NATURE SYMBOLISM
AND
MORAL ISOLATION
IN
HAWTHORNE

by

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Abstract

The purpose of this thesis is to present a systematic examination of the major groups of nature symbols used by Hawthorne in his novels and tales treating moral isolation. Since Poe's and Melville's early remarks on Hawthorne's love of allegory and his power of blackness, many critics have studied the extensive use of symbolism and the detailed analysis of human nature in his works. While critics have not ignored the numerous examples of nature symbolism contained in the works, none has made a comprehensive analysis of Hawthorne's systematic patterns. Such an analysis reveals a significant aspect of the already acknowledged depth and genius of his symbolic method and shows that his use of nature symbolism, differing from that of both his puritan ancestors and transcendentalist contemporaries, serves as further evidence of his great artistic originality.

In Chapter Two, an examination of The Scarlet Letter, in which nearly all the nature symbols are used, reveals the great richness and complexity with which Hawthorne develops them. The journey into the wilderness is the chief symbol, giving not only a structural unity to several vital chapters in the centre of the novel, but also revealing the extent of the moral isolation of the characters. Within this major pattern, several other patterns emerge: the interplay of sunlight and darkness, the physical nature of the wilderness itself, and the attitudes of the various characters to nature symbolise the moral natures of Hester, Pearl, and Dimmesdale.

The following chapters examine the systematic application of each set of symbols to a specific aspect of moral isolation. Moral innocence
and attempts to regain or retain it are symbolized by sunshine, flowers and the harmonious relationship of individuals with nature; moral evil and guilt by the journey into the wilderness, the wild nature of the forest itself, and darkness. A third group of symbols relating to the garden reflect another aspect of isolation, that of the isolated individual attempting to enter into contact with others. Within each of these three symbolic patterns, the individual symbols are modified to reflect the unique moral conditions of the particular characters.

Hawthorne's use of nature imagery takes on added significance when considered in relation to his allegorical method. It becomes an integral part of the method by which he was able to retell old material and common themes in such a way as to give each a new life and meaning. It is a part of the method which has helped to establish his position as a major American author.
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Chapter One
INTRODUCTION

Two basic and acknowledged facts about Hawthorne's writings are that he was concerned primarily with human sin and isolation, and that his writing makes extensive use of symbols. Since Poe's and Melville's early remarks on Hawthorne's love of allegory and his power of blackness, many critics have studied the extensive use of symbolism and the detailed analyses of human nature in his works. While critics have not ignored the numerous examples of nature symbolism contained in the works, none has made a comprehensive analysis of Hawthorne's systematic use of such symbolism in his treatment of sin and moral isolation. An analysis of his nature symbols reveals a significant aspect of the already acknowledged depth and genius of his symbolic method and shows that his use of nature symbolism, differing from that of both his puritan ancestors and his transcendentalist contemporaries, serves as further evidence of his great artistic originality.

Before proceeding to an examination of Hawthorne's nature symbolism, it will be useful to consider the major aspects of and critical viewpoints toward his symbolic methods and his view of human nature in order to place this discussion in the general framework of Hawthorne's writing and Hawthorne criticism. Since his own remarks on his "inveterate love of allegory" and Poe's on "the strain of allegory which completely overwhelms the greater number of his subjects"¹, dozens of critics have carefully examined Hawthorne's symbolic method. A glance at any of his works, particularly at the American Notebooks and Davidson's edition of Dr. Grimshawe's Secret² will reveal the truth of Matthiessen's statement that Hawthorne had a "predetermined habit
of looking for emblems everywhere...." Modern critical opinion may be placed between the two extremes of Ivor Winters and Q. D. Leavis. Winters emphatically states that "Hawthorne is ... essentially an allegorist...." while Mrs. Leavis writes that "the symbol is the thing itself with no separate paraphrasable meaning as in an allegory: the language is directly evocative." Perhaps the most acceptable explanations of the problem are those given by the foremost of the recent Hawthorne critics, Richard Harter Fogle and Hyatt Howe Waggoner. Waggoner suggests that "most of Hawthorne's best tales exist ... in a realm somewhere between symbolism and allegory, as those terms are used today." Fogle writes that "the symbol must be interesting in itself, not merely as it points to something else. This crucial requirement, which divides mere allegory from literature, Hawthorne fulfills. Hawthorne's symbols have the clarity of allegory, with the complexity of life." One may then form the generalization that, on the one hand, the symbols do not simply give a tangible quality to the author's abstract ideas, or that, on the other hand, they do not exist independently in themselves, but that they embody within them Hawthorne's vision, the human concerns of his fiction.

Marius Bewley suggests a relationship between Hawthorne's symbolic method of writing and his subject matter. This critic shows how the symbolic method presents the essential concern of the works: the inner reality of man as he grapples with the tensions existing between himself and society:

[Hawthorne] projects the inner moral or psychological travail outward into a world of external symbols where its significance continues to exist for the imagination apart from the protagonist in whom it had its concern. The tendency of Hawthorne's art is always outward; it shows a habit of endowing the hidden
and the private with a high degree of publicity, and of revealing not the unique differences in men's souls but the hidden samenesses.\(^8\)

This inner reality, the subject matter of Hawthorne's works, has long fascinated critics. James, who wrote that "the fine thing in Hawthorne is that he cared for the deeper psychology,"\(^9\) recognized what later critics have expanded upon, the concern in Hawthorne's fiction for the isolated individual. This quotation from Matthiessen's *American Renaissance* perhaps best explains this concern:

To escape from such moods [of discouragement] Hawthorne did not have the recourse of Emerson, who could say good-bye to the 'proud world,' and go home to find himself in solitude. Hawthorne could never feel that a man became more human in this way. In the first number of his *Spectator*, ... he had anticipated, with amazing completeness, his mature position. He stated, in a brief essay 'On Solitude' ...: 'Man is naturally a sociable being ... It is only in society that the full energy of his mind is aroused. Perhaps life may pass more tranquilly, estranged from the pursuits and vexations of the multitude, but all the hurry and whirl of passion is preferable to the cold calmness of indifference.' In spite of his lasting shyness, Hawthorne never saw any reason to alter this belief. He did not share Thoreau's unswerving confidence that man could find himself by studying nature, indeed, in no respect is his difference more fundamental than in this.\(^{10}\)

For Hawthorne, the isolated individual is morally separated from society. Although H. B. Parkes statement that Hawthorne "came to regard isolation as almost the root of all evil,"\(^{11}\) is certainly overexaggerated, it does give a hint at one aspect of the nature of moral isolation in Hawthorne's works. If Parkes' statement is reversed and altered to read that evil is the root of much isolation, we are closer to the truth, for it is the evil of his characters which causes their great isolation. The most penetrating of Hawthorne's stories, those containing the "power of
blackness" which Melville so admired, are concerned with those individuals whose sins have isolated them morally from society. Hester Prynne, Ethan Brand, and Young Goodman Brown are but a few of those who have broken, or have "lost [their] hold of the magnetic chain of humanity."

The sins of Hawthorne's characters often result from a willful dissociation from society. Thus the pride of Hester, Brand, and Brown prevents them, in various ways, from joining their respective communities. However, there is another aspect of isolation. For Hawthorne, the morally uninitiated or amoral individual is also isolated. Because children fall into this category, he is extremely interested in the moral nature of the child. Pearl, Abraham, and, although he is not literally a child, Donatello, fit into this category.

The symbolic function of nature in Hawthorne's treatment of these human concerns is hinted at, but not expanded upon by Harry Levin, who writes: "he has an eye for the moral picturesque, rather than for purely local color...." Hawthorne's long walks in nature, often noted by biographers, and sometimes recorded in his American Notebooks, are therefore interesting as they relate to his fictional processes. Obviously not the minutely accurate recorder and observer that Thoreau was, he generally saw the wilderness as it related to human beings. For example, travelling by stage coach he remarks:

> How very desolate looks a forest, when seen this way, — as if, should you venture one step within its wild, tangled, many stammed, and dark-shadowed verge, you would inevitably be lost forever."

However, he did not feel that nature directly influenced human beings. Toward man, the processes of nature were completely unsympathetic and
impersonal: "Nothing comes amiss to Nature -- all is fish that comes to her net. If there be a living form of perfect beauty instinct with soul -- why, it is very well, and suits Nature well enough. But she would just as lief have that same, beautiful, soul-illumined body to make worm's meat of and to manure the earth with." (AN, p. 118) Most often his remarks are directly symbolic; the habit of looking for emblems leads him to use his observations of nature as symbols of moral concerns. For example he writes:

It is a marvel whence this perfect flower derives its loveliness and perfume, springing, as it does, from the black mud over which the river sleeps, and where lurk the slimy eel and speckled frog and the mud-turtle whom continual washings cannot cleanse. It is the very same black mud out of which the yellow lily sucks its obscene life and noisome odor. Thus we see, too, in the world that some persons assimilate only what is ugly and evil from the same moral circumstances which supply good and beautified results -- the fragrance of celestial flowers -- to the daily life of others. (The Old Manse)

What is interesting and significant about Hawthorne's descriptions of nature is his awareness of a duality in nature. It is both beautiful and harsh, gentle and violent, grim and beneficent. For example, in "The Prophetic Pictures," Hawthorne speaks of the dual aspects of nature, of "stern or lovely nature, [of] the perils of the forest or its overwhelming peacefulness..."15 (I, p. 208). This being so, the value of nature as a symbol for the human heart is even more apparent. Full of variety itself, nature can serve as an excellent symbol for the complexity of human nature which so fascinated Hawthorne.

Any discussion of Hawthorne's works which considers his use of nature as it relates to moral innocence and guilt, must take into account the
similarities and differences between this work and the ideas of Puritanism and Transcendentalism. While it is not the purpose of this paper to access Hawthorne's relationship with those two forces, a brief examination of similarities and differences will help to focus attention on the originality of Hawthorne's own writing. Concerned, like the Puritans, with the moral evil of man, and, like the Transcendentalists, with the self-reliant individual, Hawthorne, like both of these groups, made extensive use of nature in developing his ideas. But the results, neither transcendental nor puritan, reveal the unique greatness of his treatment of the human heart.

Herbert Schnieder's oft quoted remark that Hawthorne "saw the empirical truth behind the Calvinist symbols,"\textsuperscript{16} contains the key to Hawthorne's attitude toward Puritanism. Although, like the Puritans, he realized that all individuals contained moral evil within them, and although he made extensive use of the wilderness to symbolize that idea, he did not agree with the superstitious beliefs they held regarding the forests. The Puritans, seeing conscious parallels between themselves and the Children of Israel, maintained that the wilderness was a testing ground. Deep in the forest, Satan and his cohorts met to lure the lonely wayfarer from the Christian community into deep sin. Heimert has suggested that the image of the garden played a significant role for the Puritans, representing for them the fact that they must overcome the wilderness and establish a society in God's name.

Cotton Mather's representation of New England, late in the [17th] century as "the almost only Garden, which our Lord Jesus has in the vast continent of America" shows how persistently the Puritans refused to identify the garden which
they sought or attained with a mere untamed and unchurched paradise, however lush, fertile, or rolling its acres might be.  

The Puritan beliefs that "adherence of the unregenerate man to nature and natural law will lead to a life of riot and confusion [and that] such a man is a creature of instincts...." were not directly held by Hawthorne. Concerned as he was with the human heart, nature served essentially as a symbol. Impersonal and amoral itself, it was used to reflect the moral states of his characters.

Particularly in "Young Goodman Brown," Hawthorne while accepting the moral truths, refutes the superstitions by presenting them as a dream produced in the mind of Brown. In *The Scarlet Letter*, the references to the witch sabbath are placed in the mouth of the most unbelievable character of the story, Mistress Hibbins. Elsewhere Hawthorne notes that such beliefs are the result of "gray tradition" (I, p. 228) and are "fantastic dreams and madmen's reveries." Hawthorne believed, not that the lonely wanderer would be captured by demons, but that, as Schnieder's statement suggests, the isolated individual suffered the danger of increasing the moral evil which was his by virtue of his human nature. While this idea bears definite relationship to the Calvinistic idea of innate depravity, it is Hawthorne's own, one he often gives, added force by describing in terms of nature imagery which achieves some of its power through its echoes of puritan theology. Similarly the idea of the garden as an area hewn out of the wilderness by the Puritan society bears some similarity to Hawthorne's idea of the garden. However, the garden was not for Hawthorne the product of the chosen people overcoming the wilderness in God's
name, but a symbol, based partly on his personal experiences, of the human heart in relation to others. Whereas, for the puritans, the concern with nature is mainly theological, for Hawthorne, it is symbolic of moral and psychological conditions.

Although, in "The Celestial Railroad," and other works, Hawthorne openly condemns Transcendentalism, parts of his writings resemble aspects of Transcendentalism. In his concern with the self-reliant individual and in his use of nature to symbolize the innocence of the individual, he is dealing with matters examined as well by Emerson and Thoreau. For example, passages from "Footprints on the Sea-Shore" and "The Old Manse" in their emphasis on individuality to be achieved by solitude in nature, appear to parallel passages in Emerson's Nature and Thoreau's Walden. Moreover, the carefree sylvan existence experienced by Donatello, and, to a degree by Pearl, would certainly have appealed to the two men. But, whereas Emerson wrote and Thoreau practiced that men must cast off the oppressive customs and traditions and journey into nature where, surrounded by symbols which reflect the unity of existence, they may assert their self-reliance and ultimately become the transparent eyeball, Hawthorne, though in the two sketches mentioned above, believing a brief trip to the seashore or country refreshing, basically felt that extended solitude was dangerous to man. In his personal beliefs (as opposed to his fictional) the value of nature for him was not in its assisting a person's total self-reliance, but in helping him to acquire sufficient individuality to oppose being completely crushed by laws and customs which are, nonetheless, necessary if man is to remain a social animal. Contact with nature made man better able to live in society.
More basically as regards his fiction, Hawthorne, who appreciated the beauty of nature as much as did the Transcendentalists, differed from them in that he was interested not in formulating a philosophy of nature but in using nature symbolically in presenting human nature. His nature symbols do not, as perhaps Emerson's do, reveal the unity of all existence in the Oversoul, but give a material representation of the physically intangible qualities of the human heart.

The following chapters examine these nature symbols as they are applied to the fictional works. An examination of *The Scarlet Letter*, in which nearly all the nature symbols are used, reveals the great richness and complexity with which Hawthorne develops them. A systematic examination of the symbols reveals their division into three major classifications, each one reflecting a major aspect in Hawthorne's treatment of moral isolation. Moral innocence and attempts to regain or retain it are symbolized by sunshine, flowers and the harmonious relationship of individuals with nature; moral evil and guilt by the journey into the wilderness, the wild nature of the forest itself, and darkness. A third group of symbols relating to the garden reflects another aspect of isolation, that of the isolated individual attempting to enter into contact with others. Within each of these three symbolic patterns, the individual symbols are modified to reflect the unique moral conditions of the particular characters.
FOOTNOTES

5. Q. D. Leavis, "Hawthorne as Poet," *Sewanee Review*, LIX (Spring and Summer, 1951), Part I, 182.
7. Richard Harter Fogle, *Hawthorne's Fiction: The Light and The Dark* (Norman, Okla., 1952), p. 15. By mere allegory Fogle appears to mean a simple and obvious relationship between an idea and the physical substance used fictionally to clothe it.
11. Quoted from *op. cit.*, "Hawthorne as Poet," 180.
15. All quotations from Hawthorne's fiction are taken from *The Works of Nathaniel Hawthorne*, 15 vols. (Boston: Houghton, Mifflin, 1891), and are documented internally.
In *The Scarlet Letter*, Hawthorne burrows into the depths of our common nature; indeed so much so that one critic, Ivor Winters, attributes the success of the work to the fact that it is a perfect allegory of three major moral types of human beings: the repentant sinner, the half-repentant sinner, and the unrepentant sinner. Undoubtedly the novel is more than this, but it does examine with a richness and complexity greater than any to be found in his other works, the major moral types which so interested Hawthorne. It is, as Bewley states, "a subtle exploration of moral isolation in America." Accordingly, *The Scarlet Letter* serves as an excellent starting point for an examination of Hawthorne's nature symbolism. In this work, he develops to the fullest nearly all the symbols used in his other works, carefully and delicately ordering them so that they vividly reveal the conditions of the human hearts which form the centre of the story. The nature symbolism is of three kinds: the scenic background may serve as a symbolic projection of the inner states of the characters; the characters' attitudes to nature may reveal themselves; and their moral natures may be described metaphorically in terms of external nature.

The most significant, vivid and complex nature symbol in *The Scarlet Letter* is the forest scene which covers four chapters in the second half of the novel. Hawthorne had referred to the forest as "that wild, heathen Nature of the forest, never subjugated by human law, nor illumined by higher truth...." (V, p. 243) and applying to it his method of looking for emblems, had used it to symbolize the moral isolation not only of Hester and Dimmesdale, but also of Pearl, three individuals who, though
closely linked together, possess considerably differing natures.

A brief survey of a few of the many articles dealing with this forest scene will serve as a useful introduction to an examination of the symbols as they are used by Hawthorne. Frederick I. Carpenter, arguing that the novel is a failure because Hawthorne confused a Romantic attitude to morality with a Transcendental one, writes of the forest scene that:

This scene between Hester and her lover in the forest also suggests the root of Hawthorne's confusion. To the traditional moralists, the "forest," or "wilderness," or "uncivilized Nature" was the symbolic abode of evil—the very negation of moral law. But to the romantics, wild nature had become the very symbol of freedom. In this scene, Hawthorne explicitly condemned Hester for her wildness—"breathing the wild, free atmosphere of an unredeemed, unchristianized, lawless region." And again he damned her "sympathy" with "that wild, heathen Nature of the forest, never subjugated by human law, nor illumined by higher truth."

Such an explanation, while it reveals attitudes of thought of which Hawthorne must certainly have been aware, tends to move the emphasis from the more basic and more universal concerns which influenced Hawthorne, the fundamental problems of the mind and heart of man. Thus R. W. B. Lewis' assertion that the forest "was the ambiguous setting of moral choice,... [that] The forest was the pivot in Hawthorne's grand recurring pattern of escape and return," comes closer to the truth. The forest, however, is more than a mere setting for moral choice. Leslie Fiedler's remark is even closer to the truth: "the 'dark, inscrutable forest' seems rather the allegorical selva oscura of Dante than Natty Bumppo's living bride: the symbol of that moral wilderness into which man wanders along the byways of sin, and in which he loses himself forever." If Dante's selva oscura is a symbolic projection of the self, the term must be qualified as applied to The Scarlet Letter. First, the forest is not completely
dark; it reveals both the evil of Hester and Dimmesdale and the innocence of Pearl. Second, it is not obscure as it relates to the guilt of Hester and Dimmesdale, for both are keenly aware of their respective moral conditions. Daniel G. Hoffman and Randall Stewart capture the essence of the nature symbolism of the forest scene; both showing that Hawthorne takes the amoral nature and uses it for his complex symbolic purposes. Hoffman emphasizes the complete amorality of nature for Hawthorne: "For Hawthorne, Nature is amoral but not malign. Witchcraft is not the forest's nature.... The forest, having no moral will, can shelter either the spirit of the Maypole or the self-damned coven of the Prince of Air." Stewart's suggestion follows logically. Hawthorne, aware of this amorality can manipulate his symbols to reflect more than one moral condition. "The symbolism is dualistic. The forest itself has a double significance; it stands for moral error, being the place where Hester and Arthur go astray; and it stands for natural innocence, for here little Pearl becomes a child of nature...." Waggoner specifically asserts the symbolic nature of the forest: "The most extended heart image is the forest scene. The forest in which Hester and Pearl take their walk has all the attributes common to normal human hearts in Hawthorne's work. It is black, mysterious, dismal, dim, gloomy, shadowy, obscure, and dreary." It is all this and more: it is partially bright, pure, and unrestrained as is the heart of Pearl.

The first major aspect of the forest scene to be considered is the journey. Of Hawthorne's use of the symbol of the journey, Waggoner writes: "The moral journeys are ... largely suggested by physical imagery." There is, as well, another aspect. Throughout the novel, as in many of the short
stories, a spatial movement away from the town into the wilderness serves as an index of the moral isolation of the characters. Lewis, as noted above, sees this as a journey to an area of moral choice, and, as also noted above, it is more than this. The geographical movement of Hester, Pearl and Dimmesdale into the depths of the forest symbolizes the progress of each into his greatest moral isolation: Hester has severed the slender threads that have heretofore bound her to the Puritan community; Dimmesdale has, for the first time in the novel, slipped from the rigid social framework which had sustained him; and Pearl feels herself more estranged than ever before from her mother. In each case, Hawthorne carefully prepares for the symbolic journey by presenting earlier the geographical positions of the characters.

For example, Hawthorne very specifically locates Hester's dwelling place as being apart from the community. After her release from prison, Hester determines not to escape into "the dark, inscrutable forest...." (V, p. 102) Such a resolve reflects her decision to refrain from completely isolating herself. The position of the cottage in nature, close to the town, and yet somewhat apart from other dwellings, parallels that of Hester, close to Puritan society, yet excluded from it. However, Hester's decision to meet with Chillingworth marks the first step of her complete severance from the Puritan community. Significantly, she moves further from the community, to the seashore, an area which "heaved, swelled, and foamed, very much at its own will, subject only to the tempestuous wind, with hardly any attempts at regulation by human law." (V, p. 278). Thus, the final stage of the journey, into the forest, has been well prepared for. However, Hester's withdrawal into complete moral isolation is only temporary,
as is symbolized by the fact that the journey, like those of so many of Hawthorne's characters, is circular. Hester returns to her cottage, and to her former way of life.

The journey likewise symbolizes Dimmesdale's greatest moral isolation. His journey along the gloomy forest path is likewise carefully prepared for by Hawthorne. To describe Dimmesdale's position during the greater portion of the novel--that of the individual separated from, yet confined within society--Hawthorne uses the image of a pathway. Described as "a being who felt himself quite astray and at a loss in the pathway of human existence..." (V, p. 88). Dimmesdale, "so far as his duties would permit, ... trod in the shadowy by-paths..." (V, p. 88). He kept an "accustomed pathway in the range of thoughts familiar to him..." (V, pp. 150-1). The pathway serves as an appropriate image for Dimmesdale's isolated, yet confined life, for it is a confined passageway which is nonetheless not a common thoroughfare. His geographical separation from the community parallels his spiritual separation from his parishioners. The forest path, along which he walks before meeting Hester, isolated and separated from the community, symbolizes the lack of direction and the isolation Dimmesdale himself feels. His stepping from the path into the depth of the forest, there to meet Hester, parallels his complete withdrawal into sin. For Pearl, the movement away from Dimmesdale and Hester, into the depths of the forest, symbolizes her greatest separation from others.

Although Hawthorne does not present Chillingworth in the forest scene, he nevertheless uses the idea of the journey to symbolize his moral isolation. He is first presented as having just emerged, in the company of an
Indian, from the wilderness, where for some time he has been held prisoner. He is "clad in a strange disarray of civilized and savage costume" (V, p. 84) which is intended to cover a physical deformity. The detention in the forest by the Indians, elsewhere described as "the heathen-folk" (V, p. 83) and as being distinctly apart from the puritans (V, p. 277) symbolizes Chillingworth's separation from the moral law of the little community, a moral law he violates in his diabolical search. His use of indian clothing further symbolizes this separation, for, in arranging it to cover his physical deformity, he is attempting to hide the external manifestation of his moral nature and is engaging in the annihilation of his identity noted above. Furthermore, it is while living deep in the forest with the Indians that he learns the medicinal properties of the weeds which he uses while searching for the partner of Hester's crime.

The second major aspect of the nature symbolism in the forest scene is the physical description presented by Hawthorne. This often serves as a symbolic projection of the characters' moral conditions. Herein, the intricacy and complexity of Hawthorne's symbols are best seen. The major elements of the forest clearing--the brook, the decaying vegetation and the interplay of sunlight and shadow--are so described as to represent not only Hester, but also Dimmesdale and sometimes Pearl.

As he did with the symbol of the journey, so too Hawthorne carefully prepares us for the moral significance of the descriptions of the clearing. Just as Dimmesdale, before stepping off the forest path, had been metaphorically described as a wanderer along a gloomy forest path, so too the use of the forest to symbolize Hester's moral lawlessness had been
skillfully prepared for. First, Hawthorne minutely describes the physical setting of Hester's isolated cottage.

On the outskirts of the town, within the verge of the peninsula, but not in close vacinity to any other habitation, there was a small thatched cottage. It had been built by an earlier settler, and abandoned, because the soil about it was too sterile for cultivation, while its comparative remoteness put it out of the sphere of that social activity which already marked the habits of the emigrants. It stood on the shore, looking across a basin of the sea at the forest-covered hills, towards the west. A clump of scrubby trees, such as alone grew on the peninsula, did not so much conceal the cottage from view, as seem to denote that here was some object which would fain have been, or at least ought to be, concealed. (V, p. 104)

The entire description serves as a symbolic projection of Hester's moral condition and position up to the meetings with Dimmesdale and Chillingworth. The sterility of the soil is like Hester's repressed or withered womanliness and the position of the cottage, facing toward the forest, is like Hester's thoughts, directed toward moral wilderness rather than to orthodox conformity. The failure of the trees to obscure the dwelling reflects the inability of Hester to hide her shame.

Second, before her meeting with Dimmesdale, Hester's moral condition is described in terms of specific nature images. We are told that "Hester Prynne, whose heart had lost its regular and healthy throb, wandered without a clew in the dark labyrinth of mind: now turned aside by an insurmountable precipice; now starting back from a deep chasm. There was wild and ghastly scenery all around her...." (V, p. 201) and later that, "she had wandered, without rule or guidance, in a moral wilderness; as vast, as intricate and shadowy, as the untamed forest...." (V, p. 239).

The little brook which runs through the clearing is described as follows:
[There was] a brook flowing through the midst, over a bed of fallen and drowned leaves. The trees impending over it had flung down great branches, from time to time, which choked up the current and compelled it to form eddies and black depths at some points.... Letting the eyes follow along the course of the stream, they could catch the reflected light from its water, at some short distance within the forest, but soon lost all traces of it amid the bewilderment of tree-trunks and underbrush, and here and there a huge rock covered over with gray lichens. All these giant trees and boulders of granite seemed intent on making a mystery of the course of this small brook; fearing, perhaps, that, with its never-ceasing loquacity, it should whisper tales out of the heart of the old forest whence it flowed, or mirror its revelations on the smooth surface of a pool. (V, p. 223)

Several aspects serve to make this description an appropriate metaphor of Dimmesdale's sinful and, therefore, isolated heart. First, given the fact mentioned above that the forest was "never subjugated by human law, nor illuminated by higher truth," (p. 146) the broken branches and decayed leaves in the stream represent the sins that have sullied the minister's spirit. Second, the sunlight reflected rather than absorbed into the water, parallels the spiritual truths and purity Dimmesdale reflects in his calling but does not absorb. Finally, the hidden nature of the stream symbolizes the hidden nature of Dimmesdale's sin. As well, the complete disorder of the brook parallels the disorder of Hester's mind. She herself sees the melancholy sound of the brook as a symbol of the melancholy in her soul.

As related to Pearl, the brook reveals the difference between herself and her parents. She, unlike her mother and father, is unable to sympathize with the little brook which had symbolized the sin of her parents. Significantly, all her actions take place on the other side of the brook from those of the parents who have just excluded her from their conversations.
As Dimmesdale notes, more correctly than he realizes, the brook is a boundary between her world and theirs. It is the symbolic boundary between amorality and morality.

In his discussion with Hester, Dimmesdale sits upon a heap of moss which, "at some epoch of the preceding century, had been a gigantic pine, with its roots and trunk in the darksome shade, and its head aloft in the upper atmosphere." (V, p. 223). Here is a symbolic projection of the ruined mind of Dimmesdale, which, like the tree had risen above others, existing in a region pure and ethereal; but which, when overthrown by passion, by roots in the sin of man's nature, had fallen and decayed.

Not only does the gloom and condition of the clearing parallel the minister's condition, but it parallels as well, Hester's state. Hester blends with the scenery. She is "a form under the trees, clad in garments so sombre, and ... little relieved from the gray twilight into which the clouded sky and heavy foliage had darkened the noontide...." (V, p. 227). The richness of the decay about the clearing, parallels the rich humanity mouldering within her.

Throughout the novel, Hawthorne foreshadows the harmony revealed by Pearl for the animals of the forest. From the early chapters Hawthorne describes her amorality and innocence in nature images. Hawthorne makes extensive use of two of the major symbols he used throughout his works to describe children: flowers and sunshine. Waggoner writes of this use by Hawthorne of flower imagery:

The rose is "good" in the same sense in which the cemetery is an "evil": its beauty is neither moral nor immoral but is certainly a positive value. Like the beauty of a healthy child or an animal, it is the product not of choice but of necessity, of the laws of its being, so that it can be admired but not judged. Pearl, later in the story, is similarly immune from judgment.
Pearl's innocence and purity are first described in flower imagery. She is "that little creature, whose innocent life had sprung ... a lovely and immortal flower, out of the rank luxuriance of a guilty passion" (V, p. 113) and has "the wild-flower prettiness of a peasant baby." (V, p. 114). These references, in addition to suggesting her innocence, also link her to the wild rose of the first chapter. The rose was also a symbol of hope, a token "that the deep heart of nature could pity and be kind to [the prisoner]" (V, p. 68) and a symbol of "some sweet moral blossom." (V, p. 68) Pearl, who had in her, "the blossom of womanhood" (V, p. 200) is closely associated with nature, is the hope of her mother, preventing her from falling into greater sin. During the visit to Governor Bellingham's mansion, when this aspect of Pearl is most important, it is emphasized by comparing her to a rose. As she looks into the governor's garden, she cries to be given a domestic red rose which she does not receive. This fact symbolizes her own wild, and isolated, rather than domestic nature. Mr. Wilson refers to her as a red rose, (V, p. 135) and she herself remarks that "she had not been made at all, but had been plucked by her mother off the bush of wild roses that grew by the prison-door." (V, p. 138),

Regarding the use of sunshine in the novel, Fogle writes:

There is no hue of heaven in The Scarlet Letter which really offsets [the shades of hell]. Sunlight is the nearest approach to it, and its sway is too fleeting to have any great effect.12

However, the sunlight, which, as Waggoner has shown "suggests both truth and health,"13 and, it may be added, in the case of Pearl, innocence and purity, is used extensively throughout the novel, and particularly in the forest scene, as a means of revealing the moral state of the characters.
During the opening scenes Hester stands in the brilliant noonday sunlight as the truth of her moral situation is revealed to the attendant villagers. One thing, however, is significant. As she stands in the sunlight, "she had dark and abundant hair, so glossy that it threw off the sunshine with a gleam..." (V, p. 73). This reveals that she cannot, because of her sinful nature, absorb and contain purity and innocence. This is made evident again when, as she approaches Governor Bellingham's mansion, she replies to Pearl's demands for sunshine by saying that "thou must gather thine own sunshine. I have none to give thee!" (V, p. 129). As Hester enters the forest, Hawthorne specifically notes that she is excluded from sunshine. She walks amid the gloom of the forest and finds the sunlight vanishing before she can grasp it. About to commit a great sin, she cannot embrace truth. It is significant that as Hester discards the Scarlet Letter and loosens her hair, Hawthorne describes the fullness of the sunshine. This is not to be taken as the revelation of a harmony between the sinners and the sunshine, for, as Hawthorne himself notes: "Had the forest still kept its gloom, it would have been bright in Hester's eyes...." (V, pp. 243-4). There is no mention of the sunshine falling upon Hester or Dimmesdale. Indeed, throughout the scene, only Pearl is seen in the sunlight. What is illuminated, however, is the Scarlet Letter, which, significantly, had not been hidden by the brook which had symbolized secret sin. Truth, in the form of sunshine, symbolically shines on the emblem of Hester's sin, the Scarlet Letter, which is "glittering like a lost jewel...." (V, p. 242) revealing the fact that Hester is increasing her sin by attempting to escape her punishment for and acknowledgment of it. Hester's attitude toward the forest at this time, seeing it as a place of happiness and of
escape from evil, in that it is wrong, symbolizes the incorrectness of her view that she can escape her sin. Only at the end of the novel does Hester stand again in the sunlight, as the true relationship between herself and Dimmesdale is revealed.

This is similarly the case with Dimmesdale. Until the closing pages of the novel, Dimmesdale avoids fulfilling the conditions of the moral which Hawthorne suggests: "Be true! be true!" (V, p. 307). When he ascends the scaffold in the dark in a mockery of confession, it is only an unnatural and lurid light, what Waggoner calls a "false light," which shines on him, revealing the falseness and hypocrisy in his nature. In the forest, while he plans a final escape, the sun is shrouded by the trees and clouds, causing him to travel in a twilight gloom. We are told of "the gray twilight into which the clouded sky and the heavy foliage had darkened the noontide...." (V, p. 227) and of the forest creaking "with a blast that was passing through it." (V, p. 234). Within Dimmesdale is a spiritual gloom created by his overpowering sense of the guilt which has weakened and morally separated him from his parishioners. The gloom is emphasized by Hawthorne who notes that the forest "disclosed ... imperfect glimpses of the sky above...." (V, p. 220) and that a "gleam of flickering sunshine might now and then be seen at its solitary play along the path." (V, p. 220). Thus as Dimmesdale's entrance into the forest symbolizes not only his withdrawal from the puritan society but his rejection of truth, the absence of the sunlight is significant. He only deludes himself into thinking, upon his pledge with Hester, that "a sudden smile of heaven," (V, p. 243) shines into the forest. Hawthorne reveals the error: "Had the forest still kept its gloom, it would have been bright in Hester's
eyes, and bright in Arthur Dimmesdale's!' (V, p. 146). Only at the end of the novel, in his confession, does he face truth, and here symbolically, the sun shines upon him as he stands upon the scaffold with Hester and Pearl. "The sun, but little past its meridian, shone down upon the clergyman, and gave a distinctness to his figure, as he stood out from all the earth to put in his plea of guilty at the bar of Eternal Justice." (V, p. 301). Truth shines on Dimmesdale as he too passes the meridian of his life.

Whereas with Dimmesdale, Hester and Chillingworth, sunlight had shown their sin, when applied to Pearl, it reveals her innocence and love of truth. She, herself is described as having an "intelligence that threw its quivering sunshine over [her] tiny features..." (V, p. 113) and as possessing such beauty that "there was an absolute circle of radiance around her...." (V, p. 114). She is first seen winking and turning aside her "little face from the too vivid light of day...." (V, p. 73). When she approaches the governor's mansion she demands that Hester give her the sunshine reflected off the wall. It is in the forest scene that the sunshine is used most forcefully as a symbol of her purity and truth. Hester, whose sin and falsehood are most evident in this section, is unable to stand in the sunshine, while Pearl, in direct contrast to her mother, is able to stand in it and even appears to absorb it. Both Hester and Pearl see that the sunshine reflects her innocence. "'Mother," said little Pearl, 'the sunshine does not love you. It runs away and hides itself, because it is afraid of something on your bosom....I am but a child, it will not flee from me, for I wear nothing on my bosom yet!'" (V, p. 220). Hester replies "'Run away child ... and catch the sunshine! It will soon be gone!'"
(V, p. 221), When the sunshine fades, it appears as though it has been absorbed by Pearl: "To judge from the bright expression that was dancing on Pearl's features, her mother could have fancied that the child had absorbed it into herself..." (V, p. 221).

In Chillingworth's case, sunlight images are conspicuous by their absence. Several times, however, his evil and perverted soul is described in the terms of unnatural light. For example, in discussing with Hester his revenge on Dimmesdale, he let "the lurid fire of his heart blaze out before her eyes." (V, p. 207). It is the red light of the meteor that shines on Chillingworth as he watches Dimmesdale standing on the scaffold with Pearl and Hester, and this light serves to reveal his evil nature. "Then might Roger Chillingworth have passed with them for the arch-fiend..." (V, p. 189).

Another aspect of nature symbolism is found in the novel. Not only sunlight is used to describe Pearl: other aspects of personality which render her isolated are described in appropriate nature images. Her infinite variety resembles "nothing so much as the phantasmagoric play of the northern lights," (V, p. 120) and her complete lack of concern for people is like an April breeze:

The mother ... had schooled herself to hope for little other return than the waywardness of an April breeze; which spends its time in airy sport, and has its gusts of inexplicable passion, and is petulant in its best of moods, and chills oftener than caresses you, when you take it to your bosom; in requital of which misdemeanors, it will sometimes, of its own vague purpose, kiss your cheek with a kind of doubtful tenderness, and play gently with your hair, and then begone about its other idle business, leaving a dreamy pleasure at your heart. (V, p. 216)

Her reluctance to be touched by other people and the wild nature of her
dress which causes people to avoid her as the Scarlet Letter incarnate are reflected in this image: "The child, unaccustomed to the touch of familiarity of any but her mother, escaped through the open window, and stood on the upper step looking like a wild tropical bird of rich plumage, ready to take flight into the upper air." (V, p. 137). Finally, her potential affection is expressed thus: "She possessed affections, too, though hitherto acrid and disagreeable, as are the richest flavors of unripe fruit." (V, p. 216). The image is important: orchards give evidence, as will be noted in a later chapter, of human care bestowed upon wild nature to make it useful to mankind. Pearl, like the unripe fruit, will mature and serve a purpose in life.

In the final scene of the novel, when Pearl's isolation is emphasized to contrast her approaching "humanization," nature imagery is extensively used. As she capers about the village square on election day, Pearl has no connexion with the villagers. She is a "bright and sunny apparition ...." (V, pp. 271-2) and "[her] dress, so proper was it [to her that it] seemed an effluence, or inevitable development and outward manifestation of her character, no more to be separated from her than the many-hued brilliancy from a butterfly's wing, or the painted glory from the leaf of a bright flower." (V, p. 272). In her actions she is constantly compared to a bird. She flits "with a bird-like movement," (V, p. 272) "seemed to be borne upward, like a floating sea-bird," (V, p. 281) and, finally, flies to Dimmesdale, "with the bird-like motion which was one of her characteristics." (V, p. 299). The only people in the square that hold any interest for Pearl are significantly, other creatures of nature, the Indians and the seamen. The former, when looking at Pearl, become "conscious of a
A final aspect of Hawthorne's nature symbolism, one which is most clearly seen in the forest scene, is the description of the various characters' attitudes toward and actions in nature to portray their moral conditions. In the forest, physically separated from a society from which he is already mentally isolated, Dimmesdale's actions reveal the true condition of his soul. "He looked haggard and feeble, and betrayed a nervous despondency in his air, which had never so remarkably characterized him in his walks about the settlement, nor in any other situation where he deemed himself liable to notice. Here it was woefully visible, in this intense seclusion of the forest...." (V, p. 226). This weakness is symbolized in his attitude to the forest. Lacking strength, he sees the wilderness only as a place in which to collapse. "He saw no reason for taking one step farther, nor felt any desire to do so, but would have been glad, could he be glad of anything, to fling himself down at the root of the nearest tree, and lie there passive for evermore. The leaves might bestrew him, and the soil gradually accumulate and form a little hillock over his frame, no matter whether there were life in it or no!" (V, p. 226).

His receiving Hester's strength and a morbid energy which possesses him and leads him into greater sin, is reflected in his changed attitude to nature. Hawthorne, using nature imagery, remarks that Dimmesdale's pledge to Hester had "the exhilarating effect ... of breathing the wild, free atmosphere of an unredeemed, unchristianized, lawless region...." (V, pp. 241-2) and Dimmesdale finds that with the moral wildness inherited from Hester he has achieved a sympathy with the physical wilderness about:
Remarking of his change that "I left him [his old self] yonder in the forest, withdrawn into a secret dell, by a mossy tree trunk, and near a melancholy brook," (V, p. 259) he entertains sinful thoughts that work his mind into a frenzy and further isolate him. This state is symbolized by the reckless abandon with which he travels through the forest, and by his changed attitude to nature:

The pathway among the woods seemed wilder, more uncouth with its rude natural obstacles, and less trodden by the foot of man than he remembered it on his outward journey. But he leaped across the plashy places, and thrust himself through the clinging underbrush, climbed the ascent, plunged into the hollow, and overcame, in short, all the difficulties of the track, with an unweariable activity that astonished him. (V, p. 258)

Similarly, Pearl's actions reflect her nature. Again Hawthorne prepares for the forest scene. Early in the novel, her dislike of the puritans is reflected in her symbolizing "the ugliest weeds of the garden [as] their children, whom [she] smote down and uprooted, most unmercifully." (V, p. 120). Her lack of concern for people is symbolized by the fact that alone, in the forest or at the sea-shore, away from others she is most natural. "She was gentler here than in the grass margined streets of the settlement, or in her mother's cottage." (V, p. 295). Finally, her pelting her mother's Scarlet Letter with both flowers and weeds helps clarify her position as the agent saving Hester from greater evil and of serving as a "messenger of anguish." In the former case, she is using symbols of hope, and in the latter, symbols of evil and both times she makes Hester acutely aware of her sin.

As Hester confers with Chillingworth, she dismisses Pearl from her presence, bidding her "run down to the margin of the water, and play with
the shells and tangled sea-weed..." (V, p. 203). Pearl's amorality is symbolized by the revelation of her complete harmony with the aspects of the sea which "heaved, swelled, and foamed, very much at its own will, or subject only to the tempestuous wind, with hardly any attempts at regulation by human law." (V, p. 278). She attempts to become one with the scene about her by entering into a sea pool in which she finds her own image reflected. She is in her actions compared to a bird (V, p. 203) and flies upon the wind "with winged footsteps." (V, p. 214). Her separation from human society is further symbolized by the fact that her one "commercial enterprize" at the seashore fails: "She made little boats out of birch-bark, and freighted them with snail-shells, and sent out more ventures on the mighty deep than any merchant in New England; but the larger part of them floundered near the shore." (V, p. 213). Her inexplicable and unpredictable attitude toward other people is reflected in her treatment of the various animals on the shore. She lays crabs and starfish out on the sand to die and pelts sea-birds. However, recognizing the similarity between the creatures and herself, Pearl desists. "One little gray bird, with a white breast, Pearl was almost sure, had been hit by a pebble, and fluttered away with a broken wing. But then the elf-child sighed, and gave up her sport; because it grieved her to have done harm to a little being that was wild as the sea-breeze, or as wild as Pearl herself." (V, p. 214). Although similar to her mother in "a gift for devising drapery and costume," (V, p. 214) Pearl significantly differs from her mother, for she clothes herself with the plants of the sea-shore, thus appearing to be even closer to nature. Although Hester denies its importance, the sea-weed letter of
green that Pearl fashions is of considerable importance. Whereas Hester's letter symbolizes her connexion with humanity through moral law, albeit broken, Pearl's, constructed out of the products of nature, symbolizes the fact that she, like nature, has never been subjugated by human law.

Pearl's actions in the forest reveal the difference between her and her parents. "The great black forest--stern as it showed itself to those who brought the guilt and troubles of the world into its bosom--became the playmate of the lonely infant, as well as it knew how." (V, pp. 244-5). Here, even more than at the seashore is her harmony with nature revealed. This is appropriate, because here, moreso than at the seashore, she is being isolated from human concerns that relate to her. Like the forest, Pearl has "never [been] subjugated by human law, nor illuminated by higher truth." (V, p. 243). Here she will not receive the truth of her relationship with Dimmesdale. Hawthorne fancifully suggests that she wanders close to the wild animals who appear to recognize in her a kindred spirit. Here, as at the seashore, she decks herself with the products of nature. Hester remarks that "they could not have become her better," (V, p. 247) and she is right, for Pearl, in her isolation, looks like "whatever ... was in closest sympathy with the antique wood." (V, p. 246).

Although Chillingworth does not appear in the forest scene, much of his character is also symbolized through his use of nature. Extensive mention is made throughout the novel of his use of weeds and herbs. While the herbs themselves are beneficial, it is the use to which he puts them that is not. He uses them to further what becomes an inhuman desire for revenge. In the early part of the novel, before his dehumanization process has advanced very far, he eases Hester's and Pearl's physical pain
with his knowledge of "the kindly properties of simples." (V, p. 95). However, later in the novel, specific reference is made to his use, not so much of herbs but of weeds. The import of this change of image is recognized when it is remembered that Hawthorne had written in his notebooks that: "there is an unmistakeable [sic] analogy between these wicked Weeds and the bad habits and sinful propensities which have overrun the moral world...." (AN, p. 186) and that in the opening chapter weeds are linked to the prison, "the black flower of civilized society," (V, p. 68) and its emblem of sin, and that Chillingworth himself had been lodged there on his first night in the village. Chillingworth himself had suggested that the gravestone weeds he is examining represent the secret sins of a deadman's heart. Therefore his deracination of weeds, overtly done in the name of medical aid, symbolizes his hideous deracination of Dimmesdale's closely guarded secret.

To reveal the change in Chillingworth from a calm seeker for justice to an evilly possessed and dehumanized searcher, Hawthorne uses a new nature image: that of a miner probing the earth for precious metals. Leo Marx, discussing "Ethan Brand" has suggested that the industrial images in that story represent a picture of a violation of nature. This seems also to be the case of the mining images in The Scarlet Letter where the images are used to symbolize action similar to that in "Ethan Brand", Chillingworth's violation of the sanctity of a human heart. We are told that "He now dug into the poor clergyman's heart, like a miner searching for gold...." (V, p. 158). The image continues, describing Chillingworth in terms which suggest a blast furnace used in refining the products taken from nature. "Sometimes a light glimmered out of the physician's eyes, burning blue and
ominous, like the reflection of a furnace...." (V, p. 158).

This application of Chillingworth's use of weeds and herbs to reveal his moral evil constitutes only one of the major symbolic patterns of *The Scarlet Letter*. As the analyses in this chapter reveal, Hawthorne's nature symbolism is not only very rich and complex, it is also carefully arranged into basic patterns. The journey into the wilderness is the chief symbol, giving not only a structural unity to several vital chapters in the centre of the novel, but also revealing the extent of the moral isolation of the characters. Within this major pattern of the journey, several other patterns emerge: the interplay of sunlight and darkness, the physical nature of the wilderness itself, and the attitudes of the various characters to nature symbolize the moral natures of Hester, Pearl, and Dimmesdale. Moreover, these symbolic patterns are not confined to the forest scene. Hawthorne makes consistent use of them throughout the novel.

Although used with their greatest richness and complexity in this novel, these symbolic patterns are not unique to *The Scarlet Letter*. The following chapters examine their application to similar moral problems presented by Hawthorne in the short stories preceding and the novels following *The Scarlet Letter*. The next chapter examines the application of the symbols of flowers and sunshine to stories treating moral innocence and attempts to regain lost innocence. These symbols, used by Hawthorne in his examination of Pearl, are to be found in his early short stories, for example in "The Maypole of Merry Mount," throughout his work to his last completed romance, *The Marble Faun*. 
FOOTNOTES

1 See In Defense of Reason, pp. 157-175.
2 The Eccentric Design, p. 61.
7 Ibid., p. 347.
9 Ibid., p. 144.
10 See below page 22.
11 Waggoner, op. cit., pp. 120-1.
12 Fogle, op. cit., p. 106.
13 Waggoner, op. cit., p. 125.
15 Chester Eisinger has fully discussed the relationship between Pearl's actions and the Puritan attitude to nature in "Pearl and College English, XII (March, 1951), 323-9.
Chapter Three

NATURE AS A SYMBOL OF INNOCENCE

Many of the nature symbols portraying moral innocence and the stories in which they appear are very conventional. For example, in two American Notebook entries proposing subjects for children's stories the images are treated as follows: "The immortal flowers--a child's story..." (AN, p. 101) and, "The Magic Play of Sunshine, for a child's story..." (AN, p. 101). The consistency and the conventionality with which he uses these two basic symbols is seen in this sampling of incidental references to the children who appear in the various tales and sketches. For example, he writes: "I have been gladdened by the sight of a score of these little girls and boys, in pink, blue, yellow, and crimson frocks, bursting suddenly forth into the sunshine, like a swarm of gay butterflies that had been shut up in the solemn gloom. Or I might compare them to cherubs, haunting that holy place" (I, p. 35). Here by coupling the nature image with that of angels, the innocence of the children is forcefully presented. Elsewhere, a young girl dressed in white is described as wearing "a garment of the sunshine" (I, p. 36). In comparing an aged bride with her youthful attendants, Hawthorne contrasts "an old, brown, withered rose, on the same stalk with two dewy buds..." (I, p. 345). In "Little Annie's Ramble," the child, who, throughout the sketch, is contrasted with care-ridden adults, is likened to "some bright bird in the sunny air" (I, p. 143). The youthful beauty of a maiden is described as a "beauty that would have gladdened this dim and dismal chamber, as with sunshine" (I, p. 519). The purity of one of Dimmesdale's young parishioners is described as "fair and pure as a lily that had bloomed in Paradise" (V, p. 262).
Hawthorne applies another conventional symbol to innocence: the romantic return to and harmony with nature. For example, in the "New Adam and Eve," a fanciful treatment of the lives of a couple newly created after the total anihilation of humanity, Hawthorne symbolizes the innocence of the young man and woman by emphasizing their attraction toward objects of nature. Although they have been created in the centre of a city, surrounded by the most beautiful and splendid of man made objects, they find their first delight in the blue sky and in tufts of grass growing through the pavement. Eve rejects costly jewelry found in a vacant store, receiving greater enjoyment in placing flowers in her hair. Hawthorne summarizes their innocence with this analysis of their preference for the things of nature. Given a choice between art and nature:

their instincts and intuitions would immediately recognize the wisdom and simplicity of the latter, while the former with its elaborate perversities, would offer them a continual succession of puzzles. (II, p. 280)

Although these major symbols, flowers, sunshine, and harmony with nature, which is symbolic of a moral attitude, are used in an essentially conventional manner in the examples above, they are, in the major tales and romances which are concerned with moral innocence, given complex variations which reveal the specific natures of the moral conditions examined. This variation within a conventional pattern is found in all aspects of Hawthorne's nature symbolism: his symbols are generally traditional, they remain basically the same throughout his works, and yet they are modified to meet the needs of the individual works, giving both symbols and works a new vitality and significance.

Hawthorne devotes four stories--"The Snow Image," "Little Daffydown-
dilly, "The Gentle Boy," and A Wonderbook--to the treatment of children, and in each of these, the carefree and innocent qualities of the children are symbolized through the use of the images of flowers and sunshine.

"The Snow Image" presents a contrast between the faith and imagination of two young children and the common sense of their father. The two children are described as being of "simple and undoubtable frame of mind," and Hawthorne, to emphasize the innocence and faith that sets them apart from the matter-of-fact world represented by their father, describes them as things of nature and presents their sympathy with nature. The names of the children are themselves symbolic of their nature, both being names of flowers; Violet and Peony:

The elder child was a little girl whom, because she was of a tender and modest disposition and was thought to be very beautiful, her parents, and other people who were familiar with her, used to call Violet. But her brother was known by the style and title of Peony, on account of the ruddiness of his broad and round little phiz, which made everybody think of sunshine and great scarlet flowers. (III, p. 391)

The mother, seeing them frolicking in the snow, considers them as being like snow-birds. (III, p. 392). Their tremendous enjoyment of nature reflects their innocence and simplicity and this is symbolized in their creation of the snow image out of nature. So great is their belief, that they are able to see life in the creation, a contrast to the attitude of their father, who, stern realist that he is, cannot enter into sympathy with their innocent beliefs and destroys the image.

The framework of A Wonderbook represents another consideration of children. As in "The Snow Image," the children are given the names of flowers: Primrose, Sweet Fern, Cowslip, Buttercup and others. Throughout
the introductions to the tales, the children reveal a carefree attitude which seems to verify the statement of the book's opening paragraph that it was a "beautiful and comfortable world" (IV, p. 15). This attitude is reflected by the complete harmony they reveal with all aspects of nature. Even in winter, "the children liked the snow-storm better than their indoor games. It suggested so many brisk enjoyments for to-morrow, and all the remainder of the winter" (IV, p. 79).

An inconsequential piece, entitled "Little Daffydowndilly," deals with the discovery by the youthful hero of the necessity to toil in life. The hero's name is chosen in order to symbolize the innocent nature of his character: "Little Daffydowndilly was so called because in his nature he resembled a flower, and loved to do only what was beautiful and agreeable ..." (III, p. 607).

Although the images of flowers and sunshine which reflect a harmony with nature are employed consistently by Hawthorne as a means of emphasizing the innocence of his fictional children, they are in "The Gentle Boy" significantly absent. Ilbraham, the main character, has led a life in many respects similar to that of Pearl. Like her, he is an outcast, savagely persecuted by society, and like her he does not play with other children. However, unlike Pearl, he does not have the care of a mother, and, because of his unsettled life, "sorrow, fear, and want had destroyed much of his infantile expression" (I, p. 80). Only when, after his adoption by the Pearsons, Ilbraham begins to lead a more secure and settled life, does he briefly regain a child-like air. It is only at this time that Hawthorne describes him in terms of nature images: "His airy gayety, coming to him from a thousand sources, communicated itself to the family, and Ilbraham
was like a domesticated sunbeam, brightening moody countenances, and chasing away the gloom from the dark corners of the cottage." (I, p. 108).

Hawthorne's flower imagery and symbolism serves another purpose beyond that of reflecting the innocence and purity of children. It reflects the inevitability of the end of their innocence. Flowers, like childhood innocence, must wither, and must suffer the doom of age and mortality:

Old age is not venerable when it embodies itself in lilacs, rose bushes, or any other ornamental shrub; it seems as if such plants, as they grow only for beauty, ought to flourish always in immortal youth, or, at least, to die before their sad decrepitude. Ties of beauty are ties of paradise, and therefore, not subject to decay by their original nature, though they have lost that precious birthright by being transplanted to an earthly soil. There is a kind of ludicrous unfitness in the idea of a time-stricken and grandfatherly lilac bush. The analogy holds good in human life. Persons who can only be graceful and ornamental—who can give the world nothing but flowers—should die young, and never be seen with gray hair and wrinkles, any more than the flower shrubs with mossy bark and blighted foliage, like the lilacs under my window.

(II, p. 173)

Youthful innocence, like pretty flowers, is of little use to the rest of humanity, and must fade and wither. Little Daffydowndilly, like Pearl and Donatello, must leave his childhood innocence to enter into the world of human relationships governed by Mr. Toil. Hawthorne's favorite symbol of this process is the rose, traditional flower of youth. In the short story "Edward Fane's Rosebud," an aged widow recalls a youthful romance and remembers that she had been called a "rosebud." In "Dr. Heidegger's Experiment," a withered rose symbolizes the withering of youthful love. As the various characters in this story attempt to revive their youth through drinking the elixir of life, the rose, also nourished in the fluid, is restored to original beauty. However, the attempts of the characters are fallacious and unsuccessful, as is symbolized by the fact that the rose
itself soon withers when deprived of the miraculous liquid.

Hawthorne uses this aspect of flower imagery most forcefully in the description of Phoebe Pyncheon who, in *The House of the Seven Gables*, emerges from youthful innocence into mature womanhood. During the earlier part of the novel, the usual images of both flowers and sunshine symbolize her innocence. Her "fresh and maidenly figure [is] both sunshine and flowers...." (III, p. 135); she is constantly compared to a rose, being referred to as a "young rose-bud of a girl..." (III, p. 144) and as having a spirit which resembled "in its potency, a minute quantity of ottar of rose...." (III, p. 166), "She impregnated [the air]....with the perfume of garden roses...." (III, p. 124). However, the fact that flowers also symbolize the fading of youthful innocence foreshadows the changes that will soon come over Phoebe. Hawthorne notes her interest, soon after her arrival, in the blighted white roses of the garden to emphasize that Phoebe herself cannot maintain her youthful purity. A subtle change gradually overcomes her:

Her eyes looked larger, and darker, and deeper; so deep at some silent moments, that they seemed like Artesian wells, down, down, into the infinite. She was less girlish than when we first beheld her alighting from the omnibus; less girlish, but more a woman. (III, p. 210)

Hawthorne, tracing this change, appropriately uses flower imagery: "Yet, it must be said, her petals sometimes drooped a little, in consequence of the heavy atmosphere about her. She grew more thoughtful than heretofore." (III, p. 174) and, "the blooming girl must inevitably droop and fade...." (III, p. 209).

In several stories, these symbols of flowers, sunlight and the return
to nature are applied to another aspect of Hawthorne's concern with moral
innocence. Particularly in "The Lily's Quest," "The Maypole of Merry
Mount," and The Blithedale Romance they reveal the nature and extent of
the isolation attendant on those persons who remove themselves from nor-
mal society in an unsuccessful effort to avoid the cares and responsibili-
ties of life and to recapture lost innocence.

In one of the lesser known tales, "The Lily's Quest," Hawthorne's
skillful use of flower imagery and careful description of the various
scenes illustrates the folly of the youthful characters' attempts to create
a Temple of Happiness wherein they planned to "consecrate [themselves] to
all manner of refined and innocent enjoyments." (I, p. 495). Although
the weather harmonizes with their attitude--it is a "breezy and cloudless
afternoon..." (I, p. 495)--and they appear "as if moulded of Heaven's sun-
shine..." (I, p. 496)--the landscape does not. They walk "down the avenue
of drooping elms," (I, p. 429) whose appearance symbolizes the gloom which
surrounds them and from which they cannot escape. Although each site chosen
by Adam and Lilias appears to them to be completely free from any taint,
each has in it a symbol of human care and sorrow. The first location chosen
would necessitate the proposed Temple's facing westward toward the setting
sun, symbol not of youth and freshness, but of age and death. The second
location is surrounded by gray precipices. Hawthorne further symbolizes
the impossibility of their achieving their goal by revealing that each of
these supposedly Arcadian areas, while apparently isolated geographically,
is in reality the scene of a major human tragedy. This is most forcefully
emphasized by the fact that the location finally chosen, far from being iso-
lated, proves to be a tomb, a place of death, the most inescapable fact
of human life.

The rose and the lily are also effectively used to symbolize the unreality of the quest. The couple plan that "all pure delights were to cluster like roses among the pillars of the edifice and blossom ever new and spontaneously." (I, p. 494), These innocent thoughts like roses, cannot remain ever fresh and new, but will wither to be replaced by thoughts of care and death. The name Hawthorne gives the heroine is significant: "Adam Forrester was wont to call her Lily, because her form was as fragile and her cheek almost as pale." (I, p. 495), She, like the flower she symbolizes, has a delicate innocence and purity that cannot survive when faced with the facts of adult life. When the Temple is built on the tomb, Lilias dies. "The chill winds of the earth had long since breathed a blight into this beautiful flower, so that a loving hand had now transplanted it, to blossom brightly in the garden of Paradise." (I, p. 502).

In "The Maypole of the Merry Mount," the same basic symbols of flowers and sunshine and the corresponding harmony with nature are used. Criticism of the story generally follows along lines similar to those of Fogle who writes that "the allegorical element of "The Maypole of Merry Mount" resides in the clear-cut statement and development of a problem which is embodied in the conflict between Merry Mount and Plymouth, jollity and gloom, Merry England and Puritan New England." Stein writes that "[Hawthorne's] purpose is to isolate the inherent evil in the dogmatic positions of the two ideologies... The hedonism of the votaries of the Maypole is contrasted with the gloomy acceptance of existence as an ordeal of temptation." The nature symbolism operates within the framework of these ideas. Critics, however, have not noted the full implications of these symbols.
Fogle, writing of the allegorical and symbolical composition of the story, rightly notes that "Merry Mount is the dream of Paradise," but does not notice several important details which appear to contradict his remarks that "the commencement of the tale is a poetic celebration of Merry Mount ..." Similarly, Daniel G. Hoffman's remark that the revellers "are in perfect sympathy with Nature and Nature with them," does not take account of these details. Indeed, the unreality of the revellers' attempts are symbolized by the maypole, their focus of unity and the emblem of their philosophy of pleasure. Although created from the materials of nature, it appears unnatural and incongruous in its forest setting. An artificial mixture of many trees, it reflects not only the inevitable defeat of their attempt to live in complete joy, but also the necessities of facing the stern realities of life they had sought to avoid. "This venerated emblem was a pine-tree, which had preserved the slender grace of youth, while it equalled the loftiest height of the old wood monarchs." (I, p. 70) This central pine is further made incongruous by the additions of birch boughs which, in themselves, reflect the age-youth contrast through their being partly green, partly silver. In addition, they are easily withering deciduous leaves, which, like the innocent joys the pilgrims foolishly attempt to recreate, soon die to be mourned only by the evergreen pine which remains. These branches are loosely and flimsily tied on by ribbons which, Hawthorne is careful to note, "fluttered in fantastic knots of twenty different colors, but no sad ones" (I, p. 71). An artificial rainbow is created by the particolored ribbons floating from the stained top of the tree, and both wild and cultivated flowers are unnaturally mixed in the greenery. Among these flowers is "an abundant wreath of roses,
some that had been gathered in the sunniest spots of the forest, and others,
of still richer blush, which colonists had reared from English seed" (I,
p. 71). Hawthorne by referring to roses, symbols of transitory quality
of the aspects of youth, again shows the unnaturalness of this attempt to
recreate the innocence of youth. Endicott's vigorous destruction of the
Maypole and the easy falling of the leaves and petals symbolizes the de-
feat of the dream and the necessity of the revellers' facing reality.6

Because they are willing to face the cares and responsibilities of
human life, and because they are aware of the dreamlike quality of the
festivities, two characters, Edgar and Edith, appear detached from the
revellers. This difference is symbolized by the description of the roses
about the two: "Bright roses glowed in contrast with the dark and glossy
curls of each, and were scattered round their feet, or had sprung up spont-
aneously there" (I, p. 73). The apparent spontaneity of these flowers
enhances the contrast between the young couple and the scene about them.
Truly innocent, where their companions are not, they are more natural than
the others. They will face the reality of fading innocence symbolized by
the roses. Unlike the others, both realize the transitory aspects of the
gaiety: "O, Edith," remarks Edgar, "this is our golden time! Tarnish it
not by any pensive shadow of the mind; for it may be that nothing of futurity
will be brighter than the mere remembrance of what is now passing" (I,
p. 74). At this moment, the showering down of the rose petals reveals their
fall from innocence.

Similarly, the attempt of the pilgrims in The Blithedale Romance to
create a utopian socialistic farm is revealed, from the opening pages of
the novel, as being highly unrealistic. Deserting the city, they intend
to create a new Arcadia, overtly proposing "to give up whatever [they] had
heretofore attained, for the sake of showing mankind the example of a life
governed by other than the false and cruel principles on which human society
has all along been based." (V, p. 342). However, like the revellers at
Merry Mount, they are evading reality. As Coverdale notes, they are, as
individuals "who had gone through such an experience as to disgust them
with ordinary pursuits..." (V, p. 390) basically planning an area in
which to escape from many of the hardships of the human condition. "We
had individually found one thing or another to quarrel with in our past
life, and were pretty well agreed as to the inexpediency of lumbering along
with the old system any further." (V, p. 391), As Fogle notes they begin
their enterprise of re-establishing the Golden Age in weather which sym­
bolizes the unreality of their attempt. In the midst of a violent snow­
storm, huddled before a warm fire, they more resemble Eskimos than Arcadians.
Later, the appearance of their sylvan festival symbolizes the unreality
of their scheme. Based on an actual Brook Farm experience which Hawthorne
had felt showed that "the every day laws of Nature were suspended," (AN,
p. 78) it is described by Coverdale as "weird and fantastic," (V, p. 558)
rendered unreal and evanescent by the falling of "a shower of September
leaves...upon the revellers." (V, p. 558).

In the character of Donatello, hero of The Marble Faun, Hawthorne pre­
sents his most extensive examination of the inevitable movement from in­
nocence to guilt. As Fogle and Waggoner state, the core of the theme is
to be found in Miriam's statements that:

The story of the fall of man! Is it not repeated in our romance
of Monte Beni? And may we follow the analogy yet further?
Was that very sin,—into which Adam precipitated himself and
all his race,—was it the destined means by which, over a long
pathway of toil and sorrow, we are to attain a higher, brighter,
and profounder happiness, than our lost birthright gave? Will not this idea account for the permitted existence of sin, as no other theory can?

Although critics continue to debate the question of whether or not Hawthorne fully accepted the doctrine of the Fortunate Fall, they generally agree that the story fits into the major pattern suggested above. Within this pattern, the major symbols are again employed. Fogle treats these images in detail to relate them to what he considers the basic conflict of the novel, that between simplicity and complexity. The nature images applied to Donatello relate to his simplicity.7

Before the murder of the Capuchin monk, Donatello is presented as a completely amoral, innocent being, childlike and almost sub-human in his unfallen state. Like the marble faun he resembles, he is "endowed with no principle of virtue, and would be incapable of comprehending such..." (VI, p. 24). Although much advanced in years from childhood, Donatello's purity and innocence, his separation from normal human concerns, render him childlike. Miriam constantly refers to him as a child, and all his friends

in social intercourse ... habitually and instinctively allowed for him, as for a child or some other lawless thing, exacting no strict obedience to conventional rules, and hardly noticing his eccentricities enough to pardon them. There was an indefinable characteristic about Donatello that set him outside of rules. (VI, p. 28)

This indefinable characteristic seems to arise from the fact that Donatello, unlike his companions, has "nothing to do with time, but has a look of eternal youth in his face." (VI, p. 29). In many ways he is, in his amorality, even less than a child, and more like "neither man nor animal, and yet no monster, but a being in whom both races met on friendly ground."
(VI, p. 25). However, Donatello's state of innocence is not permanent. His fall, which is foreshadowed by his almost fatal attraction for Miriam and by the general deadening effect of the city upon him, makes a moral human being of him:

It had kindled him into a man; it had developed within him an intelligence which was no native characteristic of the Donatello whom we have heretofore known. But that simple and joyous creature was gone forever. (VI, p. 203)

Donatello himself realizes that his loss of innocence has changed him from the child he was: "I am not a boy now. Time flies over us, but leaves his shadow behind." (VI, p. 258). The last half of the novel deals with the pervasive effects the sin and new knowledge have upon Donatello's character. Donatello is no longer isolated from humanity: he and Miriam become "members of an innumerable confraternity of guilty ones...." (VI, p. 208). More important, in his sin, he becomes inextricably united with Miriam.

Their deed ... had wreathed itself ... like a serpent, in inextricable links about both their souls, and drew them into one, by its terrible contractile power. It was closer than a marriage-bond. (VI, p. 205)

Donatello's sylvan ancestry and childhood, his actions in nature, his resemblance to the creatures of the forest, especially to the marble faun-all, by linking him to the Arcadian countryside in which he was born, symbolize the nature and extent of his isolation and innocence. Kenyon, visiting Monte Beni, learns from Thomaso and the peasant neighbors of a legendary ancestry that connects Donatello with a sylvan faun who roamed the neighboring forests. The ancestral line, reputedly descended from the founders of the Grecian Golden Age, originated in a relationship between an innocent maiden and a sylvan creature. The geneology of the family traces a con-
It was a pleasant and kindly race of men, but capable of savage fierceness, and never quite restrainable within the trammels of social law. They were strong, active, genial, cheerful as the sunshine, passionate as the tornado. Their lives were rendered blissful by an unsought harmony with nature. (VI, p. 270)

Although many of these characteristics were lost in time, they periodically recurred in a descendant considered a reincarnation of the founder of the race. To this person are attributed the characteristics of simple honesty, and intellectual deficiencies. He is, as well, able to communicate with the creatures of nature. Hawthorne, by placing Donatello in this lineage, and by emphasizing that he has inherited many of these recurrent characteristics, symbolizes the innocence of the hero.

These qualities are further emphasized by the discussion of Donatello's own childhood. Of the symbolic value of Donatello's homeland, Waggoner writes: "The chapters on Donatello's native country and on his relation to it in the past are I think, among the best that Hawthorne ever wrote. Everything contributes to the effect of innocence and vitality." The beautiful, pastoral countryside in which Donatello has enjoyed his youth is an appropriate area for so innocent a creature. Kenyon, referring to it as "a veritable Arcadia," (VI, p. 274) is most impressed with the sylvan dell which Donatello considers the scene of his happiest moments. Dominated by a marble fountain, it has associated with it the legends of his ancestry, and is the scene of his closest kinship with nature.

Kenyon, the neighbors, and Donatello himself note the sylvan qualities that made him so closely resemble the founder of the family. "There is," says Kenyon, "a great deal of animal nature in him, as if he had been born in the woods, and had run wild all his childhood, and were as yet but im-
perfectly domesticated." (VI, p. 128). From the people of the district come tales of his having always played unharmed in even the most perilous areas of the forest, and of his having played with the wild creatures. Donatello himself credits these stories, telling Kenyon of his childhood ability to call to himself the various small animals. Kenyon, hearing him call the birds, considers his calls the most appropriate language for man to use in nature: "The sculptor fancied that such might have been the original voice and utterance of the natural man, before the sophistication of the human intellect formed what we now call language. In this broad dialect—broad as the sympathies of nature—the human brother might have spoken to his inarticulate brotherhood that prowl the woods..." (VI, p. 286).

Even as a young man, his innocence remains, and is best symbolized by his actions in the Borghese Gardens. Here, away from the deadening influences of the city, he is joyously elated. For him, this is essentially a return to nature, as the gardens in their semi-neglected state resemble the countryside about his home rather than an artificial promenade;

These wooded and flowery lawns are more beautiful than the finest of English park-scenery, more touching, more impressive, through the neglect that leaves Nature so much to her own ways and methods. Since man seldom interferes with her, she sets to work in her quiet way and makes herself at home. There is enough of human care, it is true, bestowed, long ago and still bestowed, to prevent wildness from growing into deformity; and the result is an ideal landscape, a woodland scene that seems to have been projected out of the poet's mind. (VI, p. 91)

In the gardens, Donatello captures the beauty of the scene about him, casts off the stultifying influence of Rome, and gambols joyously about. Small animals show no fear of him as he races along the paths and embraces tree trunks and climbs lofty branches. "His joy was like that of a child that
had gone astray from home, and finds him suddenly in his mother's arms again" (VI, p. 95).

His innocence is emphasized by the fact that, like Pearl, he is often described in images that liken him to the creatures of the forest. His songs in the Borghese gardens "seemed as natural as bird-notes" (VI, p. 103). When Miriam attempts to examine his ears he "started back, as shyly as a wild deer..." (VI, p. 127) and even when influenced by the fallen Miriam he is constantly compared to a devoted dog. The creature of nature he most resembles is the Faun of Praxiteles, a legendary creature of nature, the statue of which, portraying a thing of nature, revealed a being "endowed with no principle of virtue, and ... incapable of comprehending such ..." (VI, p. 24). Such a being exists outside of human morality and its sylvan quality is an integral part of its being: "All the pleasantness of sylvan life, all the genial and happy characteristics of creatures that dwell in woods and fields, will seem to be mingled into one substance, along with the kindred qualities in the human soul. ... The idea may have been ... a poet's reminiscence of a period when man's affinity with nature was more strict..." (VI, p. 25). Miriam, looking at the statue, notes how the innocence of such a creature would leave it in nature outside human relationships:

Imagine, now, a real being, similar to this mythic Faun; how happy, how genial, how satisfactory would be his life, enjoying the warm, sensuous, earthy side of nature; reveling in the merriment of woods and streams; living as our four-footed kindred do,---as mankind did in its innocent childhood; before sin, sorrow or morality itself had even been thought of! (VI, p. 27).

Such a being is Donatello, and when these qualities are most evident, his similarity to the marble faun is emphasized. For example, in the Borghese
Gardens, this likeness is seen. "Judging by the pleasure which the sylvan character of the scene excited in him, it might be no merely fanciful theory to set him down as the kinsman, not far remote, of that wild, sweet, playful, rustic creature, to whose marble image he bore so striking a resemblance" (VI, p. 89).

One further nature image is used to symbolize his innocence. Like Pearl, Donatello is attracted to and associated with sunshine. He expresses a marked preference for sunlight. He tells Miriam that he is "apt to be fearful in old, gloomy houses, and in the dark" (VI, p. 58) and, while in the catacombs, constantly agitates to return to the "blessed daylight!" (VI, p. 40). Even in the wooded shadows, he feels that "if a stray sunbeam steal in, the shadow is all the better for its cheerful glimmer" (VI, p. 58). He is often compared to sunshine. As he dances about Miriam's studio, the effect "was an enlivening as if one bright ray had contrived to shimmer in and frolic around the walls, and finally rest just in the centre of the floor" (VI, p. 64). Kenyon refers to the "natural sunshine" (VI, p. 129) Donatello brings Miriam, and, indeed, as he lands by her side in the Borghese gardens "it was as if the swaying of the branches had let a ray of sunlight through" (VI, p. 95). Another aspect of sunshine associated with Donatello is the Monte Bene wine "sunshine."

The very symbols used to present Donatello's innocence contain within them elements foreshadowing his fall. His ancestry, although associated with the purity of the sylvan scene, had lost many of the original characteristics, and even those members of the family who retained them lost much of the attractiveness in later life. The beautiful countryside in which Donatello enjoyed so much of his youth has associated with it stories of
murder and betrayal; and the Borghese Gardens, the scene of his last hours of innocence, contain within them the lingering traces of malaria and the Capuchin monk whose presence immediately fires a violent hatred in Donatello. Although he is often related to the gentler animals of nature, Donatello is often compared to the fiercer animals when he reveals the rage which will lead him to murder. He himself, when angered, says that he "shall be like a wolf of the Apennines..." (VI, p. 26) and once reveals a "tiger-like fury gleaming from his wild eyes." (VI, p. 176). If he resembles the marble faun's isolation and innocence, he also resembles its capacity for being "educated through the medium of his emotions..." (VI, p. 24).

Even sunshine, in the form of the famous Monte Beni wine, contains within it symbols of Donatello's downfall. It is closely associated with the family itself and has qualities of Donatello himself in that it is like "the airy sweetness of youthful hopes, that no realities will ever satisfy!" (VI, p. 258). Two of its qualities are significant: first, its flavor soon evaporates after the bottle is opened; and, second, it loses its flavor when shipped from the family estates. In these respects it symbolizes Donatello's innocence--passing, and soon lost when removed from its native scene.

Donatello's loss of innocence is symbolized by his changed reactions to the aspects of nature that had pleased him before. This loss is first symbolized in his visit, the day after the murder, to the Medici Gardens, an area closely resembling the Borghese Gardens he had visited two days before. Whereas he had danced through the Borghese Gardens a carefree and vivacious spirit, loving and enjoying the things of nature about him, he
now walks sullenly about, not only not enjoying, but also not even noticing the lovely things about him. Hawthorne comments on the noticeable change, using the image of the marble faun to show just how much the isolated, innocent creature of nature has fallen: "In this dismal mood, bewildered with the novelty of sin and grief, he had little left of that singular resemblance, on account of which, and for their sport, his three friends had fantasticaly recognized him as the veritable Faun of Praxiteles." (VI, p. 235). He can no longer attract the kind and gentle animals and shies away at the approach of a lizard.

The change is further symbolized by his reaction to his country home. His home, gayly decorated with Arcadian scenes, seems to him solitary and gloomy. He himself attempts to shut out the light in his dim chambers. He dislikes the wine "sunshine." His deep gloom is revealed in the fact that, standing in the tower above his home, he can see only the darkness of the storm itself and not the sunlight that follows it. As they walk through the woods that he had so loved, Donatello tells Kenyon that "a sort of strangeness had overgrown them, like clusters of dark shrubbery, so that he had hardly recognized the places which he had known and loved so well." (VI, p. 280). In a sincere and desperate attempt to reestablish his lost community with nature he earnestly calls to the beings of the forest in the manner of his earlier days, but again fails, being able to summon only a deformed, two-tailed lizard. Realizing that his crime has isolated him from all that is innocent in nature, Donatello likens himself to a legendary forefather who, because of sin, could not summon forth the maiden of the fountain. He laments: "They shun me! All nature shrinks from me, and shudders at me! ... No innocent thing can come near me."
Hawthorne also sees these events as symbolic of the fact that Donatello, in falling, has suffered the inevitable human destiny: "Nature ... is what it was of old; but sin, care, and self-consciousness have set the human portion of the world askew...." (VI, p. 277). "We all of us," says Kenyon, "as we grow older... lose somewhat of our proximity to nature. It is the price we pay for experience." (VI, p. 289).

In this chapter, it has been seen that two major symbols and a symbolic attitude are consistently used by Hawthorne to reveal the moral innocence in his characters. By describing the many children of the stories in terms of sunshine and flowers and by emphasizing the harmony with which they react to the objects of nature, Hawthorne symbolizes the innocent quality which separates them from the normal adult world. However, it has been seen that these symbols are also used to reveal the inevitability of an end to innocence. In "The Maypole of the Merry Mount" and The Marble Faun innocence is lost. In the former story, the petals of the maypole wither and fall, and the sun sets; in the latter Donatello ceases to enjoy his arcadian countryside and avoids the bright sunlight.

In symbolizing Donatello's fall by stressing his disenchantment with nature and his preference for gloomy places, and the coming of the Puritan regime by the increase of the dusk, Hawthorne employs another group of nature symbols. The next chapter examines Hawthorne's detailed use of these and associated symbolic patterns.
FOOTNOTES

1 Fogle, op. cit., p. 60.


3 Fogle, op. cit., p. 62.

4 Ibid., p. 65.


6 This significantly takes place at sunset. As Fogle notes, the fading of the day symbolizes the death of the unnatural gaiety of the revellers and the coming of the moral gloom of the Puritans. Moreover, it takes place on Mid-Summer Night. The natural rhythm of the season, which Norton's people have attempted to evade, has continued; just as the cares and responsibilities of life which they have also attempted to evade have come upon them. (See Hoffman, *Op. cit.*, p. 132.)

7 See *Hawthorne's Fiction*, pp. 164-7.

Chapter Four

NATURE AS SYMBOL OF MORAL EVIL

The major nature symbol Hawthorne uses to reveal the moral state of his characters isolated through sin and guilt is that of the journey into the wilderness, a voyage symbolic of a moral separation which has resulted either because of the individual's inability to accept the burden of a guilt which is often common to humanity or because of his harboring a deep evil, often pride, which he feels places him beyond other people. Within this major symbol, the physical qualities of the wildernesses surrounding the various characters often reflect their peculiar mental states. As in his use of other symbols, Hawthorne uses the symbol of the wilderness with great delicacy; while its general outline remains constant, it is carefully altered and shaped to fulfill the requirements of mirroring the individual characters in "The Hollow of the Three Hills," "Young Goodman Brown," "Roger Malvin's Burial," "The Great Carbuncle," "The Man of Adamant," and "Ethan Brand." The symbol of a journey is also used by Hawthorne in other tales, most notably in "My Kinsman, Major Molyneaux." However, in this tale, it is not a journey specifically into nature and does not fit into the pattern analyzed in this chapter. Robin, whose voyage from his country home to the city is nearly complete as the story commences, does not undergo a personal initiation into evil. Moreover, he is mainly an onlooker viewing his uncle's eviction from office, an action largely symbolic of the overthrow of the British; and, at the conclusion of the story, he is not a morally isolated individual, for he has presumably learned the lessons the night's experiences have taught him and is now ready to enter the community on equal footing with other people.

In The American Adam, R. W. B. Lewis remarks that, in Hawthorne's fic-
tion, "we have the frantic shuttling, in novel after novel, between the village and the forest, the city and the country...." And, in "The Hollow of the Three Hills," "Young Goodman Brown," "Roger Malvin's Burial," and "The Man of Adamant," the journey into the country becomes the major symbol of the characters' initiation into, or progress deeper into evil.

The image of the individual's encounter with moral evil and guilt was a dominant one in Hawthorne's mind, and served as the basis for one of his most famous and oft-quoted notebook entries:

The human Heart to be allegorized as a cavern; at the entrance there is sunshine, and flowers growing about it. You step within, but a short distance, and begin to find yourself surrounded with a terrible gloom, and monsters of divers kinds; it seems like Hell itself. You are bewildered, and wander long without hope. At last a light strikes upon you. You peep towards it, and find yourself in a region that seems, in some sort, to reproduce the flowers and sunny beauty of the entrance, but all perfect. These are the depths of the heart, or of human nature, bright and peaceful; the gloom and the terror may lie deep; but deeper still is the eternal beauty. (AN, p. 98)

As this image is expanded in his fiction, however, there are significant differences. First, although the journey takes place in the gloomy places of nature, it is generally outside of the cavern, in the forest itself. Second, the majority of Hawthorne's characters do not complete the journey and arrive at the area of perfection. Finally, the image is seldom handled as simple allegory; generally, it functions as a complex symbol.

The symbol first appears in one of Hawthorne's earliest works, "The Hollow of the Three Hills." Essentially, the story deals with the twilight meeting between a young woman and an old hag, probably a witch. Here the lady, filled with guilt, learns of the fate of the parents, husband and child she has abandoned. The journey of the lady to the lonely spot is
not discussed, but it is made obvious that the place of their pre-arranged meeting has been chosen for its isolation: "In the spot where they encountered, no mortal could observe them." (I, p. 228).

Although the symbolic journey itself is not described, the setting of the meeting is. As what Marius Bewley refers to as "a poetically evoked symbol," the wilderness which surrounds her reflects the evil within that has isolated her. The first significant aspect of the hollow is the gloom pervading it. Although, throughout the sketch, the sun has not set in the world beyond the hollow, the hollow itself becomes darker as the extent of her moral evil is revealed to both the lady herself and to the reader. If Bewley's view that the three hills "are symbols of her profoundest human relationships" be altered to read that they are symbols of the evils that have entered into these relationships, the gloom of the hollow gains added significance. It is her evil which prevents the sunlight, which as we have seen is symbolic of moral goodness and innocence, from shining on her. Bewley rightly suggests that the hollow represents the woman's heart or soul, isolated and filled with gloom. However, the items described by Hawthorne do not, as Bewley suggests, represent the fates of those deserted, but the state of her own mind. Thus the dwarfed pines ringing the hollow symbolize "the untimely blight" (I, p. 228) which marks the lady "in what should have been the fullest bloom of her years..." (I, p. 228). "The brown grass of October," (I, p. 228) the decayed oak and the pool of green and sluggish water, symbolize the death of love, and the moral decay and stagnation which have led the lady to her present condition.

In this very early sketch are briefly traced the basic nature symbols Hawthorne uses in the examination of those characters morally evil. The
journey itself, the gloom of the wilderness, and the physical state of the forest are all expanded and fully developed in later tales. For example, in "Young Goodman Brown," the entire story is contained within the framework of the journey, the action takes place between dusk and dawn, and the appearance of the forest becomes a symbolic projection of Brown's moral and psychological state.

Although critics debate about the meaning of the tale, and, indeed, Fogle sees its ambiguity as central, one aspect of the meaning is obvious: Young Goodman Brown is isolated in his discovery that evil exists in humanity. The story opens with his conscious rejection of human companionship, that of his wife, and as he continues alone in his evil journey one characteristic becomes noticeable: his pride. He feels that he alone has defeated the devil. As the devil leaves him: "the young man sat a few moments by the roadside, applauding himself greatly, and thinking with how clear a conscience he should meet the minister in his morning walk..." (II, p. 96) However, his egotism is insufficient to preserve him and, completely alone, he sinks into the destructive doubt discussed by Fogle. Generally speaking, the closing scenes deal with the inability of the isolated Brown to recognize and accept the burden of guilt shared not only by his neighbors but by himself. The nature symbolism reflects the moral isolation of Brown.

As noted above, the story opens at sunset, with Brown consciously rejecting the pleas of his wife and determining to go his journey completely alone, and to then never again leave his wife. His movement is therefore one into increasing isolation and evil. Hawthorne's vivid description of the physical journey reflects this:
He had taken a dreary road, darkened by all the gloomiest
trees of the forest, which barely stood aside to let the
narrow path creep through, and closed immediately behind.
It was all as lonely as could be; and there is this peculiar­
ity in such a solitude, that the traveller knows not who
may be concealed by the innumerable trunks and the thick
boughs overhead; so that with lonely footsteps he may yet
be passing through an unseen multitude. (II, p. 90)

Obviously the movement into the forest away from the village parallels
the intentional isolation Brown acquires in his egotistical attempt to
confront evil alone. However, as he pursues his quest he enters areas
which in their density and gloom symbolize the evil which he is more di­
rectly encountering. Moreover, the doubt he entertains concerning the
possibility of persons hiding behind trees, foreshadows the internal doubt
he will acquire regarding the existence of evil.

When Brown meets the devil, that is when he first confronts evil,
Hawthorne specifically notes the physical darkness which symbolizes the
moral darkness. "It was now deep dusk in the forest, and deepest in that
part of it where these two were journeying." (II, p. 91). However, the
devil's remarks that "we are but a little way in the forest yet," (II, p.
92) is significant, for the knowledge of evil as yet acquired by Brown
and his present moral isolation within is small and will increase.

As Brown continues his journey his awareness of the evil of all men
increases as he hears the voices of the villagers Goody Cloyse and Deacon
Gookin. His actions in the forest symbolize the present state of his soul:
"Young Goodman Brown caught hold of a tree for support, being ready to
sink down on the ground, faint and overburdened with the heavy sickness of
his heart." (II, p. 97). At this point, his actions are like those of
Arthur Dimmesdale, who, wandering alone in the forest, wished to dissolve
into the forest floor, rather than face and assume the burden of his guilt. While Brown is not guilty of a specific sin, he is finding, in his isolated state, that he is unable to accept man's original sin. His actions in the forest symbolize the weakness in his soul. At this moment, as his awareness of evil increases, so too does the darkness of the forest, as "a cloud, though no wind was stirring, hurried across the zenith and hid the brightening stars." (II, p. 98),

His apparent discovery of the guilt of his wife, Faith, and his inability to accept this fact, results in his complete moral isolation. His cry that "My Faith has gone!" (II, p. 99) in addition to symbolizing a loss of religious faith, suggests a loss, perhaps a rejection, of his wife, and with her of his ties with humanity. Fogle notes that "Nature is made at once to sympathize with and to mock the anguished chaos in Goodman Brown; in his rage the hero is both united with and opposed to the forest and the wind." It is more than this, for the wilderness and his actions in the wilderness become a symbolic projection of his moral condition:

And, maddened with despair, so that he laughed loud and long, did Goodman Brown grasp his staff and set forth again, at such a rate that he seemed to fly along the forest path rather than to walk or run. The road grew wilder and drearier and more faintly traced, and vanished at length, leaving him in the heart of the dark wilderness, still rushing onward with the instinct that guides mortal man to evil. The whole forest was peopled with frightful sounds—the creaking of the trees, the howling of wild beasts, and the yell of Indians; while sometimes the wind tolled like a distant church bell, and sometimes gave a broad roar around the traveller, as if all Nature were laughing him to scorn. But he was himself the chief horror of the scene, and shrank not from its other horrors. (II, p. 99)

The complete disappearance of the forest path symbolizes Brown's complete moral isolation, for, although he apparently rushes to the meeting of the
witches' sabbath, he rushes away from the village, his evil influences completely dominant. The chaos of the wilderness parallels the chaos in Brown's mind.

It may seem illogical that the destination of Brown's journey of isolation is symbolized as a witches' sabbath at which the villagers profess their common bond of sin. However, it should be realized that Brown does not join that community and that the rest of his life is spent in a gloomy isolation apart from his wife, family and friends; that "a stern, a sad, a darkly meditative, a distrustful, if not a desperate man did he become from the night of that fearful dream." (II, p. 106). This is symbolized by the fact that his destination is not the witches' sabbath, but the cold and empty forest he wakes up in. The setting of the witches' sabbath symbolizes the communion that awaited Brown by the acceptance of his brotherhood in sin. Thus, as is stated by Hawthorne, the burning pines and the great rock symbolize the candles and altar at which the brotherhood is confirmed. However, Brown, at the final moment, resists communion. He has committed what Hawthorne elsewhere refers to as a grave sin. "Man must not disclaim his brotherhood, even with the guiltiest, since, though his hand be clean, his heart hath surely been polluted...." (I, p. 257). Thus Young Goodman Brown has isolated himself from his fellows by committing a grave sin himself, that of pride.

The final nature symbol of the story serves to reveal the extent of the moral isolation brought about by his pride:

Hardly had he spoken when he found himself amid calm night and solitude, listening to a roar of the wind which died heavily away through the forest. He staggered against the rock, and felt it chill and damp; while a hanging twig, that
had been all on fire, besprinkled his cheek with the coldest
dew. (II, p. 105)

The complete solitude of Brown in the depths of the dark forest symbolizes
the complete isolation he will feel for the rest of his life. His heart,
like the rock against which he staggers, will become chill and damp. Thus
his nighttime trip symbolizes not merely a journey of initiation into evil,
but one of great sin, pride, in which his rejection of human evil has
brought moral and social isolation upon him.

Like "Young Goodman Brown," "Roger Malvin's Burial" also considers
the effects of a young man's struggles with a burden of guilt. Waggoner
remarks that "here, most clearly, is the usual preoccupation with secret
guilt, with the resulting isolation, and with a sense of compulsion." 6
However, although he notes that "the two key scenes of the story take
place deep in the heart of the dark forest, in a glade which Reuben is
unable to forget as he is unable to cast out the secret that lies in 'the
sepulchre of his heart,'" 7 he summarily dismisses the nature symbolism
in a paragraph. Agnes Donohue 8 notes the parallels to Young Goodman
Brown: "In both tales ... Hawthorne's interest lies in the forest, the
wilderness, and what happens there;" but she considers mainly the mythical
aspects of this symbolism. The forest is indeed symbolic, but, as Fogle
only hints, it is symbolic of Brown's moral condition. However, both Fogle
and Donohue fail to develop this significance.

The basic outline of the symbolism is similar to that of "Young Good-
man Brown": there is the cyclical journey with town and country as the
two poles, the major action takes place in an isolated clearing, deep in
the wilderness, and the dominant elements of the clearing are a large rock
and unusual trees. However, there are significant differences in the symbols used: most obvious, the journey in "Roger Malvin's Burial" is the reverse from that in "Young Goodman Brown," moving from wilderness to town and back to wilderness; and, in the final half of the journey the totality of the gloom is partially dispelled. These differences in symbols used reflect the basic differences in the characters themselves, for though both heroes are initiated into evil, Bourne finally achieves a higher position than Brown, for the expiation of his guilt, although tragic, ends his great isolation. Thus, while at the end of "Young Goodman Brown," the hero "on the Sabbath day, when the congregation were singing a holy psalm... could not listen because an anthem of sin rushed loudly on his ear and drowned all the blessed strain," (II, p. 106) at the end of "Roger Malvin's Burial," "a prayer, the first for years, went up to Heaven from the lips of Reuben Bourne." (II, p. 406).

As he did in The Scarlet Letter, Hawthorne makes the details of the clearing appropriate symbols of his character's moral state. First, it is isolated from the community as Bourne himself is. Second, the vegetation sets it apart from the area around it, just as Bourne's moody condition sets him apart from the community: "Oaks and other hard-wood trees had supplied the place of pines, which were the usual growth of the land..." (II, p. 382). The oaks themselves reflect the state of Brown's heart and mind. They have not the enduring quality of the pines that surround them, just as Reuben, unlike the other settlers, is unable to endure and prosper in the community. Because the clearing is located deep within the forest, he cannot recall its exact location, just as he was "unable to penetrate the secret place of his soul where his motives lay hidden..." (II, p. 402).
The oak to which he affixed his blood stained bandage is likewise a symbol
of Bourne himself. At the opening of the story it is, like the youth, "a
young and vigorous sapling" (II, p. 382). At the conclusion of the story,
the sapling to which he had bound the bloodstained symbol of
his vow had increased and strengthened into an oak, far indeed
from its maturity, but with no mean spread of shadowy branches.
There was one singularity observable in this tree which made
Reuben tremble. The middle and lower branches were in luxur­
iant life, and an excess of vegetation had fringed the trunk
almost to the ground; but a blight had apparently stricken
the upper part of the oak, and the very topmost bough was
withered, sapless, and utterly dead. (II, pp. 402-3).

What of course has blighted the tree is the bandage, just as it was the
unfulfilled holy vow symbolized by the bandage that has helped to destroy
Reuben's well being.

The major symbol of the clearing is the large gray rock. Agnes. Donohue
sees it as the altar upon which Reuben Bourne must offer the ritualistic
sacrifice of his son. However, it is more than this; it is the centre of
Reuben's heart. It is introduced in the second sentence of the story, and
we are told that: "the mass of granite, rearing its smooth, flat surface
fifteen or twenty feet above their heads, was not unlike a gigantic grave­
stone, upon which the veins seemed to form an inscription in forgotten
characters" (II, p. 382). Roger Malvin remarks that "on [this rock] my
dying hand shall carve the name of Roger Malvin..." (II, p. 384) and
later asks that Reuben prop him against the rock so that he might better
watch the latter's departure. There are many parallels here between the
rock and Reuben's heart. It is cold and hard, as Reuben's heart becomes
as he develops his "insulated emotions"; (II, p. 396) moreover, the veins
forming the secret hieroglyphics, parallel the secret engraved on his heart.
Hawthorne mentions the "sepulchre of his [Reuben's] heart," (II, p. 402) and Roger's wilderness sepulchre forms an apt comparison, for just as he has inscribed his name upon the rock against which he leans, so, indeed, has his name been engraved in Reuben's heart, and his memory weighs on this heart. Finally, when, after slaying his son, Reuben ends his isolation, Hawthorne notes that "the tears gushed out like water from a rock." (II, p. 406).

Thus, Reuben's unconscious and yet compulsive return to the clearing symbolizes his return to and uncovering of the guilt within his isolated heart. As Agnes Donohue notes, the journey is cyclical. It begins on a May morning at sunrise in the clearing and ends in the clearing, eighteen years later, at sunset. From the beginning of the novel, there is an increasing gloom in the forest which parallels the growing darkness of Reuben's soul. As he leaves Roger: "The morning sun was unclouded, and the trees and shrubs imbied the sweet air of the month of May; yet there seemed a gloom on Nature's face, as if she sympathized with mortal pain and sorrow." (II, p. 390). And, "on the second day the clouds, gathering densely over the sky, precluded the possibility of regulating his course by the position of the sun...." On the evening on which he returns to the clearing, their camp is made beneath the "gloomy pines" (II, p. 399) and as Dorcas and Reuben stand over the body of their dead son, "the sun was ... beneath the horizon...." (II, p. 405).

Hawthorne emphasizes not only the deepening gloom of the journey but also the fact that the journey itself is into a desolate and dismal area. "The tangled and gloomy forest through which the personages of my tale were wandering differed widely from the dreamer's land of fantasy...."
(II, p. 398). As they make their final camp, so close to the clearing sym-

bolic of Reuben's heart, the loneliness of the forest is again emphasized:
"The dark and gloomy pines looked down upon them, and, as the wind swept
through their tops, a pitying sound was heard in the forest..." (II, pp.
399-400).

However, although the journey is one of gloom and isolation, it is
also one which leads to an expiation of the guilt which had so long caused
the isolation within Reuben, and, although the nature symbols underscore
the former aspects, they do foreshadow the latter. The journey takes place
in May, at a time at which nature itself undergoes a rebirth. Moreover,
as the family begins its journey, Hawthorne notes in nature a hint of a
greater happiness than they now enjoy: "And yet there was something in
their way of life that Nature asserted as her own, and the gnawing cares
which went with them from the world were all that now obstructed their
happiness" (II, p. 398). The most significant symbol indicating an end
to isolation is that of Dorcas' domesticating the gloomy forest clearing.
"It had a strange aspect, that one little spot of homely comfort in the
desolate heart of Nature" (II, p. 403). Although in one aspect her little
song, into which "the poet had instilled the very essence of domestic love
and household happiness..." (II, p. 404) is ironically tragic, it is
also a symbol of the warm human feeling that will enter into the hereto-
fore lonely and isolated heart of Reuben.

The journey into the wilderness serves as a symbol not only of the
isolation of individuals laboring under a burden of guilt, but also of
individuals whose excessive pride causes them to isolate themselves from
other people. For example, in "The Great Carbuncle," all but two of those
searching after the fabulous gem seek a means to increase their sense of superiority over and, hence, isolation from their fellows. Thus their quest takes them not only into the heart of the wilderness, but even onto the denuded slopes of a mountainside "where [nature's] own green footprints had never been." (I, p. 185). And, in "The Man of Adamant," Richard Digby's plan to "seclude himself to the sole and constant enjoyment of his happy fortune," (III, p. 564) is symbolized by his journey not only into the heart of the forest, but also into a deep cave where his callous heart literally turns to stone.

The quest for the Great Carbuncle represents the striving by the characters for something which will increase their selfish and proud isolation. "They had come thither, not as friends nor partners in the enterprise, but each, save one youthful pair, impelled by his own selfish and solitary longing for this wondrous gem." (I, p. 173). Of the group, only Matthew and Hannah, "who seemed strangely out of place among the whimsical fraternity," (I, p. 176) are not possessed by the selfish and egotistical motives of the others.

The story opens with the characters well into their quest, and accordingly, with their individual senses of isolation well marked. Hawthorne symbolizes this isolation by emphasizing the loneliness of the setting:

A vast extent of wilderness lay between them and the nearest settlement, while a scant mile above their heads was that black verge where the hills throw off their shaggy mantle of forest trees, and either robe themselves in clouds or tower naked into the sky. The roar of the Amonoosuck would have been too awful for endurance if only a solitary man had listened, while the mountain stream talked with the wind. (I, p. 174)

Although the intolerable solitude has produced momentary feelings of brother-
hood within the group, their return to the quest increased their selfish isolation. As they approach the Carbuncle, the symbol of their pride and goal of their isolated desires, the nature symbolism significantly changes.

And upward, accordingly, went the pilgrims of the Great Carbuncle, now by treading upon the tops and thickly-interwoven branches of dwarf pines, which, by the growth of centuries, though mossy with age, had barely reached three feet in altitude. Next, they came to masses and fragments of naked rock heaped confusedly together, like a cairn reared by giants in memory of a giant chief. In this bleak realm of upper air nothing breathed, nothing grew; there was no life but what was concentrated in their two hearts; they had climbed so high that Nature herself seemed no longer to keep them company. She lingered beneath them, within the verge of the forest trees, and sent a farewell glance after her children as they strayed where her own green footprints had never been. But soon they were to be hidden from her eye. Densely and dark the mists began to gather below, casting black spots of shadow on the vast landscape.... (I, pp. 184-5)

Here, the complete isolation of the pilgrims is symbolized by the fact that they have gone beyond the most isolated places of nature into an area not only devoid of human life, but even of natural life. Moreover, the sunlight has not been dimmed by the shadows, it has been completely annihilated by the gathering mists.

The change in Hannah and Matthew, as they realize the folly of their quest and decide to return to society, is symbolized by their reactions to the barren scenery about them. Their first desire is "to behold that green earth again, more intensely, alas! than ... they had ever desired a glimpse of heaven." (I, p. 185). It is only with their decision to turn back that they behold the carbuncle and, then, they have the wisdom to reject it. They reject this symbol of the selfish, proud, isolating desires of man, for the sun and moon, symbols of what may be shared by all men:
We will go hence, and return to our humble cottage. The blessed sunshine and the quiet moonlight shall come through our window. We shall kindle the cheerful glow of our hearth, at eventide, and be happy in its light. But never again will we desire more light than all the world may share with us. (I, p. 188)

As Waggoner remarks: "the Man of Adamant! comes as close ... to being pure allegory as any tale that Hawthorne ever wrote." Here Hawthorne makes the wilderness and journey into it a symbolic projection of the mind and heart of Richard Digby, his most completely isolated individual. Digby is a religious fanatic whose convictions cause him to reject all other mortals: "His plan of salvation was so narrow, that, like a plank in a tempestuous sea, it could avail no sinner but himself, who bestrode it triumphantly, and hurled anathemas against the wretches whom he saw struggling with the billows of eternal death" (III, p. 564).

To preserve his isolation from other people Digby "plunged into the dreariest depths of the forest" (III, p. 565). As in the other stories studied, the isolation and gloom of the journey parallel the isolation and moral evil within Digby. "The farther he went, however, and the lonelier he felt himself, and the thicker the trees stood along his path, and the darker the shadow overhead, so much the more did Richard Digby exult" (III, p. 565). The evil of his isolation is symbolized by the fact that the sun continues to shine on the village he has left, while he is enveloped in gloom: "The sunshine continued to fall peacefully on the cottages and fields..." (III, p. 565) while, as Digby marches through the wilderness, "the gloom of the forest hid the blessed sky..." (III, p. 565).

It is in the heart of the wilderness that he finds a suitable area, the characteristics of which parallel his moral conditions. "There was so
dense a veil of tangled foliage about it, that none but a sworn lover of gloomy recesses would have discovered the low arch of its entrance, or have dared to step within its vaulted chamber..." (III, p. 566). The cave itself is devoid of all life, being filled with a petrifying liquid, and, as such, is a suitable symbol for Digby's own life, which has been a continual hardening against others:

The roof ... was hung with substances resembling opaque icicles; for the damps of unknown centuries, dripping down continually, had become as hard as adamant; and wherever that moisture fell, it seemed to possess the power of converting what it bathed to stone. The fallen leaves and sprigs of foliage, which the wind had swept into the cave, and the little feathery shrubs, rooted near the threshold, were not wet with a natural dew, but had been embalmed by this wondrous process. (III, p. 567)

Digby finds this dreary and desolate spot ideal for his way of life: "Here my soul will be at peace; for the wicked will not find me." (III, p. 566). In the cave, he will allow no sunlight, an action symbolic of his rejection of the truths of Christianity: "The shadow had now grown so deep, where he was sitting, that he made continual mistakes in what he read, converting all that was gracious and merciful to denunciations of vengeance and unutterable woe on every created thing but himself." (III, p. 570). This rejection of sunlight also implies a rejection of humanity, for he spurns Mary Goffe, a character who appears bathed in sunbeams, dressed in a white garb, "which ... seemed to possess a radiance of its own" (III, p. 568) and who, having within her "faith and love united" (III, p. 568) possessed the true Christian virtues Digby has rejected. Digby's final position, petrified by the minerals in the cave, symbolizes his position in life: "Within [the cave] sat the figure of a man, whose gesture and attitude warned the father and children to stand back..." (III, p. 572),
In the story "Ethan Brand," another treatment by Hawthorne of an individual whose sin has isolated him from mankind, the symbols of the journey, the darkness and the wilderness are again used. The journey of Brand, a man who "had lost his hold of the magnetic chain of humanity" (III, p. 495) is merely suggested. However, two aspects of it are significant: first, his journey across the earth is symbolic of his search for the forbidden sin, the quest which had isolated him, causing him to become "a cold observer, looking on mankind as the subject of his experiment...." (III, p. 495). Second, the journey, like that of Brown and Reuben Bourne is circular. As Fogle remarks: "Ironically, he travels circle wise, and finds his end in his beginning. The Sin is in himself."10 Thus the "wild mountainside" which is the final destination of his journey becomes a symbol of Brand himself. The area around the lime-kiln is described as follows:

Beyond that darksome verge, the firelight glimmered on the stately trunks and almost black foliage of pines, intermixed with the lighter verdure of sapling oaks, maples, and poplars, while here and there lay the gigantic corpses of dead trees, decaying on the leaf-strewn soil. (III, p. 493)

The gloom and loneliness of the area parallels that within Ethan Brand.

However, Brand separates himself even from this isolated wilderness. Looking into the lime-kiln he cries out: "O Mother Earth ... who is o no more my Mother..." (III, p. 496). Indeed, Brand, like the searchers of the Carbuncle and Richard Digby, is isolated to an extraordinary degree. Like them he is possessed with an excessive pride and like them, his isolation is symbolized through images which move beyond the confines of nature. Richard Digby moved into a cave where the things of nature could not live; the searchers, onto a rocky mountaintop where nature would not follow. Brand ends his life by plunging into the lime kiln which resembles his
heart. Speaking of the kiln, Leo Marx writes: "fire cripples men and devastates the landscape...." If this is so, the fire is parallel to the heart of Brand, in which all good impulses had been crushed by the pride which has so isolated him. Just as the heat of the kiln has changed the products of nature, so too does Brand's intense search change both his own heart and those of his subjects. Thus the "lonesome and ... intensely thoughtful occupation...." (III, p. 479) of burning lime at the kiln, parallels the loneliness of Brand's search for the Unpardonable Sin.

The darkness pervading these tales of isolation is appropriately altered to fit Brand's moral state. The tale takes place between sunset and sunrise. To emphasize Brand's unnatural state, Hawthorne specifically notes the ineffectual attempts of the natural light of sun and moon to dispell the gloom.

And, when, again, the iron door was closed, then reappeared the tender light of the half-full moon, which vainly strove to trace out the indistinct shapes of the neighboring mountains; and, in the upper sky, there was a flitting congregation of clouds, still faintly tinged with the rosy sunset, though thus far down into the valley the sunshine had vanished long and long ago.

What replaces this natural light is the lurid and unnatural light from the lime kiln, which serves only to reveal the desolation of the surrounding area and the evil within Brand's heart. Only at the end of the tale when the evil and isolated Brand has been destroyed does the sunlight shine on the mountainside. The purity of nature and the community elements within it are now emphasized.

The early sunshine was already pouring its gold upon the mountaintops, and though the valleys were still in shadow, they smiled cheerfully in the promise of the bright day that was hastening onward. The village, completely shut in by hills, which swelled away gently about it, looked as if it had rested peacefully in the hollow of the great hand of Providence. (III, pp. 496-7)
As this chapter reveals, Hawthorne uses four major patterns of nature imagery to symbolize the moral conditions of his characters isolated because of their evil. The journey into the wilderness is of two types: first, as in the case of Young Goodman Grown and Reuben Bourne, it is into the depths of the forest and symbolizes their great moral isolation; second, it is beyond the forest into areas devoid of natural growth. Richard Digby, Ethan Brand and the searchers of the Great Carbuncle all suffer from an excessive pride which is symbolized by the completely desolate destinations of their journeys. The second major symbol is the overpowering darkness or the unnatural light which shines into these desolate areas. The varying degrees of this physical gloom parallel the varying degrees of spiritual gloom within these characters. The final major symbol is the desolation of the wilderness areas themselves. The forest clearing, the lake beside the Great Carbuncle, the limestone cave, and the area about the lime kiln are symbolic projections of hearts of Brand, Bourne, the searchers of the Carbuncle, Richard Digby and Ethan Brand.

There is one other pattern of nature symbolism used by Hawthorne. In the following chapter are examined the symbolic significances of the entrance into and the uses of the garden. It is seen that in both "Rappaccini's Daughter" and The House of the Seven Gables Hawthorne makes extensive use of this symbolic pattern to emphasize a different aspect of his oft considered moral problems.
1 Chicago, 1959, p. 113.

2 The Eccentric Design, p. 143.

3 Ibid., p. 144.

4 Fogle, op. cit., pp. 15-32.

5 Fogle, op. cit., p. 79.

6 Waggoner, op. cit., p. 79.


8 "From Whose Bourne No Traveller Returns: A Reading of 'Roger Malvin's Burial', " NCF, XVIII (June, 1963), 6.

9 Waggoner, op. cit., p. 95.

10 Fogle, op. cit., p. 47.

Chapter Five

THE GARDEN AS SYMBOL

In the tales we have examined, Hawthorne has been primarily concerned with the moral isolation of single characters. In two of his major works, "Rappaccini's Daughter," and The House of the Seven Gables, while he is still primarily concerned with isolated individuals, he shifts his emphasis to a consideration of the complex relationships between three or four persons, each of whom, though essentially isolated, is placed in a situation whereby he may end his isolation and achieve a meaningful human relationship with another. Indeed, in these stories the natures of the characters are revealed mainly through these contacts with others. With the shift in emphasis there comes a shift in the nature images used to symbolize the moral conditions of the characters. Whereas Hawthorne had previously used the wilderness as his main symbol he now uses the garden.

A key to discovering the reason for the change may be found in two passages, one from The American Notebooks, one from The House of the Seven Gables. In the former he writes of the orchard surrounding the Old Manse as follows:

The trees possess a domestic character; they have lost the wild nature of their forest kindred, and have grown humanized by receiving the care of man as well as by contributing to his wants. (II, p. 21)

While in the latter work he writes of Phoebe, the youthful heroine:

She impregnated [the air] ... not with a wild-flower scent--for wildness was no trait of hers,--but with the perfume of garden-roses, pinks and other blossoms of much sweetness, which nature and man have consented together in making grow from summer to summer, and from century to century. Such a flower was Phoebe.... (III, p. 174)

In the first passage, the key word is domestic; what most impresses Hawthorne about the garden is its usefulness for human beings. This useful-
ness forms a direct contrast to the wildness of the forest. In the second passage, this useful quality is treated symbolically, as Hawthorne, speaking in a typically symbolic manner, applies the qualities of the garden to a girl who is noted throughout the novel for her domestic ability and for her ability to meet with and respond to other people.

Hawthorne considered the garden as a place of great importance, and devoted many pages of The American Notebooks to discussing its virtues and characteristics. While obviously the passages are idealized because he wrote them in the first year of his marriage—a time when he himself felt that he had, for the first time, come out of his almost lifelong social isolation—they are nonetheless significant. Viewing things symbolically as he did, it is probable that the attitudes toward the garden were in his mind when he formulated the major symbols for "Rappaccini's Daughter" and The House of the Seven Gables. Indeed, by comparing the qualities of his fictional gardens with those of his garden in Concord, and considering the details symbolically we may gain a keener insight into the moral qualities of the characters of the stories themselves.

For Hawthorne, the most pleasing feature of the garden about the Old Manse is its seclusion. Although not in the midst of the flow of human life, it is not completely isolated. It has "near retirement and accessible seclusion" and is "the very spot for the residence of ... a man not estranged from human life, yet enveloped in the midst of it with a veil woven of mingled gloom and brightness." Hawthorne notes that his wife provides all the company he needs: "My wife is, in the strictest sense, my sole companion; and I need no other--there is no vacancy in my mind, any more than in my heart." (AN, p. 174). However, without this one com-
panion, the Old Manse is no paradise: "To-night--to-night--yes, within an hour--this Eden which is no Eden to a solitary Adam, will regain its Eve." (AN, p. 180). More company is neither necessary nor desired, and, though Hawthorne finds it pleasant to see a person walking along the distant lane, he is happy that "his figure appears too dim and remote to disturb [his] sense of blissful seclusion." (AN, p. 145).

Also important are the benefits of the garden for other people. Hawthorne imagines that "Adam must have been galled because he had no neighbors with whom he might share his excess fruit. I have one advantage over the Primeval Adam, inasmuch as there is a chance of disposing of my superfluous fruits among people who inhabit no Paradise of their own." (AN, p. 161). He is happy that even insects and other animals reap the benefits of the produce, for through their efforts, human beings are helped. He blesses the work of a honey bee, remarking:

I was glad thus to fling a benefaction upon the passing breeze with the certainty that somebody must profit by it, and that there would be a little more honey in the world to allay the sourness and bitterness which mankind is always complaining of. Yes, indeed; my life was the sweeter for that honey. (II, p. 23)

Not only must the excess products of the garden be given to others, but the plants themselves must be of a useful nature; mere ornamental value is not sufficient:

Flower-shrubs, if they will grow old on earth, should, besides their lovely blossoms, bear some kind of fruit that will satisfy earthly appetites, else neither man nor the decorum of nature will deem it fit that the moss should gather on them. Apple-trees, on the other hand, grow old without reproach. Let them live as long as they may, and contort themselves into whatever perversity of shape they please, and deck their withered limbs with a spring-time gaudiness of pink blossoms; still they are respectable, even if they afford us only an apple or two in a season. These few apples--or, at all events, the remembrance
of apples in by-gone years—are the atonement which utilitarianism inexorably demands for the privilege of lengthened life. (II, p. 174)

In the garden, toil is both necessary and good. Hawthorne in his garden was aware of the many tasks: killing insects, manuring, weeding, and cleaning. These, however, he calls "pleasant trouble" (II, p. 21) for they are productive. Surveying his garden he reflects on the results of his labors. "Gazing [at the squashes he grew], I felt that by my agency something worth living for had been done. A new substance was born into the world" (II, p. 24). He experiences the joy of having produced his own food, for "the light toil requisite to cultivate a moderately-sized garden imparts such zest to kitchen vegetables as is never found in those of the market gardener" (II, p. 22).

Hawthorne goes so far as to suggest that the garden "readily connects itself with matters of the heart" (II, p. 21). Indeed, Hawthorne parallels its growth to that of a human family. He remarks how the garden must have brought out the kindness of the former occupant, the minister: "He loved each tree, doubtless, as if it had been his own child" (II, p. 21).

Although the ambiguities of "Rappaccini's Daughter" have generated considerable critical activity, scholars generally agree that the overall meaning of the story relates to the complex intermixture of good and evil in human beings. Waggoner in his excellent discussion of the symbolism of the story writes that "this tale concerns the origin, the nature and the cure of man's radically mixed, his good and evil being."³ Roy R. Male writes that "the real subject of the story is the dual nature of man: a little lower than the angels yet close to the brute, potentially almost
divine yet stained with mortal corruption." These critics and others, while examining the symbolism of the tale, have not related it to the passages discussed above. Such an examination, while it does not alter the established readings of the symbols, does present another perspective which reinforces their various meanings.

A careful examination of "Rappaccini's Daughter" will reveal that the seclusion (as opposed to isolation), useful productivity, and true connexion with the heart Hawthorne found in his own garden are not present in this garden, and that their absence symbolizes the moral isolation of the characters of the story. Hawthorne sets the tone with which the garden is to be viewed by placing in Giovanni's mouth early in the story words which are undoubtedly his own:

> It was strangely frightful to the young man's imagination to see this air of insecurity in a person cultivating a garden, that most simple and innocent of human toils, and which had been alike the joy and labor of the unfallen parents of the race. (II, p. 112)

Waggoner sees this passage as significant in universalizing the theme from mere fact to myth. Related to the notebook entries examined above, they have another significance. Although these passages are important as they hint at the insecurity of Giovanni's character, they are also significant in that they indicate an unnatural quality about the garden which is later fully revealed. This perverted quality of the garden is symbolic of the perverted quality of its founder whose unnatural actions in creating the garden symbolize his unnatural moral qualities.

The first significant aspect of the garden is the fact that although it is surrounded by a busy city, it is completely isolated. To gain entrance to it Giovanni must force his way through a long and obscure passage:
His withered guide led him along several obscure passages, and finally undid a door.... Giovanni stepped forth, and, forcing himself through the entanglement of a shrub that wreathed its tendrils over the hidden entrance, stood beneath his own window in the open area of Dr. Rappaccini's garden. (II, p. 127)

The isolation of the garden and the difficulty of entering it symbolizes the isolation of Beatrice and the difficulty of meeting her. Baglioni tells Giovanni that "all the young men in Padua are wild about [her], though not half a dozen have ever had the good hap to see her face." (II, p. 118), And Giovanni, on meeting her, realizes that she has had little contact with the outside world:

Evidently her experience of life had been confined within the limits of that garden. She now talked about matters as simple as the daylight or summer clouds, and now asked questions in reference to the city, or Giovanni's distant home, his friends, his mother, and his sisters--questions indicating such seclusion, and such lack of familiarity with modes and forms, that Giovanni responded as if to an infant. (II, p. 131)

The plants of this garden are carefully described by Hawthorne as being unnatural, poisonous flowers:

There was hardly an individual shrub which a wanderer, straying by himself through a forest, would not have been startled to find growing wild, as if an unearthly face had glared at him out of the thicket. Several also would have shocked a delicate instinct by an appearance of artificialness indicating that there had been such commixture, and, as it were, adultery, of various vegetable species, that the production was no longer of God's making, but the monstrous offspring of man's depraved fancy, glowing with only an evil mockery of beauty. They were probably the result of experiment, which in one or two cases had succeeded in mingling plants individually lovely into a compound possessing the questionable and ominous character that distinguished the whole growth of the garden. (II, p. 128)

These flowers, particularly the large purple one which dominates the garden, are, as Hawthorne specifically notes, monstrous and poisonous. As many critics have noted, they symbolize evil. This is partly because they represent perversion of the natural goodness and beauty of the garden. Haw-
thorne emphasizes this fact by emphasizing a specific detail of the garden: "One plant had wreathed itself around a statue of Vertumnus, which was thus quite veiled and shrouded in a drapery of hanging foliage...." (II, p. 111). The use of the word *shrouded* suggests death, here significantly of a mythological god, Vertumnus, the guardian of fruit trees, gardens and vegetables. When, as Fogle has emphasized, it is remembered that poisonous plants which creep "serpent-like" are shrouding the statue, the detail becomes ominously important. All that is good about the garden has been destroyed.

The symbolic value of these plants becomes obvious when the aims of their creator are studied. The poisons, which are the products of the shrubs, are not primarily used to contribute to man's wants. Although they are powerful medicines, they are used mainly to foster his purely intellectual and "fatal love of science." (II, p. 143). The words of Baglioni to Giovanni, regarding Rappaccini's use of his medicines, are, though sharply prejudiced, undoubtedly true:

He cares infinitely more for science than for mankind. His patients are interesting to him only as subjects for some new experiment.

The poison from the purple plant is used by Rappaccini for his most horrifying experiment, that of changing the physical nature of Beatrice. The products of the garden do not aid the well being of Beatrice, but make of her an isolated being who, because of the poisons in her system, becomes fearful to all other people. Thus it is seen that the purple shrub, which Male and Waggoner see as a mixture of good and evil, is specifically a symbol of evil.

The garden, which Beatrice tells us is "his world," (II, p. 129) and
the purple shrub in it which is "the offspring of his science, of his intellect," (II, p. 142) symbolizes in its horrid and perverted nature the evil nature of Rappaccini and the isolation which that evil causes in himself and others. Throughout the tale, Rappaccini reveals "a face singularly marked with intellect and cultivation, but which could never, even in his more youthful days, have expressed much warmth of heart." (II, p. 112), Toward his creation which is so useless for ordinary people, he reveals none of the kindness of heart Hawthorne felt was brought out in gardening.

It seemed as if he was looking into their inmost nature, making observations in regard to their creative essence, and discovering why one leaf grew in this shape and another in that, and wherefore such and such flowers differed among themselves in hue and perfume. Nevertheless, in spite of this deep intelligence on his part, there was no approach to intimacy between himself and these vegetable existences. (II, p. 112)

His chief creation, his "chief treasure" he approaches with great fear. This action symbolizes the manner in which Rappaccini reacts toward people. Like Ethan Brand, he takes a purely intellectual interest in them, and, accordingly, also like Brand, becomes isolated because, having no warmth of heart, he loses "his hold on the magnetic chain of humanity." For example, as he sees Giovanni, he "fixed his eyes upon [him] with an intentness that seemed to bring out whatever was within him worthy of notice. Nevertheless, there was a peculiar quietness in the look, as if taking merely a speculative, not a human, interest in the young man." (II, p. 124).

His perversion of his intellect and his misuse of the garden and of the products he garners symbolize his use of people. Throughout, the greatest of these shrubs, the purple one, is associated with Beatrice. In her physical appearance, in her dress, and in the scent of her breath
She resembles the poisonous flower. The likeness goes deeper, Beatrice herself calls the plant sister and says, "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" (II, p. 142). The poisonous plant became a symbol of what Rappaccini has made of Beatrice. In the description of the plants quoted above, Hawthorne notes that "they were probably the result of an experiment, which in one or two cases had succeeded in mingling plants individually lowly into a compound possessing the questionable and ominous character that distinguished the whole growth of the garden" (II, p. 128). Rappaccini had changed her physical nature, transforming her physical beauty into something as powerfully destructive as the shrub. This has isolated her. It was, says Beatrice, "the effect of my father's fatal love of science, which estranged me from all society of my kind" (II, p. 143). The reasons for Rappaccini's experiment were as heartless and useless as his experiments with the garden. He has attempted to satisfy his intellectual desires, making her the "daughter of [his] pride and triumph" (II, pp. 146-7). He has sought not to aid her in the world but to separate her from the "condition of a weak woman, exposed to all evil and capable of none" (II, p. 147).

There is one part of the garden which Rappaccini cannot change, and it symbolizes a corresponding part of Beatrice. That is the fountain in the centre of the garden:

The water ... continued to gush and sparkle into the sunbeams as cheerfully as ever. A little gurgling sound ascended to the young man's window, and made him feel as if the fountain were an immortal spirit that sung its song unceasingly and without heeding the vicissitudes around it, while one century im bodied it in marble and another scattered the garniture on the soil. (II, p. 111)
As Male, Waggoner and Fogle have all stated, this parallels Beatrice's soul, which like the fountain, cannot be altered; as she lies dying, she tells Rappaccini that "the evil which thou hast striven to mingle with my being will pass away like a dream." This pure soul is described in terms which link it to the fountain:

Her spirit gushed out before him like a fresh rill that was just catching its first glimpse of the sunlight and wondering at the reflections of earth and sky which were flung into its bosom. (II, p. 131)

This purity of spirit emerges in Beatrice's actions. She alone of the characters of the story displays a tender affection to the garden. "With all the tenderness in her manner that was so strikingly expressed in her words, she busied herself with such attentions as the plant seemed to require..." (II, p. 114). Similarly she alone of the characters reveals a selflessness in her actions toward the others. Although she is the most physically isolated, she is also the only one who responds to others from the depths of her heart. She cheerfully assumes the task her father fears might be fatal to him, and she carefully seeks to prevent Giovanni's imbibing the poison of the plants. Although admitting her loneliness without Giovanni, she selflessly refuses to actively further her love, fearing the consequences for him. "I dreamed only to love thee, and be with thee a little time, and so to let these pass away, leaving but thine image in mine heart; for, Giovanni, believe it, though my body be nourished with poison, my spirit is God's creature, and craves love as its daily food. ... But it was not I [who poisoned thee]. Not for a world of bliss would I have done it" (II, p. 145). At the close of the story, she tests the fatal antidote before Giovanni, testing its results and thus saving his life.
There are many similarities between "Rappaccini's Daughter," and the *House of the Seven Gables*. In both, the garden serves as the meeting point for several isolated persons; and, in both, the garden is completely enclosed by an old building, and contains a fountain and a wide variety of plants. However, in *The House of the Seven Gables* the situation is directly opposite to that of "Rappaccini's Daughter," for here an outsider, Phoebe, enters the house and garden and helps to bring about the end of the isolation of its three occupants.

Although critics have presented many different interpretations of the novel, they generally agree that its basic theme is this union of the four members of the household. Philip Young writes:

> One thing that Hawthorne is surely trying to say ... is that the most important thing in life is to be engaged in it—to be alive and functioning in the thick of it, to have a place in the stream and not in some eddy.³

Alfred J. Levy writes that: "This romance ... belongs to people who reject isolation for a normal life in society."⁹ The novel is, as Hawthorne himself noted, a happy book, and it is significant that the garden should assume the importance that it does. Only one critic has explicitly recognized this. Philip Young writes that:

> The house is not the only setting for the action of the novel. The Puncheon's have also a garden, and what transpires there can be ignored, but at the cost of misunderstanding the book.¹⁰

However, Young suggests only that the "unintelligibility" of the garden reflects the fact that humanity in general "does not know what makes [it] what [it is]."¹¹ It would seem that, writing a story with a "happy ending," Hawthorne has in mind his own experiences in the garden about the Old Manse, for, in using symbols to describe the overcoming of the age old isolation
of the family, he uses descriptions of the garden which strongly resemble passages in The American Notebooks. In The House of the Seven Gables, the increasingly domestic nature of the garden symbolizes the domestic qualities of Phoebe, the active agent who helps end the generations long isolation of the Maule and Pyncheon families.

In the opening pages, the isolated quality of the occupants is symbolized by the degree to which wild nature has adapted itself to the house. "A little withdrawn from the line of the street ... in pride, not modesty ..." (III, p. 24) the house is now notable for the elm tree which completely overshadows it, the flowers strewn in the moss-filled crevices of the roof, and the weeds festooned about the base of the house. "It was both sad and sweet to observe how Nature adopted to herself this desolate, decaying, gusty, rusty old house of the Pyncheon family..." (III, p. 44). Standing before the house, the Pyncheon Elm casts its gloom over the house and "seemed to make it a part of nature" (III, p. 43). The great branches of the tree are classed as "some inscrutable seclusion..." (III, p. 342). The tree, termed one of the antiquites of the area, being one hundred years old, symbolizes the long lineage of the family which, like the tree, casts its gloom upon the members of the family, acting as one of the causes of their isolation. The moss growing in the dampness "seemed pledges of familiarity and sisterhood with Nature..." (III, p. 337). The descriptions of the weeds and of Alice's posies gives the best indication of the isolation within the house. The house is dominated by weeds: "Especially in the angles of the building, [there was] an enormous fertility of burdocks, with leaves, it is hardly an exaggeration to say, two or three feet long" (III, p. 43). The legend of Alice's posies further indicates isolation,
for hers is a useless garden in the air, composed of "aristocratic flowers" (III, p. 112) which feed upon the decay of the house and which, like she did, exist above the common level. They symbolize the isolating pride of the families.

Nor must we fail to direct the reader's eye to a crop, not of weeds, but flower-shrubs, which were growing aloft in the air, not a great way from the chimney, in the nook between two of the gables. They were called Alice's Posies. The tradition was, that a certain Alice Pyncheon had flung up the seeds, in sport, and that the dust of the street and the decay of the roof gradually formed a kind of soil for them, out of which they grew, when Alice had long been in her grave. (III, p. 144)

Within the house, the occupants are revealed as extremely isolated. A member of a family whose isolation is seen in its chief characteristics--"an absurd delusion of family importance" (III, p. 33) and a "native inapplicability ... to any useful purpose," (III, p. 53) --Hepzibah has, until shortly before the novel opens, lived completely alone. Hawthorne comments on the harmful effects of her isolation, suggesting that, by enforced seclusion from society, she is dead to human relationships:

In her grief and wounded pride, Hepzibah had spent her life in divesting herself of friends; she had wilfully cast off the support which God has ordained his creatures to need from one another.... (III, p. 290)

Clifford, as Holgrave notes, "is another dead and long-buried person...." (III, p. 258) who, through circumstance and temperament, has lived a lonely life apart from society. Not only has he spent many years in prison, but he has entered the world unfit for its stern duties: "Such a man should have nothing to do with sorrow; nothing with strife, nothing with the martyrdom which, in an infinite variety of shapes, awaits those who have the heart and will, and conscience, to fight a battle with the world." (III, p. 134).
Like Hepzibah and Clifford, Holgrave, the other occupant of the old house, comes from a family traditionally noted for its feeling of separation from the rest of the community. The original founder of the family, Matthew Maule, had built on what was to become the site of the Pyncheon home, a house that was "somewhat too remote from what was then the centre of the village." (III, p. 19), Holgrave, as a Maule, continues this isolation. Living alone in his section of the House of the Seven Gables, he is early seen as a young man of lawless nature who has no reverence for human institutions. By his own admission "responsible neither to public opinion nor to individuals," (III, p. 212) he most reveals his isolation in his lack of warmth for others.

The symbolic importance of the garden in revealing the overcoming of the isolation is seen in the fact that the characters, particularly Clifford and Hepzibah, fail in their attempts to open intercourse with the village. The results of the attempt to establish a cent shop, of Clifford's observations from the arched window, of the flight on the railroad, and of the contacts with Jaffrey Pyncheon all reveal how totally inadequate they are to meet the world at large. Only in the garden do they find the seclusion, but yet company they need.

Their inability to meet the outside world is perhaps revealed in the fear with which they avoid Judge Pyncheon. His destructive quality is also emphasized by the fact that, throughout the novel he presents a direct contrast to Phoebe, who, also an outsider, is the agent who ends the isolation. He suggests for Clifford a destructive contact with the outside world, while she suggests for him pleasant seclusion in the garden. Whereas the latter, as her name suggests, is full of brightness and sunlight,
the former always radiates an hypocritical and artificial sunlight. When he meets Phoebe, he becomes angered at her refusal to kiss him and his sunshine disappears as he speaks "in a voice as deep as a thunder-growl, and with a frown as black as the cloud whence it issues." (III, p. 155).

Although they fail to break their isolation by attempting to achieve a relationship with the outside world, Clifford and Hepzibah achieve greater success in the garden. This is because the garden, secluded and domestic, symbolizes the type of care they need. Phoebe is unlike both Beatrice and Giovanni, the two characters in "Rappaccini's Daughter" to whom she can be most obviously compared. Although an outsider, like Giovanni, there is a close connexion between Phoebe and the garden, for it is she who, as a relative outsider not stifled by the influences of the isolated house, exercises her domestic abilities to improve the garden and to encourage the isolated individuals to meet in it. Unlike Beatrice, her connexion with the garden is an active one. She influences the garden with her domestic qualities while Beatrice is influenced by the evil qualities of her father's garden. It is Phoebe's domestic charm, symbolized by that of the garden which she closely resembles that helps Clifford, Hepzibah and Holgrave to form with her a pleasant and secluded little group, the existence of which removes the terrible and blighting effects of their past isolation.

Hawthorne symbolizes the difference between the influences of the quiet domestic nature and that of the outside world by the use of the pear and elm trees respectively. The elm tree, which, as earlier noted, seemed to make the isolated house a part of wild nature, impeded the progress of the sunlight, causing gloom to fall in the store, the place in which
Hepzibah had unsuccessfully essayed to enter into contact with the outside world. The direct opposite is the case with the pear-tree, which is, by its very nature, domestic and useful to man. It freely allows the sun to shine from the garden into the kitchen, both areas which, because of Phoebe's presence, have acquired warm and friendly domestic atmospheres. "The early sunshine—as fresh as that which peeped into Eve's bower while she and Adam sat at breakfast there—came twinkling through the branches of the pear-tree..." (III, p. 126—italics mine.) It is in the garden, symbolic of the secluded, yet domestic, that they will find their greatest happiness.

The contrast between Phoebe and her isolated relatives is introduced symbolically: "You at once recognized her to be ... widely in contrast ... with everything about her. The sordid and ugly luxuriance of gigantic weeds that grew in the angle of the house ... none of these things belonged to her sphere." (III, p. 90). Unlike her isolated relatives, she has not attempted to withdraw from human contact, for she comes from "a rural part of New England, where the old fashions and feelings of relationship are still partially kept up." (III, p. 91), Clifford, Judge Pyncheon, Uncle Venner and Holgrave all recognize the truth that Hepzibah utters: "But these things [domesticity, etc.] must have come to you with your mother's blood. I never knew a Pyncheon that had any turn for them." (III, p. 100), The difference is heightened when she is compared to the only other young woman mentioned in the novel, the legendary Alice Pyncheon. Whereas Alice was proud, fond of ethereal pleasures, and very aristocratic; Phoebe is humble, an eager worker and of democratic tendencies. Phoebe's great gift is one which Hepzibah could never acquire: domestic ability. Likened to
"a verse of household poetry," (III, p. 96) and praised for "the gift of practical arrangement," (III, p. 94) she ably performs household chores, cooking well and so neatly rearranging her bedroom as to cause it to lose its desolate quality. She throws "a kindly and hospitable smile over the apartment." (III, p. 94).

Whereas Alice's proud isolation is represented by the aristocratic flowers, throughout the novel Phoebe's domestic characteristics are closely related to those of the garden. She is described in images of the garden; various facets of her character parallel objects of the garden; and she herself finds that her love of activity overflows into the garden, making it pleasant and joyous for her to work there. It is extremely significant that, in discussing her domestic activity, Hawthorne likens her to a garden, rather than a wild, flower: "She impregnated [the air] not with a wild flower scent,—for wildness was no trait of hers,—but with the perfume of garden-roses, pinks, and other blossoms of much sweetness, which nature and man have consented together in making grow from summer to summer, and from century to century. Such a flower was Phoebe...." (III, p. 174).

Household and garden images are often employed side by side, to create the picture of her busy labor about the house: "As graceful as a bird ... as pleasant about the house as a gleam of sunshine falling on the floor through a shadow of twinkling leaves, or as a ray of firelight that dances on the wall while evening is drawing nigh." (III, p. 104).

Just as Beatrice's nature was symbolized by objects in the garden, so too various aspects of Phoebe's character find parallels in domestic objects of the garden. Her busy labor about the house is like the activity of the
bees about the squash blossoms, "plying their golden labor" (III, p. 112). Phoebe, as she sings about the house is often likened to a bird, and in this, she resembles the "conjugal robins in the pear-tree" of the garden who "were making themselves exceedingly busy and happy in the dark intimacy of its boughs" (III, p. 112). She, like the robins, is not engaged in isolated activity, but in activity which benefits others. In her name and in her actions, the girl is likened to a ray of sunshine, "Even as a ray of sunshine fall into what dismal place it may, instantaneously creates for itself a propriety in being there, so did it seem altogether fit that the girl should be standing at the threshold" (III, pp. 90-1). In this she is not unlike the sunshine which shines in the garden: "The eye of Heaven seemed to look down into it pleasantly..." (III, p. 111). Phoebe is often likened to fruit blossoms. She is "light and blomy" (III, p. 102) and "her little womanly ways [were] budding out of her like blossoms on a young fruit-tree..." (III, p. 172). She is like the domestic pear tree of the garden, one which had, undoubtedly, "received the care of man ... [and contributed] to his wants" (II, p. 22).

Like Beatrice, Phoebe herself feels a great attraction toward the garden; however, this attraction is an index of her social ability rather than her isolation. A farm girl, whose ideal of life is that "for this short life of ours, one would like a house and a moderate garden-spot of one's own," (III, p. 188) she awakens, after her first night in the House of the Seven Gables, to find that her room overlooks the garden. Her reaction to it is favorable, for she "found an unexpected charm in this little nook of grass, and foliage, and aristocratic flowers, and plebeian vegetables" (III, p. 111) and she immediately suggests to Hepzibah that by
working in the garden she may find refreshing relief from the dreariness of the House. Her ability in the garden is immediately revealed in her successful calling of the chickens. So great becomes her attachment to the garden, that it is with reluctance that she leaves it to return temporarily to the countryside. "She peeped from the window into the garden, and felt herself more regretful at leaving this spot of black earth, vitiated with such an age-long growth of weeds, than joyful at the idea of again scenting her pine forests and fresh clover-fields." (III, p. 262) Phoebe's activity in the garden accords with the ideals Hawthorne expressed in The American Notebooks, and symbolizes the ability with which she works with other people.

Phoebe's cheerfulness and domestic qualities soon help to overcome the isolation hovering about the House of the Seven Gables.

The grime and sordidness of the House of the Seven Gables seemed to have vanished since her appearance there; and the gnawing tooth of dryrot was stayed among the old timbers of its skeleton frame; the dust had ceased to settle down so densely, from the antique ceilings, upon the floors and furniture of the rooms below,—or, at any rate, there was a little housewife, as light-footed as the breeze that sweeps a garden walk, gliding hither and thither to brush it away. (III, p. 166)

Phoebe's domestic influence extends itself to the garden, overcoming the wildness and rendering it a pleasant place for the secluded gatherings of the group. Although, upon her arrival, Phoebe notices Holgrave's partial cultivation of the area, what most strikes her eye is the lawlessness about. "The black, rich soil had fed itself with the decay of a long period of time; such as fallen leaves, the petals of flowers, and the stalks and seed-vessels of vagrant and lawless plants, more useful after their death
than ever while flaunting in the sun." (III, p. 110). She also sees the chaotic condition of the fountain and, significantly, the ruinous aspect of the one-time gathering place, the old summer house.

Shortly after Phoebe's appearance, after she and Holgrave have agreed to work the garden together, the garden loses its wild nature, and becomes more domesticated. With people working together, it flourishes and becomes a hive of activity. Uncle Venner and Holgrave fix the ruinous arbour. Summer squashes, of which Hawthorne had said in his *American Notebooks* that "except a pumpkin, there is no vegetable production that imparts such an idea of warmth and comfort to the beholder," (AN, p. 153) flourish, and the scarlet runner beans, which Holgrave had found dormant and deserted in a garret of the House, grow into a "splended row of bean-vines, clambering, early, to the full height of the poles, and arraying them, from top to bottom, in a spiral profusion of red-blossoms." (III, p. 179). Bees and hummingbirds flock to the garden, there to busily move about the flowers gathering honey.

F. O. Matthiessen has noted that the chickens in the garden symbolize the Pyncheons themselves. Thus, the change in the somewhat emaciated hens symbolizes that of the family. In responding to Phoebe, they overcome the retired qualities which had lead Holgrave to compare them to the Pyncheon family, and freely run about the garden laying eggs, and, now that their talk "had such a domestic tone," (III, p. 182) they reflect the sociable qualities which, Hawthorne had suggested in *The American Notebooks*, all hens have. With Phoebe's departure, the chickens hide in their coop and refuse to lay. The Pyncheon family responds to Phoebe in the same manner, coming out of their isolation as she exerts her influence, and retiring into
it as she departs. Like the garden she has influenced, they flourish. However, when Phoebe departs, the domestic qualities of the garden disappear, and the family settles again into its isolation. The arbour is damp, deserted and bestrewn with leaves, the fountain has overflowed and the weeds set about reclaiming the garden:

The garden, with its muddy walks, and the chill, dripping foliage of its summer-house, was an image to be shuddered at. Nothing flourished in the cold, moist, pitiless atmosphere, drifting with the brackish scud of sea-breezes, except the moss along the joints of the shingle-roof, and the great bunch of weeds, that had lately been suffering from drought, in the angle between the two front gables. (III, p. 266)

Because Phoebe's domestic qualities have reached the garden, giving it the qualities Hawthorne felt a garden should have, Phoebe's effect on the garden symbolizes the effect she has on Clifford. As the garden improves, Clifford practically loses his isolation. Phoebe's influence on Clifford, Hepzibah and Holgrave is remarkable. As Uncle Venner and Holgrave both remark, her presence is necessary to prevent Clifford's isolation from becoming destructive: "I should not wonder if he were to crumble away, some morning, after you are gone, and nothing be seen of him more, except a heap of dust!" (III, p. 258). Phoebe's effect on them is symbolized by the effect the garden has upon them. She has brought Clifford into the garden and he significantly sees her influence in terms of the garden. When, upon his first arrival, he sees Phoebe, he remarks: "That young girl's face, how cheerful, how blooming!--a flower with the dew on it, and sunbeams in the dewdrops! Ah! this must be all a dream! A dream! A dream! But it has quite hidden the four stone walls!" (III, p. 136) and he often sees a likeness between Phoebe and the garden flowers:
"He was fond of sitting with one in his hand, intently observing it, and looking from its petals into Phoebe's face, as if the garden flower were the sister of the household maiden" (III, p. 178).

It is by taking him out into the garden that Phoebe is best able to help him overcome his isolation. "They [plants] had the earth-smell in them and contributed to give him health and substance" (III, p. 186). What he most appreciates in the flowers that surround him is their sense of life of "character and individuality" (III, p. 178). He also enjoys the vitality of the busily working bees. Just how important Phoebe, symbolized by the garden, is to him is revealed in the fact that it is here that he recaptures the only true individuality and personality he ever had, that of his childhood. The perfect rose Phoebe picks in the garden reminds him of his youth, and in its perfection is symbolic of the innocence of childhood. "Ah!--let me see!--let me hold it! ... Thank you! This has done me good. I remember how I used to prize this flower,—long ago, I suppose, very long ago!—or was it only yesterday? It makes me feel young again!" (III, p. 137). The scarlet runner beans which Holgrave had planted also recall the delights of his childhood: "It had always been thus with Clifford when the humming-birds came,—always, from his babyhood,—and ... his delight in them had been one of the earliest tokens by which he showed his love for beautiful things" (III, p. 180). The garden is also important in that, for Clifford, it is here that he can enjoy the secluded society he needs. Hawthorne had remarked that "it was now far too late in Clifford's life for the good opinion of society to be worth the trouble and anguish of a formal vindication. What he needed was the love of a very few; not the admiration or even the respect, of the
unknown many," (III, p. 370) and, in the arbor, with Phoebe, Venner, Holgrave and Hepzibah, he achieves that love. These gatherings in the garden bring out the highest in Clifford:

Clifford, as the company partook of their little banquet, grew to be the gayest of them all.... Indeed, what with the pleasant summer evening, and the sympathy of this little circle of not unkindly souls, it was perhaps natural that a character so susceptible as Clifford's should become animated, and show itself readily responsive to what was said around him. ... He had been as cheerful, no doubt, while alone with Phoebe, but never with such tokens of acute, though partial intelligence. (III, p. 190)

Even Hepzibah is drawn out of herself in the pleasant company of the garden, where she "exhibited a not ungraceful hospitality." (III, p. 192),

It is in the garden that Holgrave, too, overcomes his isolation. Phoebe by working with him in the garden brings out his latent good qualities. Whereas his early work in the garden had been undertaken so that he might coldly fulfill his desire to examine the Pyncheons, it is here that his first positive action in overcoming his solitary life occurs. The influence of Phoebe on him is seen by the fact that on first meeting her, he suggests that they work together in the garden. This represents the overcoming of his isolation and, in their continued meetings in the garden, he falls in love, and gives up his lawless nature, noting the domestic influences of Phoebe: "You crossed the threshold; and hope, warmth, and joy came in with you!" (III, p. 362).

As was the case with his use of the other nature symbols, Hawthorne here makes use of conventional and traditional symbols. As critics have suggested, and as Hawthorne himself notes, his gardens are associated with the garden of Eden. But to this established tradition Hawthorne
brings his personal attitudes and experiences and carefully shapes each
garden to reflect the peculiar circumstances of each story. Thus, al­
though both Rappaccini's garden and the Pyncheon garden are isolated,
contain distinctive vegetation and a central fountain, each is varied to
reflect the unique moral conditions of the characters living in it.
Many of Hawthorne's fictional characters reflect these ideas. For example, the clergyman in "The New England Village" makes sure that "The invalids of his parish might count upon the first mors of peas and the first place of strawberries from his garden." (*Complete Short Stories* (New York, 1959), p. 585.)

"The New England Village," also notes the beneficial effects of labor. "I do not think Eve was as happy in her paradise as I was in mine, for her fruits grew spontaneously, but mine were produced by the united efforts of head and hands, and gave exercise to all my powers." (*CSS*, p. 588)

4. Male in his analysis writes that: "the shrub illuminates" the action which takes place in the garden. It is different things to different people ...." (*op. cit.*, 99) Male treats the shrub purely as a symbol. If it is taken literally as an object in a garden, the reactions of the various characters to it as such also assume symbolic significance.
8. Ibid., p. xxiv.
9. Alfred Levy makes brief mention of this point in his article referred to above.
10. Many critics have seen the Pyncheon Elm as a positive symbol in the novel, Fogle writes that "Pleasanter is the Pyncheon Elm which ... is a connecting link with nature, bringing the house into its merciful fellowship." (*op. cit.*, p. 135) Waggoner links the Elm to the positive circle imagery he finds in the novel. Elmer A. Havens, noting Hawthorne's classical allusions, says that "Hawthorne's use of the "golden branch" is ... a particularly rich and suggestive allusion implying the future greatness of the new race Phoebe and Holgrave are to produce...." (*MLN*, LXXIV (January, 1959), 21) However, if as this chapter suggests, the elm is a symbol of isolation, it is the autumnal death of the tree that is symbolically important. That is, it is the overcoming of the isolation that brings true wealth, just as it is the seasonal death of the tree which turns its leaves to gold.
Chapter Six

CONCLUSION

The preceding chapters have examined Hawthorne's use of nature symbolism in his consideration of moral isolation. It was found that three major groups of symbols were used to reflect three aspects of moral isolation. The description of many characters in forms of sunshine and flowers revealed a harmony with nature which in turn symbolized moral innocence; the journey into the wilderness and the gloom and desolation found there paralleled the moral evil within the respective characters; the garden and its utility reflected the degree to which several characters meeting together were able to overcome their moral isolation. It was found that each of the symbolic patterns was often drawn from traditional sources, but that Hawthorne adapted these to his own unique requirements.

On the basis of these findings it may be useful to attempt a re-definition of Hawthorne's position as a symbolic writer. The common distinction between allegory and symbolism is clearly exemplified in these comments by E. M. Halliday who, in discussing Hemingway, generalizes that:

In successful allegory, the story on the primary level is dominated by the story on the secondary level, and if the allegorical meaning is to be kept clear, its naturalistic counterpart must pay for it by surrendering realistic probability in one way or another. A strain is imposed on the whole narrative mechanism, for mere connotative symbolism will not do to carry the allegory: there must be a denotative equation, part for part, between symbols and things symbolized in order to identify the actors and action on the allegorical level.

The use of such an arbitrary definition with its rigid separation of the two terms and its relegation of allegory to a distinctly inferior position is inadequate for a classification of Hawthorne's use of nature.
Although his stories on a narrative level are dominated by the secondary level, there is not "a denotative equation, part for part, between symbol and things symbolized in order to identify the actors and actions on the allegorical love." For example, Young Goodman Brown's fantastic adventures have significance only as they reveal a moral adventure; but the symbols themselves contain a richness of complexity and ambiguity which enhance and expand, rather than a denotative meaning.

However, Hawthorne's own statements on his inveterate love of allegory mark him as an allegorist. Thus, if he is to be so classified, a definition must be found which accounts for his rich complexity and lifts allegory from its inferior, almost sub-literary position. Edwin Honig, in his detailed study, Dark Conceit: The Making of Allegory formulates such a definition. He writes "We find the allegorical quality in a twice-told tale written in rhetorical, or figurative language and expressing a vital belief." Each of the specific qualities Honig attributes to allegory Hawthorne's works contain. For example, Hawthorne's stories are twice-told in more than title and republication, for, as Honig stipulates "the twice-told aspect of the tale indicates that some venerated or proverbial antecedent (old) story has become a pattern for another (the new) story." As a study of several critical articles reveal, Hawthorne drew much of the material for his stories from traditional New England sources. For example, "Young Goodman Brown" makes use of passages from Cotton Mather's Wonders of the Invisible World; "The Great Carbuncle" centres around an old legend of the White Mountains; and "The Maypole of Merry Mount" expands upon a famous incident of colonial history. Other stories draw from even older sources: "Rappaccini's Daughter" elaborates upon a passage from Sir Thomas
Browne, and *The Marble Faun* treats anew the story of the Fall of Man.

Hawthorne's works are, as well, constructed on a "complete, over all design shaped by a particular, often historically determined use of tropes." Hawthorne's nature symbols form basic patterns, the journey forming the major structural device of these patterns. Moreover, as Fogle notes, "Hawthorne's symbols are drawn from the major stream of Western thought." From Puritan times to those of Conrad and Faulkner, the journey into the wilderness has symbolized a moral journey of the self. W. H. Auden writes in *The Enchafed Flood*, a study in Romantic iconography, that "the Christian conception of time as a divine creation ... made the journey or pilgrimage a natural symbol for the spiritual life."

Hawthorne possesses the final major quality Honig attributes to allegory: "the management of a dominant view--the ideal. The ideal is, variously or together, the theme of the work, the central concept adapted from a system of beliefs ... and which the whole work 'proves' or fulfills." In each of his stories, Hawthorne is essentially treating various aspects of one central theme, the moral and psychological state of the isolated individual. His view is neither superficial nor simple, for his keen and penetrating insight reveals the ambiguities and contradictions of life. The human heart is not totally black, but every man can find some shade of moral darkness in him. Conversely, no man can hope to remain morally innocent; yet when he does fall, some goodness remains in him.

If, from this discussion, it can be assumed that Hawthorne is an allegorist, there can be found in Honig's discussion remarks which may cast light on the nature of Hawthorne's artistic success:
An allegory succeeds when the writer's recreation of the antecedent story, subject, or reference is masterful enough to provide his work with a wholly new authority; such an achievement draws deeply on his ability to project an ideal by manifold analogies in the larger design of the whole work. The subject matter already stands, in whatever form, as true or factual by common acceptance. When the subject is taken over by the writer—particularly the allegorical writer, the author of a twice-told tale—it bears a certain general but muted authority, mythical, religious, historical, or philosophical, depending on the range of its acceptance. To come alive, the subject must be recreated, completely remade, by the writer. To remake the subject the author creates a new structure, and, inevitably, a new meaning. To the extent that the subject is thus remade, it exists for the first time and has an authority independent of that of the antecedent subject.

The prior existence of Hawthorne's materials and of his nature symbols has been stated. His subjects are completely remade, for his works have a vitality of their own which enables them to stand independently beside and often to completely overshadow their originals. "Young Goodman Brown," "The Maypole of Merry Mount" and "Rappaccini's Daughter" are far more widely read than are the works of Mather, Bradford and Brown. Perhaps this success is largely due to the allegorical method employed by Hawthorne. Conversely, one of the major reasons for the relative failure of The Marble Faun lies in Hawthorne's improper handling of symbols.

Within this later framework of allegory, the nature images and patterns of imagery discussed in the preceding chapters assume an increased significance in the understanding of Hawthorne's art. They become the symbols by which what Honig calls the twice told tale and the dominant idea are fused together. To put it another way, they form a vital function in a method of literary creation which has enabled Hawthorne to reshape traditional stories and ideas into works of fiction which have insured him a position of lasting greatness in the history of American Literature.
FOOTNOTES


2 Evanston, 1959, p. 12.

3 Loc. cit.


5 Loc. cit.


8 Ibid., p. 13.
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