UNIT 2

NATHANIEL HAWTHORNE (1804-1864)

YOUNG GOODMAN BROWN*, *THE MINISTER'S BLACK VEIL* & *RAPPACCINI'S DAUGHTER

I. INTRODUCTION: BIOGRAPHICAL NOTES

Soon after Hawthorne's birth in 1804, circumstances intensified his innate Puritan characteristics: his analysis of the mind, his somber outlook on living, his tendency to withdraw from his fellows. He worked in solitude, writing, revising, and burning the sketches and tales; perfecting his delicate craft of the symbol, of allegory, of the few themes and oft repeated character types which were to haunt forever the minds of those who know New England. Few writers comprehended better the shallow objectives of the contemporary magazine; as contributor and editor, he knew the quality of American readers. He finished *The Scarlet Letter* in four months in 1849. Unlike Irving, he never renounced his youthful dreams; the *English Notebooks* tell the story of his busy life but also of literary hopes deferred. Hawthorne's life must be regarded as causative. He was all through his life fixed in his Puritan attitudes. New England (Salem) was for him his blood and brain, her people and scenes form the stuff of his romances, and his own forefathers revisit the upper shades in his pages. He not only wrote "local color", but rather it was the subconscious mind of the New Englanders that spoke through Hawthorne's voice. His two most important concerns -common to the literature of New England- were the relationships of Man to God and Man to Man, though his conclusions were neutral, inconclusive, even pessimistic (transcendentalists' continuance of Jonathan Edwards' exploration of moral meanings).

His were grave and acute reflections upon the way in which the Puritan

mind worked; it was, for almost the first time in American literary history, as the devoted Henry James was quick to see, the judgment of the artist upon familiar Puritan material. Thus he was akin to Poe; he anticipated James himself; and he was really the founder of the psychological novel in America. He was never moved by the literary modes of the day nor by its criticism of his own aims. "A most unmalleable man" he was, as he told his wife, thinking presumably of the concentration of his interests in his family, his work, and the dear lump of earth that he called New England. Therefore, we are not deceived by his indolence(pereza), his petulance(malhumor), his intolerance of fools, or even by the deceptive softness of his prose. The first American artist in the novel had in him his vein of iron, this conscious dedication to the fulfilment of a few aesthetic-moral principles which so moved to admiration his disciple Henry James.

His is the record of a man pledged(comprometido) from youth to a special quest: the history, regardless of Hawthorne's provincial background, of the artistic mind. He was, we know, self-assured(seguro de sí mismo), sardonic(burlón, sarcástico), hardheaded(terco), but no outward event is so important as this secret place in his mind of solitude and meditation; within this refuge, he drew the breath of life itself. When this failed, he died.

Hawthorne's selection of nineteen pieces for the first series of *Twice-Told Tales* (1837) he based upon some fifty published contributions, and the second series (1842) upon some seventy-five. The third volume (*Mosses from an Old Manse*, 1846) completed, to all practical purposes, the canon of the Hawthorne short story or sketch, but five other collections, including *The Snow Image* (1852) and two posthumous volumes were to appear later.

Besides their exegetical service to the novels, the tales emphasize Hawthorne's matchless delineation of Puritanism in the seventeenth century.

The tales anticipate themes and characters in the longer narratives. If we look backward momentarily from novel to tale, the agonized, introspective Dimmesdale (*The Scarlet Letter*) is in essence Parson Hooper; Chillingworth (*The Scarlet Letter*), subtly diabolized, is Rappaccini, brewer of poisons; and the perfectionist Hollingsworth (*The Marble Faun*) carries us back to the folly Aylmer who destroyed his wife's birthmark -and her life ("The Birthmark").

They offer, too, very little advance in the technique of the short story; in their leisure(recreación), indefiniteness(indefinición), and absence of precision they are reminiscent of Irving, whose influence over many a contemporary was no less real than it was subtly hidden. Yet for the creation in us of a single poignant(intenso) mood (the quality recognized in them by Poe) they are perhaps without parallel.

He achieved a pattern of high artistic excellence; alone he won the homage of Poe, Melville, and Henry James, even if, apart from his exposition of the differences between a "romance" and a novel, he bequeathed(legó) no sustained definition of his theory of fiction. His idea of making fiction an illustration of moral concepts strongly recalls the old Puritan idea of literature as the handmaid of religion. If we consider his loneliness in his purposes, except for Melville's brief companionship, we can conclude that his was a resolute fulfillment of private artistic principles. Possibly, it was Hawthorne's poverty which begot(engendró) his riches. In the Puritan experience, so austere that it still moved men to fear or anger, he discovered, with his artist's eyes turned inward, the enduring fabric of art.

II. *YOUNG GOODMAN BROWN* (1835)

The outline of "Young Goodman Brown" is quite simple but the account seems almost too compressed. It all happens so fast: we seem to have missed

something. What power in the world could have utterly overset(anular) the painful teaching and sober practice of a whole pious lifetime -transforming a moment of moral panic into a studied and lethal blasphemy? And with such violence? The narrator suggests that Brown is simply following "the instinct that guides mortal man to evil". Yet this 'Calvinistic' law can account for the direction but not the pace or the timing of Brown's sudden moral collapse. Nor does it at all predict the fact that Brown will try to pull himself back from the precipice toward which he is rushing. Brown's readiness(disposición) to overthrow all authority is instantaneous because it is a given(rasgo) of adolescent experience. And if Brown is a little old for this onset(arranque) of oedipal hostility, that fact may well account for the rage in his response. His 'manhood' has been pent up(reprimido) and smoldering(latente) too long; not wisely socialized but too well inhibited by fathers and ministers and even a prim(remilgada) little wife, it will not go forever without finding its moment of eruption.

There is no reason to suppose Hawthorne believed in the Devil any more literally than do we ourselves; nor need we resist according him a certain prescience(relación) about the silent power of sexuality in controlling our motives and centering our identity. However we describe the Devil that erupts from Goodman Brown at the moment of his "horrid blasphemy", another Devil has been conjured(evocado) well in advance; and that, for all our sense that Brown gets more than he has bargained for, there has indeed been a bargain. Brown could hardly have used a more telling and technical word to describe his agreement with the figure who leads him along the forest path. In his world, "covenant"(de convenio, pacto) named not only the pact the Calvinist God had made with Christ, by which his obedient sacrifice came to count as reparation for the sins of mankind, but also the agreement by which the saints accepted

this vicarious atonement(expiación). It served further as a mystic substitute for terms like contract or compact in the Puritan's consensual theory of government. And most pointedly, it named the origin and essence of the particular church or congregation.

The fact that Brown manages to avoid parodic baptism *in nomine diaboli* suggests that the covenant with the Devil is not yet sealed. And indeed the initial intention of his "errand"(misión) seems more tentative than simply to "go over"(pasar por encima). But the story of Goodman Brown is a turn more subtle. Setting out for the forest, Brown feels guilty enough about his purposes, yet feels confident that he can make his little visit with impunity. After this one short venture into the Devil's territory, he can safely come back to town, to Faith, to everything as it was. His experiment appears to prove this impossible, but it also suggests, to him at least, that his sense of salvation may have been an illusion all along.

Brown's wife, Faith, "aptly named", but not yet an allegory we can quite construe -entreats him to "tarry" with her on this "of all nights in the year"; perhaps it is October 31, when evil influences were known to be abroad. But he converts concern into suspicion: "dost thou doubt me already, and we but three months married!". Brown's guilt is nervously imagining things, then he goes to settle his conscience and compose our allegory: "Well, she's a blessed angel on earth; and after this one night, I'll cling to her skirts and follow her to heaven".

There is also the problem theologians have called "presumption", the act of declaring one's salvation already certain, whatever might occur in the rest of one's mortal life. Calvinist thinkers kept having to explain that their idea of eternal predestination, based not on merit, but bestowed(otorgada) as the gift of faith, was not just the latest invitation to this familiar moral evasion.

Certainly, therefore, the Calvinists did not intend a moral holiday. Yet they may have opened a crack in the wall of perfect behavior. And Goodman Brown appears to be creeping out at that crack, suspending the ordinary rules for a brief period, but trusting in his safety after all; assuming salvation, it appears, in spite of his devilish transgression.

But Brown's problem is not at all a matter of a gloomy (melancólica) introspection; rather, with the help of his Devil, he comes to suspect the settled appearance of virtue in all his most familiar acquaintances. Then, undone by this challenge to the assumptions of his whole life, he despairs of the possibility of goodness in the world. And so fast that his logic -and our explanation- must be embedded in the terms of Puritan history. Most simply, perhaps, in the doctrine of "visible sanctity". No fool and no mad zealot(fanático), the Puritan knew there were "hypocrites" in the churches of New England. These churches had as their explicit aim to be the purest the world had seen since the Savior had elected His own handpicked disciples. Elsewhere, churches might exist to produce saints, little by little; but in the New World Order, churches existed to identify, with all human precision, those whom God called to be saints, and to bring them together, visibly, into an exemplary order of holy community.

Trained by the system to recognize one another, the Saints came to rely on one another for support of all kinds. Particularly, perhaps, for mutual sanction. What this interdependency implies is the irreducibly social dimension of Puritan faith, even in so private a fact as one's election. For what if an unhappy Puritan found occasion to doubt the good faith of those very individuals whose assurance of salvation had become so entwined(entrelazada) with his own? Would this experience not threaten all one believed? Might it not bring on, with only some hyperbole, the nihilistic rejection of everything?

So it turns for Goodman Brown. His welcome to the Community of Evil is, before all else, a farewell to the covenantal delusion: "Depending on one another's hearts, yet had hoped, that virtue were not all a dream. Now are ye undeceived!". But is there reason to suppose that Brown has been deceived? Could there be something wrong with his evidence, even when plain sight has supplied an ocular proof?

Not all evidence has been visible. The process begins, in fact, with a hearsay, a couple of misdeeds of Brown's ancestors; and though it moves on from there, to the sight of the irreverent Goody Cloyse and the lascivious church officers, there seems no marked change of mood or conviction. If there is a climax, it involves the ordering(ordenación) of the persons charged rather than the evidence presented. It is as if the line between imagination and being, perception and conviction, suspicion and proof had entirely disappeared; as if one had merely to lead Brown's attention from one fantastic projection to another. For example, none of the characters Brown meets on the forest path seems to cast a shadow, and they appear and disappear in the most remarkably convenient manner. Each of these exemplary apparitions is referred to as a "figure" or a "shape", as if to reserve judgment on their proper mode of existence. According to David Levine, the antique doctrine of "specters" said that those mysterious simulacra of physical appearance made it possible for persons to appear in places remote from their locus of true and substantial being. Most authorities taught that the Devil regularly did assume the shape of his sworn disciples, and this understanding made it possible for the witch accusers to maintain their allegations against persons who could otherwise account for their whereabouts: I must have seen their *specters*.

In his running contest with the Devil, Goodman Brown has tried to make it all depend on his "Faith". Did Faith indeed "look up to heaven and resist the

Wicked One?" Was she in fact even there? Or was it her specter, stolen by the Devil for the express purpose of tempting the faith of Goodman Brown? We never do know the intentions of others, not as they themselves know them. As intentional reality is hidden, so all moral appearances are in an important sense spectral: We observe the shape but do not behold the substance. All Goodman Brown can know, in the end, is that, after keeping his initial covenant, he recoiled from the Devil's baptism; he flirted with the power of Evil, so to speak, but did not in the end espouse it. Might he not suppose that the wishes of his wife have been equally hypothetical? Failing this sort of ascriptive trust, his final gloom(melancolía) reveals nothing so plainly as the lasting effect of his initial bad faith: The guilty self-knowledge which caused him to suspect Faith of suspecting him assumes its settled form in doubting the victory of her virtue.

It can be regarded as a kind of psychoanalytical "guilty projection", that specter evidence is but a curious name for the shameless tendency to discover in others, as fact, the guilty wish we repress in ourselves. What this tale observes is that the discovery of Saints and the detection of witches were parts of the same problem, that specter evidence was simply the negative test case of visible sanctity. In morally opposite instances, certain official persons needed to make reliable judgments about the soul *in extremis*. Sooner or later, in the latter, parodic instance if not in the former, normative one, this dedicated group of religionists would surely discover that their most important judgments were all more or less projective.

Indeed, Brown's swift progress -from believing in those who have believed in him, to doubting all virtue but his own- seems invented to mimic the outline of this definitive Puritan dilemma. By its logic, the history of the lapsed(errada, caduca) Faith of Puritanism remains a capital way of learning

the benefit of doubt.

III. *THE MINISTER'S BLACK VEIL* (1837)

Hawthorne was fascinated by the problem of generic designations as in "The Minister's Black Veil". In parables as in fables we usually find "statements(manifestación) of fact, which do not even pretend to be historical, used as vehicles for the exhibition of a general truth". In the case of Mr. Moody the "import" of the symbolic veil is clear: It is the sign of the shame and guilt he feels at having "accidentally killed a beloved friend"(1252). In the case of Mr. Hooper the reason remains "unaccountable". In both cases the relationship is that between figural connotation and literal reference, a relationship which is aberrant and threatening in the case of Mr. Hooper, whose life is radically disturbed by the horrible irony that "only a material emblem had separated him from happiness". The space that separates Reverend Hooper's "simple piece of crape"(1253) from the "mystery which it obscurely typifies" is analogous to that which distances the historical Mr. Moody from the fictional character who in some obscure way represents him. This ironic distance is marked in the story by the "faint, sad smile" that "glimmer[s] from [the] obscurity" of the "double fold of crape".

The narrator, like Hooper, offers no specific explanation for the character's unaccountable behavior, although the generic mark inscribed by the story's subtitle suggests that Hooper's actions may have a scriptural or institutional precedent that may be more helpful than the factual one suggested by the footnote. The act of veiling in Moses (Exodus 34:33), like that of Reverend Mr. Hooper, becomes an elaborate figural reading (as in Paul's letters to the Corinthians). And when that occurs "Christians, as contrasted with the Jews who have a *veil* on their hearts, answering to Moses's veil on his

face", will stand with open face "changed into His image by beholding Him". Figural reading such as Paul's is itself a form of veiling that requires in its turn careful interpretation. But Christ's decision to adopt the parabolic mode complicates this distinction by calling attention to the generic resemblance between the form of his teaching and that of the rabbis. Biblical parables are veils that serve the double purpose of revealing and concealing, making manifest through their figural drapery(colgaduras) and mysteries of the kingdom to those capable of knowing and relishing(paladear, saborear) them and providing some temporary fictitious entertainment to those insensible to spiritual things.

The story opens with a description of communal life in a "real" town (Milford, Connecticut) where there seems to be a perfect solidarity of signs and meanings. Here is a world characterized by its smooth, untroubled surface, the result of the easy familiarity of the happily conventional. The behavior of the people is as natural and fitting as the sunshine that illuminates their faces, and the figure of their clergyman confirms the shared awareness of a given, common humanity. The most immediate and drastic effects of this "simple piece of crape" have nothing to do with the way it changes the minister's view of the world, but rather it defamiliarizes him for his parishioners. In covering the face, it radically disfigures or defaces, making the minister an object of both morbid, idle curiosity and peculiar dread.

On the one hand the story insists on the literalness of the veil, that is simply a physical object, whereas on the other, as "only a material emblem had separated him from his happiness"(1260) suggests, becomes a figure for trope itself. In the act of veiling his own face Hooper reminds us of the ways in which we give a face even to mute and senseless "Death" by incorporating it into the metaphoric chain of veiling and unveiling that energizes the story.

Indeed, one could say that the veiled Hooper (a disfigured figure) is an uncanny appearance, in the real world, of a figure, and as such he disturbs the normal assumptions that govern the relationship between the literal and figural. The initial effect of his veiled figure is to confuse, destabilize, and obscure. Hooper often speaks figuratively and doing so within a well established scriptural tradition, but the literal veil that covers his face prevents a traditional, untroubled response to his words. And his parishioners' reaction is echoed by the reader's when Hooper on his death bed "snatched(sacar a hurtadillas) both his hands from beneath the bed-clothes, and pressed them strongly on the black veil" in response to Reverend Mr. Clark's plea(ruego).

The relationship between the literal and figural veils, as well as that between the acts of "snatching" is not a symmetrical one, and the lack of symmetry obscures the meaning of both even as it encourages further figuration. Not even Elizabeth's "direct simplicity" can break the spell(hechizo) of the veil, for she too immediately is caught up in the system of figures that it generates. (1253) Veil is to face as cloud is to sun, as night is to day, as time is to eternity, as body is to spirit, as words are to truth, and, most disturbingly perhaps, as face is to self. Hooper's words like his face are veiled in the sense that they are figurative or parabolic expressions, public utterances that are the exoteric expression of an esoteric message. The result is that she [Elizabeth] is too enveloped by the veil's "terrors" despite Hooper's assurance that it is only a "material emblem".

For Hawthorne the relation between a writer's personal identity and the form of its manifestation to the world is a part of the larger problem of the relation between a human being's inner and social beings. A writer's work is at once a veil that he wears and a manifestation of his most intimate concerns. Most of his characters figuratively veiled themselves in one way or another.

His fascination with pseudonyms is well known: M. de l'Aubépine, Oberon and Ashley Allen Royce. Fiction for him is a way of "opening an intercourse with the world" only in the sense that it is an appeal to "sensibilities...such as are diffused among us all. So far as I am a man of really individual attributes, I veil my face". The writer's "external habits, his abode, his casual associates" are veils that "hide the man, instead of displaying him", and his characters too are veils or disguises that he wears.

Substituting for self-presence, according to the "law of literary propriety" is the figure of a "literary man", a "romance writer", and this figurative self, the self given by the act of language, is the only one locatable in Hawthorne's texts. That self is always a veiled self, for it is an "I" or a subject represented by its signs or markers. To speak of death as apocalyptic in the etymological sense of revelation or unveiling is to speak biblically and to anticipate that moment when all things are spoken plainly without the veil of similitude, but to give death a face and body is to figure or refigure it and to imply a necessary dependency on figurative language that defaces at the same time that it gives a face. But the corpse is a veiled corpse, and as such it disrupts our conception of the literal as opposed to the figural by disturbing the system of analogies that energizes the text. When the corpse takes the place of the living body, the veil becomes the veil of a veil, the covering of a covering; it introduces the possibility that the face, the self, the spirit, the soul are figures. Mr. Hooper's face turned to dust beneath the veil is to be reminded of the fact that Hooper's "pale-faced congregation was almost as fearful a sight to the minister, as his black veil to them". The human face here no less than the sunset is a figure for death, the figure that fills the blank about which nothing can be said literally.

We, like Father Hooper's congregation, are denied a "face to face"

relation with the author who remains concealed behind the veil of the text, and he, like Hooper, insists at once and the same time on the text's material and emblematic status. "The Minister's Black Veil" is, on the one hand, "putatively historical...based on a reconstructed literal past", and yet on the other, it presents its actualities as signs or emblems that signify something other than themselves and hence require interpretive action from a reader. Like Christ's parables, it seems to consist of a manifest carnal sense for the uninitiated outsider and a latent spiritual one available to the insider who has the benefit of special eye-opening knowledge and who therefore understands that the story cannot be taken at face value. In a curious way Hawthorne's text appears to turn insiders into outsiders, as Christ's parables seem to do in Mark's rather severe account of them.

The parable as a genre seems remarkably similar to "Romance" as Hawthorne defines it in his prefaces. "Romance" for Hawthorne offers a mode of communication that maintains a tension between the hidden and the shown, thereby insuring that something will always remain in reserve, either as an unformulated thought shaded by language or in the form of a veiled figure, whose meaning is not explicitly signified. This is why the narrator finds it difficult directly to say what he sees, perhaps because what he sees remains shaded by the veil of figure even in the "mid-day sunshine".

For Hawthorne, then, the generic mark is not so much the sign of an aesthetic and/or historical category as it is a sort of epitaphic inscription that becomes a figure for a story as such, that "Faery Land" realm inhabited by ghostlike presences that have a "propriety of their own". Ordinary words like Hooper's veiled face "are a mystery" because they are defamiliarized, detached from their referential function, from a present moment and a living "I", and hence presuppose as well as record the fact of death -in the case of "The

Minister's Black Veil" that of the historical original, "Mr. Joseph Moody of York, Maine, who died about eighty years since", that of Parson Hooper, Moody's fictional representation, and, finally, that of the author. Romance and parable are names for "Posthumous papers", fictional products of one "who writes from beyond the grave".

IV. *RAPPACCINI'S DAUGHTER* (1844)

It is the story about a rather "beautiful and unsophisticated girl", at the same time a voluptuous creature (Beatrice Rappaccini), who enraptures to the handsome young protagonist Giovanni Guasconti. The theme is thus the male perception of Woman, and the defenselessness of women against male domination in middle-class American society. Beatrice Rappaccini has been dreadfully abused by her father, who has made her the subject of a scientific experiment; the supreme exemplification of applied science as manipulative power, being the Doctor indifferent to the fact that the price she must pay for her omnipotence is to become a monster, isolated from the rest of humanity.

Giovanni exploits her even more by projecting upon her the guilt that he feels for his own sexual desire: the topic of sexuality in nineteenth-century American culture. On the one hand that culture idolized with prurient intensity the notion of "purity" (in a sexual sense); on the other, the maiden became the focus of popular art, notably of the sentimental novel, which dominated the whole field of commercially viable literature. No other artist has ever produced a richer, a more varied and powerful statement of sexual ambivalence than Hawthorne's unpretentious sketch.

Another theme is the social significance of applied science, not in abstract ideas as in Darwin, but in the symbolical representation of the impact

of technology. Beatrice is sister to the more gorgeous and at the same time the most menacing of her father's ventures in the "adultery of various vegetable species". Hawthorne is unequivocally hostile toward characters who bring a scientific curiosity rather than a warm human sympathy to bear on the bodies or minds of their victims. Reviewers have linked Hawthorne's work with the anatomist's dissecting room. The British novelist Margaret Oliphant declared in 1955 that he had made the mistake of writing for "an intellectual audience", whereas the "novelist's true audience is the common people -the people of ordinary comprehension and everyday sympathies".

Despite his brief stay at Brook Farm, he was not temperamentally suited for the role of radical experimenter; he had in his makeup nothing of the rebelliousness of an avant-garde artist. In Hawthorne's hands the sketch developed into a way of writing prose fiction as if it were poetry.

We can draw some sources in old European literature as in the symbology: Rappaccini's garden is an Eden, both bower of bliss and serpent's lair, a trap for Adam into which Giovanni is led by sexual desire. He conceives Beatrice as a sphinx, and the story does indeed relate how he learns from her the ugly secret of his own identity -a secret that would be tragic if his character were not so ignoble.

In a broader sense, "Rappaccini's Daughter" illustrates the general Romantic discovery that the tidy, rational universe of the Enlightenment, of Isaac Newton's physics and especially of John Locke's psychology, was a grossly inadequate account either of the outer realm that Emerson called natural fact or the inner realm that he called spiritual fact and Hawthorne called the human heart. But American culture in Hawthorne's day could not bear to confront such matters directly. The ancestral Calvinism of New

England had given too much emphasis to the hell within the human breast, the infernal regions within, where Satan reigned supreme.

Hawthorne had to be content with the suggestion, permeating the story though not precisely articulated, that Rappaccini's poisonous garden, as well as the "madness" set raging in Giovanni's veins by Beatrice as the incarnation of female sexuality, is all projection of Giovanni's buried feelings. Even Hawthorne's story, however, collapses at the end into one of the current clichés: man as brute and woman as angel. Elsewhere in "Rappaccini's Daughter" he has suggested that Beatrice is not miraculously transcendental, but a creature of flesh and blood, capable of feeling and satisfying sexual desire.

Puritanism was capacious enough to permit reflection on most subjects but not all. The tale was first called "Writings of Aubépine" and the printing was pseudonymous. Then he published it under his real name in *Twice-Told Tales* in 1837. Never before, however, had Hawthorne prefaced a tale with a separate foreword. And this preface not only extends the tale by more than six hundred words, it is frankly defensive. It establishes that if the tale should seem to fail, this is solely the reader's own fault. The Rappaccini's preface betrays anxiety about the tale's reception in still other ways. For instance, it includes virtual instructions on how to approach the tale. A checklist of what to look for: "fancy and originality", "nature", "pathos", "tenderness", and "humor". At the same time, he warns what not to expect: "outward manners", or any effort to make a "counterfeit of real life". The reader is directed to look for the center of "interest" among instances of "less obvious peculiarity" in the "subject" than the aforementioned "manners". If Hawthorne had confidence that the tale made itself clear, he would surely have resisted the impulse to provide a user's manual.

A variety of evidences indicates that Hawthorne was exceptionally unconfident regarding the finished tale. As a final sign that Hawthorne's intentions for "Rappaccini's Daughter" were distinctively ambitious, no other tale of this second of Hawthorne's major tale-writing periods, and a few enough from the previous one, show a comparable lack of humorous relief.

That many matters in the area of plot, character, and situation in "Rappaccini's Daughter" have direct reference to Tieck, has long been suspected and was recently established by Alfred Marks. Also Voltaire's *Candide* and Montagne. It is important to pair Hawthorne with Voltaire rather than with Balzac or another novelist, or even with Tieck. The Frenchman is a didactic author, a moralist. Tieck is a fictionist. In the terms Poe had used in his review to distinguish the provinces of the poem and the tale, Voltaire is concerned with Truth, Tieck with Beauty (or effect). The author who prefers the fiction of Voltaire to that of Tieck will never please Poe. The differences between Tieck and Voltaire come to take on the oddest resemblance to what emerges when one juxtaposes two works on similar subjects by Hawthorne and Poe -"Lady Eleonore's Mantle" and "The Masque of the Red Death", let us say.

Looking at the table of contents of *Mosses*, and asking which one tale likeliest persuaded Hawthorne that he had reached a limit, it is difficult to imagine choosing any but "Rappaccini's Daughter".