again. Finally, to discover that he had only been dreaming of old age--that he was really young--and could live such a life as he had pictured (pl. 82).

Each of these story ideas employs an attempt to understand the truth about humanity by creating a reality different from the accepted reality. They could almost be claimed to be tricks of the mind, but in Hawthorne's hands they are searchings after sturdy vehicles to convey the process of the imagination at work. He seeks to disengage reality from what appears to be reality in an effort to illustrate how unreliable pragmatic notions are: we only think we know what we know. Depending on our perspective this can be both good and bad. Bad, if we crave the security of definiteness, and good, if we are courageous enough to reach out for other possibilities. Exploring the polarities of the mind became the English Romantics' and Hawthorne's mission.

CHAPTER FOUR

Hawthorne's work reveals his preoccupation with the mind and its imaginative process by constantly examining his characters' psychological behavior in sometimes lengthy narrative asides to the story. Moreover, Hawthorne plainly points to this preoccupation with the thinking process in some of these asides when he presents Idea as if it were an object of veneration, the Holy Grail to be pursued at all cost. For Ethan Brand, the Idea that imagination conceived and his mind developed was the concept of the Unpardonable Sin (Tales and Sketches 1051). In "The Artist of the Beautiful" the Idea that excites Owen Warland's imagination is the concept of the ideal Beauty (916). Rappaccini's Idea is to create a perfectly controlled environment where his daughter will be safe from all threats. In each case the Idea became an obsession in the imagination, directing the course of those lives involved, evidence of how Hawthorne believed the creative imagination actively participated in creating the nature of one's own reality.

Directing our attention to Hawthorne's specific application of Romantic theories of the creative imagination, "The Artist of the Beautiful" is a logical

place to begin. Indeed, Richard Fogle tells us that, with this story, "Hawthorne expounds the fundamental ethic, metaphysic, psychology, and aesthetic of English Romanticism" (Hawthorne's Fiction 76). In this story Owen Warland pours his whole life, energy, mind, and soul into capturing his vision of "the beautiful" in some visible symbol. After many frustrating failures, and many hours spent studying nature's beauty in an effort to recreate it, he finally fashions the ideal butterfly, the embodiment of imagination. In his "instant of solitary triumph" (924), Owen, as he tells Annie, "wrought this spiritualized mechanism, this harmony of motion, this Mystery of Beauty" (926) that "represented the intellect, the imagination, the sensibility, the soul, of an Artist of the Beautiful!" (927).

Hawthorne presents no easy answers or definite conclusions in "The Artist of the Beautiful," but he does demonstrate his search for understanding of the human condition through the use of paradox, or contradictions. The English Romantics also used paradox to express the search for greater truth, as G.C. Clarke has shown in Romantic Paradox. Roy Male notes Hawthorne's use of paradox, saying that "the whole plot consists of a series of oppositions . . . the useful and

the beautiful, the material and the ideal, the mechanical and the organic, understanding and imagination" (34). The narrator appears to be sympathetic to the artist by telling his side of the story and by placing Danforth in the villain position. However, we cannot be sure of the narrator's sympathy when he fails to redeem Warland's obsessive artistic character. Indeed, he represents him as a near failure in the one thing he believed was his destiny, to represent the Beautiful. Owen has only one solitary triumph, the mechanical butterfly that crumbles in a child's hand.

Hawthorne's ambivalence toward both art and practicality is evident in his treatment of Danforth and Warland. In one sense he appears to be on the side of practicality when he accords Danforth a happy, prosperous life with all the elements of domestic tranquillity and community, while he is more severe with Warland, in that the artist, through his obsession with artistic Beauty, loses the opportunity to enjoy those things that most people consider necessary for a full life and the moral good of the community as a whole. In contrast to Danforth's productive life as a craftsman, husband and father, and participant in the community, Warland has produced no art at all that fulfills his

expectations of what his vision should produce. Yet in other instances, Hawthorne presents Warland's "microscopic mind" and artistic nature as more sympathetic attributes than Danforth's earthiness. In any case, Hawthorne presents art and practicality in this story in unreconcilable opposition. After Danforth laughs at Warland's passion for the Beautiful and leaves his shop, Warland "proceeded to operate with a delicate instrument of steel" on "a piece of minute machinery" (912-13). He suddenly falls back in dismay:

"Heaven! What have I done!" exclaimed he. "The vapor!--the influence of that brute force!--it has bewildered me, and obscured my perception. I have made the very stroke--the fatal stroke--that I have dreaded from the first! I am ruined!" And there he sat, in strange despair, until his lamp flickered in the socket, and left the Artist of the Beautiful in darkness. Thus it is, that ideas which grow up within the imagination, and appear so lovely to it, and of a value beyond whatever men call valuable, are exposed to be shattered and annihilated by contact with the Practical. It is requisite for the ideal artist to possess a force of character that seems hardly compatible with its delicacy; he must keep his faith in himself, while the incredulous world assails him with its utter disbelief; he must stand up against mankind and be his own sole disciple, both as respects his genius, and the objects to which it is directed (913).

In this passage, Hawthorne seems to be contrasting, in one sense, the delicacy of the artistic spirit with the pedantry and commonness of the practical persuasion. Danforth's presence exudes a vapor, a brute force that

lingers behind even after he has left to plague Warland's more sensitive mind. Breaking the piece he is working on sets back the realization of Warland's dream by several years, but he perseveres and develops that strength of character Hawthorne says is requisite for an ideal artist. In the face of this affirmation, Danforth's physical strength is vulgar. Thus we can see Hawthorne's ambivalence toward the desirability of art over the practical, and vice versa.

Hawthorne describes the problems created by Warland's obsession with the creative imagination and art. His only accomplishment according to his neighbors, keeping time working for the village, is little satisfaction to him as an artist. The one mechanical butterfly Warland finally produces, the culmination of many years of frustration, agony, and toil, is still not as fair as was his vision. He tells Annie:

it absorbed my own being into itself; and in the secret of that butterfly, and in its beauty--which is not merely outward, but deep as its whole system--is represented the intellect, the imagination, the sensibility, the soul, of an Artist of the Beautiful! Yes, I created it. But this butterfly is not now to me what it was when I beheld it afar off, in the day-dreams of my youth (Tales and Sketches 927).

Hawthorne seems to be saying that a distillation of the best that the artist can conceive still falls short of

the vision. In this respect, John Stubbs observes, "Hawthorne himself raises the question whether the artist can even match his vision perfectly to a concrete artifact" (57). Hawthorne's treatment of both Warland and Danforth leaves one in doubt that he applauded or sanctioned the extremes to which either of them lived their lives. Indeed, Annie appears to be the most sympathetic character, with her sensitivity to art and philosophy as well as the ability to function as an integral part of the community.

Warland's butterfly is a tangible symbol of Romantic theories of the imaginative faculty. The butterfly demonstrates the capacity of the imagination to enliven the familiar by illuminating and endowing it with the charm of the unusual. This perfectly formed and exquisitely beautiful mechanical butterfly, is quite unusual fluttering about the room and communicating its sensitivity to the character of those near to it by the pulsing light it emits. The imagination and the butterfly both illuminate with an unusual light. The butterfly, like imagination, enlivens and emits a more glorious light in the presence of receptive and sympathetic minds.

The butterfly also represents the imagination's capability to imitate the divine creative impulse in

that it is a mechanical replication of a natural butterfly. The narrator tells us it is

Nature's ideal butterfly . . . here realized in all its perfection; not in the pattern of such faded insects as flit among earthly flowers, but of those which hover across the meads of Paradise, for child-angels and the spirits of departed infants to disport themselves with (926).

This butterfly is an idealization of the butterflies of the field, and like the perfection of imagination's vision, it has no visible flaws. However, like imagination, the capabilities of this butterfly are only to be an imitation of the real thing; it can never be alive and recreate tangible offspring any more than can imagination become a visible reality. When imagination's vision becomes reality, imagination ceases to exist there, just as the butterfly was annihilated by the reality in the force of the child's grasp.

Warland's obsession to express the beauty of his vision in some external way narrows his existence to only those avenues that further his pursuit: the woods and his shop. He becomes a solitary shut off from human sympathies. This isolation from the human community shows itself in Warland's impatience with the people who bothered him to fix their timepieces. Because his mind is fixed on the pursuit of the Idea, he fails to perceive the importance of empathic love. Perhaps

Hawthorne means to show, by Warland's example, that the end product of art without the warmth of brotherly love is as useless as the mechanical butterfly, a cold replication of nature without the warmth of life and truth. As Richard Jacobson says, "The single-minded quest for intense aesthetic experience, which loses all reference to life and common nature, is condemned by Hawthorne as the most insidious form of egotism because it leaves the man it possesses with illusion that he has dedicated his life to a higher cause" (27). Warland's proud presentation of his butterfly to Annie and her family and his explanations of artistic theory indicate that he believes he has dedicated his life to a higher cause and has no idea that the art he has made symbolizes his failure as an artist.

True art, according to Shelley in his "Defense of Poetry," is "the very image of life expressed in its eternal truth." This truth is meant to improve and teach men in all generations, and can only be imparted and understood through an understanding of empathetic love, which, when experienced, produces sympathetic identification with the objects of art. The butterfly, Owen's sole artistic expression, is the culmination of a private vision that cost him the comfort of conjugal love with Annie, as well as the society of men. Art

conceived under such conditions of alienation from the community runs the risk of not being true art by Shelley's definition. In the end, Owen discovered the private joy in the reality of the Beautiful Idea within his own spirit and imagination was the major accomplishment of the butterfly; the symbol was of little value compared to that (931). In this sense, the butterfly remained a private vision.

Although we may accuse Owen Warland of obsessive behavior, lacking brotherly love, his genius produces nothing of any greater harm than a butterfly that is useless to the community at large. "Rappaccini's Daughter" describes a more malevolent influence that calculating intellect can exert on society. The product of her father's experiment, Beatrice has imbibed the poisons of the deadly plants in Rappaccini's garden for so long that the poison has become her sustenance. She speaks thus to the poison shrub: "Give me thy breath, my sister . . . , for I am faint with common air!" (984). In her, Rappaccini has created a monster through his ambition to cure the world's ills, or if not cure the world, at least endow Beatrice with extraordinary powers to protect herself from contact with any other person. Even though her body contains poisons lethal to other people if they move too close to her, Beatrice has a

pure heart, innocent of any thought of evil until Giovanni enters her world and introduces her first to love and then faithlessness. Her eyes being opened to the evil condition of her body and his heart, Beatrice's luxuriant and abundant life quickly fades away and dies. Brian Way says that "she sees her nature fatally divided between two mutually antagonistic principles: a divine spirit which inspires men, and a poisonous body which betrays him" (Lee 16).

Beatrice is the embodiment of imagination. To Giovanni, her appearance seems to have changed each time he sees her, much as imagination modifies one's perception of experience. Like imagination, her presence seems to throw an unusual light on her surroundings:

On again beholding Beatrice, the young man was startled to perceive how much her beauty exceeded his recollection of it; so brilliant, so vivid was its character, that she glowed amid the sunlight, and, as Giovanni whispered to himself, positively illuminated the more shadowy intervals of the garden path. Her face being now more revealed than on the former occasion, he was struck by its expression of simplicity and sweetness; qualities that had not entered into his idea of her character, and which made him ask anew, what manner of mortal she might be. Nor did he fail again to observe, or imagine, an analogy between the beautiful girl and the gorgeous shrub that hung its gem-like flowers over the fountain; a resemblance which Beatrice seemed to have indulged a fantastic humor in heightening, both by the arrangement of her

dress and the selection of its hues
(Tales and Sketches 984).

One of imagination's functions, we will recall from Coleridge and Wordsworth, is to excite us with the charm of novelty cast over familiar things, to throw an unusual light over ordinary scenery. Hawthorne has created in Beatrice a metaphor for imagination: she "positively illuminated the more shadowy intervals of the garden path." More than that, her perceived ability to change in aspect, is a figure of how imagination is ever fluctuating, throwing up new knowledge by considering all facets of a situation. Of course, we are always seeing Beatrice through Giovanni's eyes, and it is his imagination inspired by his emotional reaction to her that colors this creation. Thus, imagination creates the embodiment of imagination.

Giovanni provides us also with a good example of how the imagination participates in creating its own reality. As his relationship with Beatrice advances, his imagination enables him to image her in his mind as the focus of "passionate musings, invested with all the witchery that had been gathering around it ever since his first glimpse of her, and now likewise imbued with a tender warmth of girlish womanhood" (994). This is a common practice of the imagination, and universally lovers endow the objects of their love with exaggerated

virtues and then attempt to create that reality.

Giovanni is no exception:

Oh, how stubbornly does love--or even that cunning semblance of love which flourishes in the imagination, but strikes no depth of root into the heart--how stubbornly does it hold its faith, until the moment come, when it is doomed to vanish into thin mist! (994).

Giovanni's imagination built one kind of reality; one that excites and satisfies him. He lives in the joy of that reality until the new knowledge of Beatrice's poisoning state pulls that reality up short. Then his imagination is incited to build an opposite reality of her perfection. His imagination bases this new reality on a fear of death and anger from a sense of betrayal. Neither idea of reality was the real Beatrice.

Rappaccini, himself, is a figure of the imagination's capacity to create; however, Hawthorne also uses him to express his Romantic distrust of the attempts of rational science to construct reality. Watching through his window, Giovanni observes Dr. Rappaccini working in his garden, a bent and sickly form. Giovanni muses on the parallel between this man and Adam, and his garden and the Garden of Eden. In truth, the doctor is not Adam, but, according to Beatrice, the creator. She tells Giovanni, when he asks her where the poison shrub came from:

"My father created it," answered she, with simplicity.

"Created it! created it!" repeated Giovanni. "What mean you, Beatrice?"

"He is a man fearfully acquainted with the secrets of nature," replied Beatrice; "and, at the hour when I first drew breath, this plant sprang from the soil, the offspring of his science, of his intellect, while I was but his earthly child. Approach it not!" continued she, observing with terror that Giovanni was drawing nearer to the shrub. "It has qualities that you little dream of. But I, dearest Giovanni,--I grew up and blossomed with the plant, and was nourished with its breath. It was my sister, and I loved it with a human affection: for--alas! hast thou not suspected? there was an awful doom" (1001).

Rappaccini's creative imagination envisions the way to cure the diseases of the world by inoculation with vegetable poisons. His estate becomes a closed laboratory for breeding and growing new kinds of poison plants. The ultimate experiment that his imagination conceives is to study the effect of one particular poisonous shrub that he creates on his daughter's body. Imitating divine creation, he alters nature and creates a shrub, and then uses it to create a new kind of woman in his daughter, "with marvellous gifts, against which no power nor strength could avail an enemy" (1005). From the union that Rappaccini hopes will come between Beatrice and Giovanni, he dreams of building a master race immune to sickness and disease. Unfortunately, his egotistical intellect is not wise enough to consider all of the elements in the equation, and his meddling with

nature ends in disaster. Beatrice would not continue as part of his dream. She wants to be loved, not feared. Hawthorne leaves us with the judgement: "And thus the poor victim of man's ingenuity and of thwarted nature, and of the fatality that attends all such efforts of perverted wisdom, perished there, at the feet of her father and Giovanni" (1005).

Harry Levin, in The Power of Blackness, questions Hawthorne's purpose in warning against "such dangers as may impend, with the triumph of cold-blooded experimentation over the sense of moral responsibility" (65). Certainly, if there is a moral to Dr. Rappaccini's experience, it would be that there are far-reaching dangers attached to the end product of cold calculating intellectual pursuits untempered by feeling. Hawthorne's purpose seems to be a warning against the misuse of the creative imagination. In order to avoid disaster, the power of the mind to imagine, to envision, and then to create is a force that must be directed by moral principles and empathetic love.

Another case in point is the tragedy of Ethan Brand. Hawthorne writes that Ethan Brand, "with cold and remorseless purpose," has made Esther "the subject of a psychological experiment, and wasted, absorbed, and

perhaps annihilated her soul, in the process" (1060). Like Dr. Rappaccini, Ethan Brand experimented with a young girl delving into her mind and soul. The end result was the same, in that both girls were virtually destroyed for the sake of experimentation by an intellectual who aspired to knowledge just for the sake of knowing. Levin concludes that Hawthorne, "by the special damnation he meted out to his cold-blooded intellectuals," was making "an oblique plea for companionship, and for the natural magnetism of society" (69). Hawthorne, like the English Romantics, insisted on the necessity of practicing empathetic love within the imaginative process. Hubert Hoeltje affirms this, and connects Hawthorne to Coleridge's wish "to effect a proper balance between intellect and feeling, between head and heart" (285).

Ethan Brand, like Rappaccini, fails to maintain this proper balance that Coleridge speaks of in chapter nine of his Biographia Literaria, and in his pride and lust for knowledge he becomes a wanderer, a solitary. In his youth, he was convinced that the Devil spoke to him out of the furnace, sending him out to find the Unpardonable Sin. He studies people like scientific specimens, in an effort to find out what the Unpardonable Sin is. At the end of his quest, he explains to the lime-burner that

the Unpardonable Sin is "the sin of an intellect that triumphed over the sense of brotherhood with man, and reverence for God, and sacrificed everything to its own mighty claims" (1057). The Unpardonable Sin is just a label for the destructive force of man's intellect obsessed with itself and untempered by empathy, "a kind of allegorical inclination to substitute illustrative meaning for true realistic sympathy or self-knowledge" (Bell 136). In other words, Ethan Brand's Unpardonable Sin is his allegory, his label, for the evil he committed by practicing his abstract scientific inquiry into the mind rather than applying his energies to studying realistic sympathy and human kindness for the betterment of the community of man.

In the narrowness of his search for knowledge, Brand perceived only the cold facts of his investigation, and his imagination lost its competence to perceive the divine light in his subjects. In consequence, he lost sight of any divinity within himself, that power of the imagination that perceives the idea of "God" and a reverence for that concept. Brand points out his problem when he defined what the Unpardonable Sin was intellect set above brotherhood of man and reverence for God. His own intellect became his judge and jury, and he could not imagine pardon for himself. His unpardoned

sin is unpardoned within his own mind and imagination; God's forgiveness is not in question. Having participated in a deliberate and continuing act of cold-bloodedly analyzing the soul of mankind, he had lost his ability to take anything on faith. John Stubbs points out that Hawthorne illustrates the agony of isolation by Ethan Brand's example and says that Brand's example is "argument enough for Hawthorne to urge commitment to the brotherhood of men even at its worst" (74). Indeed, Hawthorne's argument for empathetic love through Ethan Brand's experience is nearly as powerful as Shelley's argument for the same through Alaster.

Hawthorne examines in this story the power of the mind to distort experiences and vision. Brand, himself, demonstrates distortion of reality, but there is a wonderful cameo scene that capsulizes this principle of the imagination's power to modify and distort reality. In this scene, a diorama serves as a paradigm for imagination. An old German Jew, travelling with the diorama on his back, stops by the company gathered at the kiln with Brand. One of the young men asks to see his pictures:

So, placing his box in a proper position, he invited the young men and girls to look through the glass orifices of the machine, and proceeded to exhibit a series of the most outrageous scratchings and daubings, as specimens of the fine arts, that ever an

itinerant showman had the face to impose upon his circle of spectators. The pictures were worn out, moreover, tattered, full of cracks and wrinkles, dingy with tobacco-smoke, and otherwise in a most pitiable condition. . . . When, with much merriment at its abominable deficiency of merit, the exhibition was concluded, the German bade little Joe put his head into the box. Viewed through the magnifying glasses, the boy's round, rosy visage assumed the strangest imaginable aspect of an immense, Titanic child, the mouth grinning broadly, and the eyes, and every feature, overflowing with fun at the joke. Suddenly, however, that merry face turned pale, and its expression changed to horror; for this easily impressed and excitable child had become sensible that the eye of Ethan Brand was fixed upon him through the glass (Tales and Sketches 1060-61).

The lenses of the diorama produces a modified form of reality much like the imagination modifies one's perception of reality. Many of the pictures "purported to be cities, public edifices, and ruined castles, in Europe; others represented Napoleon's battles, and Nelson's sea-fights" (1061). These pictures possess a degree of reality in that they are supposed to be likenesses of actual places and reproductions of historical events, but just as the creative imagination modifies the mind's perception of experience, so the condition of the pictures, as seen through the lenses of the diorama, modifies them until they hardly resemble the original works of art that they represents. Hawthorne addresses the element of distortion in the imaginative process by describing little Joe's enlarged

appearance when viewed under the magnifying lenses of the box. The child and the crowd enjoy the excitement and the fun that this distortion, analogous of imagination, affords. But the imaginative process and the diarama produce both joy and fear, and little Joe experiences terror when he looks back up to the glass orifices and sees the eyes looking down on him. The fact that it is Ethan Brand's eyes "fixed upon him" increases the probability of the boy's fear, since Brand is the villain-figure of the story. Thus, Hawthorne employs the diarama to describe how heightened emotion of both joy and fear is the result of the imaginative process.

Ethan Brand attempted to categorize the concept of the Unpardonable Sin into a formulated doctrine that anyone could point to and say, "That, right there, is the Unpardonable Sin." Hawthorne, as a Romantic, would find this attempt at stratification to be repugnant, yes, sinful, for no new knowledge can come from old static concepts. Bell explains that one of the sins that Hawthorne most frequently scrutinizes, particularly in the Puritans, "is their insistence on allegorizing experience into rigid 'iron' forms, cut off from life and suppressive of it" (136). Furthermore, he says that Young Goodman Brown also becomes "trapped by allegory of

his own making" (136). Throughout the story, Goodman Brown is obsessed with the polar concepts of good and evil. All the people that he believed were good, appeared to be evil that night. Yet the devil, a kindly old gentleman in the form of Goodman Brown's grandfather, has little appearance of evil. Unable to sort out good from evil in the mixed up appearances of the situation, and unwilling to relinquish his need to stamp good or evil on everything and everyone, Goodman becomes trapped in his original idea of what constitutes good and evil.

Goodman Brown's journey into the dark heart of the forest is allegorical of his psychological journey into his mind. Just as he keeps drawing back and making excuses for why he should not go on in this journey with the old gentleman, so he draws back from actually penetrating into the depths of his mind and heart for self-knowledge. At the crucial point in the initiation rite, he withdraws from the experience by invoking heaven and shattering the instant of revelation:

And there they stood, the only pair, as it seemed, who were yet hesitating on the verge of wickedness, in this dark world. A basin was hollowed, naturally, in the rock. Did it contain water, reddened by the lurid light? or was it blood? or, perchance, a liquid flame? Herein did the Shape of Evil dip his hand, and prepare to lay the mark of baptism upon their foreheads, that they might be partakers

of the mystery of sin, more conscious of the secret guilt of others, both in deed and thought, than they could now be of their own (Tales and Sketches 287).

This is the moment when Goodman Brown cries for Faith to "Look up to Heaven, and resist the Wicked One!" (288). He finds himself immediately transported to a "calm night and solitude, listening to a roar of the wind, which died heavily away through the forest" (288). From that moment his life is changed and his mind closed to the spontaneity of faith and love, because he fails to complete his initiation into self-knowledge.

Goodman Brown never resolves his fear of evil, and the remainder of his life his mind is haunted by flashbacks to the dreadful woods. The quality of his life is controlled by his fear of evil, and he imagines its presence everywhere:

A stern, a sad, a darkly meditative, a distrustful, if not a desperate man, did he become, from the night of that fearful dream. On the Sabbath-day, when the congregation were singing a holy psalm, he 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 on the open Bible, of the sacred truths of our religion, and of saint-like lives and triumphant deaths, and of future bliss or misery unutterable, then did Goodman Brown turn pale, dreading, lest the roof should thunder down upon the gray blasphemer and his hearers. Often, awaking suddenly at midnight, he shrank from the bosom of Faith, and at morning or eventide, when the family knelt down at prayer,

he scowled, and muttered to himself, and gazed sternly at his wife, and turned away. And when he had lived long, and was borne to his grave, a hoary corpse, followed by Faith, an aged woman, and children and grand-children, a goodly procession, besides neighbors, not a few, they carved no hopeful verse upon his tomb-stone; for his dying hour was gloom
(Tales and Sketches 288-89).

Goodman Brown's imagination, distorted by the external reality of Puritan rigidity, builds a fearful reality out of his experience that night in the woods.

Hawthorne leads us to believe the experience was only "a dream of evil omen." Therefore, his evil imaginings that have become his reality, have no basis in external reality. They are the result of his unwillingness to confront the heart of darkness, his own heart as symbolized by the witch-meeting in the dark forest. His epiphany is thwarted, and he never discovers that his fears of evil were probably largely groundless.

To say that "Young Goodman Brown" demonstrates the capacity of the imagination to illuminate the familiar with an unusual light, endowing it with the charm of the unusual would be an understatement. Goodman Brown's journey into the woods occurs in the familiar surroundings of his home community. He probably travelled in these woods often in the daylight. Apart from the devil, Goodman Brown recognized the other woods travellers that night as his neighbors. These familiar

things in the young man's life took on totally bizarre attributes in the deepening gloom of the forest and the red light of the bonfire. Even the familiar hymn and the familiar religious rituals, sung and celebrated in the woods that night, took on meanings and characteristics that starkly affected Goodman Brown. The unusual light bathing the familiar that night was a shocking introduction to the knowledge of evil within Goodman Brown's mind.

"Young Goodman Brown" contains some fine examples of paradox; one of the more comical ones is when the devil appears in Grandfather Brown's kindly form. Then the devil exposes the evil in all these good people, evil that they perceived as good. For example, the devil helped Goodman's grandfather whip a Quaker woman through the streets of Salem and he gave Goodman's father a pitch-pine knot, "kindled at my own hearth" to burn down an Indian village. The irony lies in the fact that both men were probably sure their deeds were doing God a service, because they believed they were destroying the devil's servants, the Quakers and the Indians. When the devil says, "The deacons of many a church have drunk the communion wine with me" (278), we can perceive the irony of good and evil being reversed. Communion wine and the devil are elements from opposing domains according to

the accepted Christian beliefs of the Puritans. Northrop Frye tells us, "The effect of irony is to enable us to see over the head of a situation" (The Educated Imagination 56). Hawthorne's purpose in employing irony is just that, both for the reader and within the story, for Goodman Brown. Unfortunately, the devil's irony, telling about the departed folks' skewed morality, passed over Goodman Brown's head and, in consequence, he was unable to learn anything profitable from his night in the woods with the devil. Hawthorne intends for the reader to avoid that trap by "seeing over the head of the situation" with the aid of abundant irony to cast up new truths about the nature of good and evil.

Daniel Hoffman tells us that "Young Goodman Brown's unhappy pilgrimage is a compelling study of what seemed to Hawthorne the least admirable aspects of the Puritan mind, its repression of instinct and the consequent risk of the denial of both faith and love" (Pearce 213). It is this repression that haunted Goodman Brown for the remainder of his life, cutting him off from the society of his fellow man and the domestic love and companionship of his wife and family. His imagination magnified his fears of evil and made him a solitary, cold and austere. Joy and happiness could not filter

through an imagination set on such a course of destruction.

Hawthorne, by concentrating on the objectionable result of a solitary life as evidenced in the diverse situations of Owen Warland, Dr. Rappaccini, Ethan Brand, and Goodman Brown, apparently believed that it was not good for man to be alone. A fully articulate artist and a properly functioning person must be equalized by the society of other people to maintain moral, spiritual, and intellectual balance. Coleridge speaks at length of these "domestic affections" and their effects in building up society:

The happiness of Mankind is the end of Virtue, and Truth is the Knowledge of the means; which he will never seriously attempt to discover, who has not habitually interested himself in the welfare of others. The searcher after Truth must love and be beloved; for general Benevolence is a necessary motive to constancy of pursuit; and this general Benevolence is begotten and rendered permanent by social and domestic affections (Barth 129).

Having missed their opportunity to cultivate "domestic affections," each of the protagonists sank into a destructive trap constructed by the narrowness of their own minds. In Romantic thought, love reigns supreme among men, but it is Hawthorne who condemns the neglect of love as the Unpardonable Sin.

In conclusion, Hawthorne's kinship to the English

Romantics is revealed in his employment of Romantic theories of the imaginative process, especially how the mind participates in shaping experience and the imagination's power to modify the external world in our apprehension. However, Hawthorne did not adopt the English Romantic theories exactly as they articulated them, but modified those theories of the imagination to reflect his own inner vision. He revised their concepts principally, by focusing on the restraints placed on imagination by moral responsibility. Hawthorne seemed more deeply concerned with isolation from community and the abuse of the imaginative process than were any of the English Romantics. The evidence, then, indicates that Hawthorne's kinship with the English Romantics is more likely that of a cousin than a brother.

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